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Manuscript Preparation

- The Manuscript should be submitted in Microsoft Word Format, Times New Roman 12 point.
- It should be double-spaced throughout and with 3cm for left and right as well as head and foot margins.
- A manuscript should not exceed 8,000 words including the abstract, endnotes and references.
- Authors should note that their submission should not be any material previously published or before another journal for consideration

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- Endnotes are optional and should be used sparingly. Acknowledgements and funding information should come immediately after the main text before the endnotes (where applicable).

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- A caption should be given to each figure and table and be placed immediately beneath them. Figures and tables should be numbered consecutively throughout the manuscript using the single-number system, such as: Figure 1, Table 2 ...

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- Quotations of text fragments from other languages should be accompanied with an English translation
- Quotations are to be cited in single inverted commas with indications, where appropriate, of any omission, added emphasis, or other alteration to the original.
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Illustrations, figures, graphics and tables should appear in the body of the manuscript where the author wants them. Tables and figures should have short descriptive titles. The journal would prefer tables and figures rather than artworks.



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Monsurat Aramide Nurudeen

A Multimodal Discourse Analysis of Selected English-Speaking Medium Nollywood Film Advertisement Posters

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Abstract

The multimodal theory of communication establishes that meaning is multifaceted and can be disseminated in various forms both verbal and visual. The application of this versatile means of image-enabled communication is inherent in most modern technologies especially in film marketing strategy of the poster medium. It is to this end, that this paper sought to identify how meaning is organised and enacted in Nollywood film advertisement posters. Adopting a mixed method approach to data collection and analysis, Kress and van Leeuwen's Visual Grammar and van Leeuwen's Multimodal communicative acts were deployed to the analysis of four purposively selected Nollywood film advertisement posters. The analysis revealed that visual semiotic resources are heavily grounded in the posters than linguistic resources but they both co-exist and integrate with each other to persuade viewers to patronise and view the films. The paper concludes that semiotic resources are a vital aspect of film advertisement posters because they have in them implicit persuasive strategies that require contextual knowledge for their encoding and interpretation.

Key Words: film posters; visual grammar; multimodal communicative acts, linguistic resources; visual resources

Introduction

It is an established fact that the ability to communicate effectively is one of the most paramount life skills. Adedimeji (2006, p. 157) initiates that "the engine of language is meaning; without meaning, there is no language. In fact the essence of language is to generate or convey meaning". The import of this view is that meaning is paramount to language study and it is in fact the essence of communication. Thus, the consideration of various linguistic modes is essential in producing and generating accurate meanings in discourse.

The mass media have a profound effect on how humans communicate, how they make meaning and perceive the world and as such, the world comes to language users through: new media, electronic or digital media (television, film, posters, the web, music, print, and so on). These media are imbued with multimodality of symbols as means of creating meaningful expressions. By and large, the print and television projects entertainment, political, social, religious issues, among others as they affect the society via the use of both verbal and non-verbal cues in order to influence and affect the decision of their viewers/target recipient. One of the major genres that uses multimode to entice viewers is advertisement.

The role of advertising as a promotional platform for the mass media cannot be undermined. Nwosu and Nkamnebe (2006, p. 3) establish its indispensable role by stating that:

Advertising has become the leading communication platform and communication arrowhead that gives meaning and the required bite or teeth to modern marketing. It has become the surest route to creating and sustaining the badly needed voice share and visibility share for a company and its products in the current very competitive market driven economy. This is why most commercial organisations spend most of their annual marketing communications and promotion budgets on advertising.

These advertising platforms, basically the print media, serve as a veritable tool for the film industry in marketing and projecting its ideas and experiences to the general populace. The most vital medium it uses in achieving its goal is posters. These posters belong to the category of the print and digital media. Dharmalingham, Shahid & Bokil (2001, p.1) contend that "film posters are one of the important medium for film publicity. It presents a symbolic representation of film in two dimensions where it condenses with all the value of a film in a single static plane. It features images and text independently/concurrently to create first hand and visual experience to its audience". Just like every other poster advertisement, film posters exhibit multiple semiotic resources which incorporate linguistic and visual resources (including colour, typography, illustration, photography, etc.) for creating meaning in discourse. The blend of these modes produces a complex structure of analysis. Another

fundamental advantage of film posters is the tendency to make a strong appeal to the sensibilities of both literate and illiterate audience.

There are several methods that can be employed to study and analyse a discourse. multimodal discourse analysis seems relevant to the study of advertisements as it accommodates multiplicity of different modalities in communicative texts. Every communicative event consists of the interplay among a multiplicity of communicative modes (Norris 2004, p.103). This position is further expanded by Abdullahi-Idiagbon (2013, p. 2) that "Multimodal discourse analyses meaning arising from multiple semiotic resources in a discourse; it involves the investigation of linguistic and visual form of semiosis and their cross-functional systems".

Hence, film posters which are image-enabled forms of communication are therefore considered as appropriate discourse for an object of multimodal analysis. It is to this end that, this paper aims at exploring how the film marketing system operates by finding out the semiotic resources in Nollywood film advertisement posters. The coinage 'Nollywood' is a terminology which refers to the Nigerian film industry analogous to its American and Indian equivalents: Hollywood and Bollywood. Nollywood films are produced in English and Nigerian indigenous languages consisting of three major indigenous languages namely; Hausa, Igbo and Yoruba. Promotion and advertising of these films are presented in posters and other media. The study further examines advertising persuasive strategies that influence and convince viewers to patronise the films. Similarly, it relates implicit and explicit meanings communicated through images and verbal modes by considering the socio-cultural contexts of the posters. The essence of the visual and verbal construal in the film posters is foregrounded by Yuen (2004, p.163) submission that "To limit text analyses to only the linguistic aspect and disregard the non-linguistic features is tantamount to annihilating the efflorescence of meaning that can emerge from a multi-semiotic analysis".

Literature Review

For some decades, little or no attention has been given to other forms of communication aside language. van Dijk (1997, p.257) admits that the visual elements of discourse have often been neglected in discourse studies. However, this position has recently started to change. The increasing rate of multimedia communication and digital technologies

contribute as the major factors to this change. It is against this backdrop that Kress and van Leeuwen (2001, p.1) demand for multimodal research as against the preference for monomodality. Baldry (2000, p. ix) submits that we live in a 'multimodal world'; we experience multimodality and in turn make meaning of our experience multimodally. Explicating on multimodal approach, O'Halloran (2011, p.123) states that "Multimodal research rapidly expanded in mid-2000s onwards as systemic linguists and other language researchers became increasingly interested in exploring the integration of language with other resources. There was an explicit acknowledgement that communication is inherently multimodal and that literacy is not confined to language".

Kress and van Leeuwen (2001, p.1) define multimodality as varied forms of meaning making that extend beyond language and enhance their semiotic process. In other words, multimodality accounts for the different modes of communication embedded in texts. They state further that those specialised theoretical and critical disciplines which developed in order to speak about different arts equally developed as approaches. This notion is echoed by van Leeuwen, (2005, p.28) he avers that multimodality is a term widely discussed by linguists and semioticians which means the combination of different semiotic modes such as language and music in a communicative artifact or event. Similarly, Sydner (2014, p.1) contends that "multimodality is concerned with interaction and interdependence of various modalities for communication". Thus, it is crucial to underlie the fact that the concept of multimodality or multimodal discourse analysis is a useful yardstick to measure and evaluate the diverse ways of meaning making in discourse.

In Jewitt's (2009, p. 2) view, "Multimodality is not a discipline or a theory but rather a field of application which transcends and draws on different disciplines and theories". Jewitt (p.2) emphasises that there are three main perspectives associated with multimodality each foregrounding specific aspects. They are: social semiotic multimodality (associated with Kress, van Leeuwen, Halliday), multimodal discourse analysis (O'Halloran, O'Toole, Baldry and Thibault) and multimodal interactional analysis (Scollon and Scollon and Norris). O'Halloran (2011, p.123) adds Forceville and Urios-Aparisi's cognitive approach to multimodal metaphor based on cognitive linguistics to the plethora of approaches in multimodal studies. Jewitt (p.2) remarks that the social semiotic approach to multimodality which is the focus of this study,

stresses how modal resources are used to perform sign-making in social contexts.

Research Methodology

This paper applies Kress and van Leeuwen's (2006) visual grammar and van Leeuwen's (2005) communicative acts to the analysis of the data. These two models belong to the Systemic Functional Linguistic (SFL) perspectives of multimodal discourse and account for the realisation of the linguistic and visual semiotic modalities in poster advertisements as well as the interaction between them. Thus, the data constitute four purposively selected English-based Nollywood movie advertisement posters. The selection is purposeful based on uniform perception since the posters have related thematic focus which addresses marital issues. Similarly, the focus on four posters is to ensure in-depth qualitative analysis. The selected posters also represent and vividly depict the thematic preoccupation and or/synopsis of the films concerned. The posters were sourced from film vendors in Ilorin and also retrieved from the internet.

In addition, Kress and van Leeuwen's parameters of representational, interactive and compositional meanings which are subsumed with van Leeuwen's multimodal communicative acts are applied to the analysis of the four data.

Theoretical Framework

Kress and van Leeuwen's Grammar of Visual Design

The framework of visual images explores Halliday's (1985) work on social semiotics of language in his systemic functional theory which is concerned particularly with the relationship between language and social structure. That is, it considers the social structure as one aspect of the social system. Halliday's social semiotic theory models the meaning potential of semiotic resources into three distinct metafunctions: ideational meaning which is the expression of our ideas about the world, interpersonal meaning which entails social relations, and textual meaning for the organisation of meaning into coherent texts and units. These metafunctional principles are helpful in multimodal studies. They provide a basis for examining the functionalities of semiotic resources and for analysing the ways in which semiotic choices interact in multimodal

discourses to fulfill particular objectives (O'Halloran 2008, p. 444). Systemic functional multimodal discourse analysis (SF-MDA) can therefore be said to be an extension of systemic functional theory. Little wonder Kress and van Leeuwen (1996, 2006) serve as pioneer scholars among a surfeit of researchers who have adopted Halliday's systemic functional theory to the semiotic analyses of various genres. The two authorities extend these theoretical notions of metafunctions to their theoretical framework of visual social semiotic analysis, a multimodal approach to visual communication. They posit that "in order to function as a full system of communication, the visual, like all semiotic modes, has to serve several communicational and representational requirements" (2006, p. 41).

In essence, Kress and van Leeuwen's framework recognises that an image not specifically speech or writing performs, simultaneously, three kinds of meta-semiotic tasks to create meaning. These meanings are representational, interactive and compositional. The representational meaning is about the people, places, and objects within an image that is, the represented participants. The visual encoding is carried on either by narrative and/or conceptual structures. The interactive meaning is represented by the patterns of interactions among participants. Two types of participants are involved in visual communication, namely represented (depicted) and interactive (real). The interactive meaning of images has four dimensions: contact, social distance, point of view/perspective and modality.

The compositional meaning has to do with the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole. Compositional meaning is built by three interrelated systems: information value, salience and framing.

van Leeuwen's Multimodal Communicative Acts

Multimodal communicative acts accounts for the creation of meaning between images and texts. The theory is associated with van Leeuwen (2005) who proposes that traditional speech acts should be renamed 'communicative acts' because all signs present in discourse both verbal and non verbal are combined in order to realise their communicative intent. In other words, text combines language, visual images as well as graphics as an integrated whole. According to Oyeboade and Unuabonah (2016, p.813) "a multimodal communicative act is a semiotic concept that

accounts for all modes in a communicative event. It incorporates the linguistic features of a text which are usually regarded as speech acts and non-linguistic features like images, symbols, pictures and colours". Kress and van Leeuwen (2006, p.121) acknowledge that Halliday's theory of 'speech functions' can be extended to images. The two authorities posit that it is not only linguistic representations that are used to either 'offer' or place a demand. Therefore, van Leeuwen (2005, p.120) believes that images can also 'offer' or 'demand'. The precise nature of such offers and demands comes about through a combination of different visual and contextual features, just as in the case of the speech act. Hence, three functions, language functions, image functions, and typography stylistically cohere into a single multimodal communicative act "in which image and texts blend together in an orchestra" (p.121) for a systematic construal of a text.

Data Presentation and Analysis

Introduction

The data will be presented and subsequently analysed collectively under the features of representational, interactive, and compositional meanings. The analysis of the multimodal communicative acts is subsumed in the discussion of these meanings to reinforce the interaction of the visual and linguistic elements through the intended acts communicated by them.

Data Presentation

Datum 1



Figure 1: *The Wedding Party* film poster



Figure 2: *Mother of George* film poster

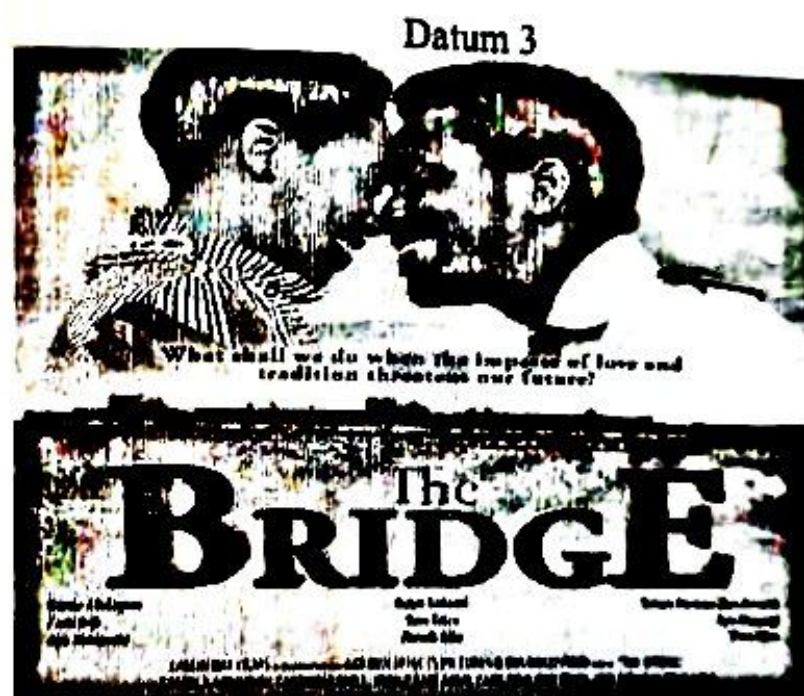


Figure 3: *The Bridge* film poster



Figure 4: *The Arbitration* film poster

Analysis of the Data

Representational Meaning

The representational meaning explains what the image entails, that is, is about the people, places, and objects within an image referred to as the represented participants (RPs). Datum 1: The *wedding party* poster depicts a transactive narrative representational structure. It explores the essence of vector, goal and actor to formally communicate the intended message of the advertisement to the target audience. In the image, two represented participants are demonstrated with a special kind of vector. As a result, there is a reaction rather than an action as the vector is formed by the eye lines of these represented participants who serve as the reactors and phenomena interchangeably. The first sentence in the tag line, 'our love birds just want to tie the knot in peace' is a constative which has the communicative act of informing. This act complements the visual acts in the datum which depict a man and a woman elegantly dressed in wedding attire. They are suggestive of a couple from the high class social stratum that is ready to tie the nuptial knot. The message that the image likely intends to show to the interactive participants/viewers, is that there is high sense of love and passion between the two represented participants. In essence, the vector formed by the closed eyes of the represented participants depicts the lingering euphoria of their anticipated love. It also portrays how sincere and ready they are to be together.

The linguistic text, that is, the title of the movie, 'THE wedding party' gives more details to the image which shows that the poster is indeed advertising a movie about a wedding party. The capitalisation of the word

'THE' has graphological significance, it emphasises the theme of the movie. This contrasts with 'wedding party' written in italics. The italicised fonts are playful as they project the celebratory nature of the movie narrative.

The second sentence in the tag line, 'but will true love stand even the most chaotic in all wedding celebrations?' is a directive act. It is a rhetorical question used as an attention catching device that subtly heightens and encourages the interest of the audience in the movie. This relates with the visual modes in the advertisement that the couple are eagerly waiting to kiss each other since their lips are not connected. In addition, the visual elements of the two overlapping golden rings below the image, act as circumstance of accompaniment to the identity of the couple signifying togetherness. It also connotes a state of either about to be joined in holy matrimony or already married.

Datum 2: *Mother of George* poster displays a represented participant involved in a non-transactional reactional process. She is a reactor whose gaze is directed at a place, person/thing that viewers cannot see. This is so, because the corresponding phenomenon is not displayed. The represented participant looks at the left side and her expression is that of someone in grief and lost in her world. Her stance and her facial expression, quiz the viewers on what she is looking at as well as the reason for her anguish. Her look creates a powerful sense of empathy, recognition and compassion between her and the viewers. The three reviews in the advertisement are constatives. The first review, 'stunning is an understatement, great direction, beautiful cinematography, brilliant story-the best motion picture I've seen this year- Indiwire' has the communicative acts of informing while the second review, 'Extraordinary visual and sonic acumen-Variety' and third review, 'irresistible-New York times' have the communicative acts of expressing and asserting. These reviews are used to validate the movie. Also, the high modality of the image re-echoes the review of 'Indiwire'.

Narrative meaning can be extended by presenting some participants whom without them, the narrative process may lose some information. They are referred to as circumstances which are subdivided into setting (locative circumstance), means (tools), and accompaniment. In the image, the blurry scenery of high buildings and cars indicates that the panorama of the story is a city. The represented participant (henceforth RP/s) is clad in a traditional African attire of 'Ankara' which is suggestive of the Nigerian Yoruba/Hausa culture. Her headgear is loosely tied.

Hence, she is depicted as a woman from the lower class. This dressing projects a connection between her and the Nigerian people/viewers. The semiotic ensembles of setting and dressing connotes that the film involves peculiarities and intricacies embedded in the African culture, particularly the Nigerian Yoruba culture situated in the American municipal. This provides viewers important information about the background of the story in the movie.

Datum 3: *the bridge* poster illustrates a transactive narrative representational structure. Two bi-directional vectors can be discerned in the image: one is indicated by the male RP's hand on the female RP's shoulder and the other by the direction of their eyelines. Although, they do not look at each other passionately but their eye lines are directed at each other. The oculusics and proxemics non-verbal acts reflect that they are in an intimate relationship and in love. The smile on their faces is also indicative that they are happily in love. The speech act in the tag line, 'what shall we do when the impasse of love and tradition threatens our future?' is a directive act and it has the communicative act of questioning. This questioning act is rhetorical in nature and it is expected to stir the emotions of the audience while also creating a quest to know the answer to the question asked because the predominant connotative meaning attached to 'love' is positive. Hence, viewers would be interested in knowing how love can threaten the future of a couple. This is clarified by the title of the film 'The Bridge' which is a metaphorical expression that represents the solutions to the obstacles that threaten the couple's love life. Similarly, the verbal texts, the title of the film, the tag line and the visual image of a bridge provide visual-verbal complimentary information of possible hitches the couple is experiencing in their love life and crossing the bridge connotes crossing the impasse of love and tradition that threatens their relationship. This is used to gear viewers' interest to be abreast of what is to be expected in the movie.

In terms of locative circumstance, the encoding of reality is made more detailed by the background in which the couple is placed. The male RP's hand also serves as a means or a tool used in the action process. Based on the analytical process, the visual cues of the bridge, cars, bushes, sand, cloud in the sky are possessive attribute of the landscape that are indicative of belonging to the surrounding of the couple. In addition, the sky relates to the male RP because he is a pilot as his dressing signifies

so. For this reason, it provides succor to the couple in their determination to survive any obstacle that may threaten their union.

Two actors are presented in the datum 4: *the arbitration*, they are the locus of attention whose representation is that of a narrative reactional process. This is because their eyelines are focused on the viewers rather than a phenomenon thereby calling for viewers' involvement and gearing them to actively participate in the advertisement. As viewers get involved by looking at the cold stare of the split faces of the represented participant and the title of the film, the viewers gets an insight into the narration of the movie which seems to be a case of love gone sour or a rift between erstwhile love couple whose disparity is to be settled by an arbitrator or an arbitration panel. The act being performed in the tag line 'there are three sides to every story' is a constative act and it is informative in nature. This statement is not in tandem with the popular saying there are two sides to a story'. Also, the half faces of the reactors / RPs suggest that there are actually two sides to a story and in arbitration cases; there are also two sides to a story. Therefore, the sentence deviates from the norm in order to attract the attention of viewers as the usage of the statement is based on the belief that human beings are naturally inquisitive as they would want to know the three sides to a story: that is, his, hers, and the truth.

Interactive Meaning

The interactive metafunction is represented by the patterns of interactions between participants who can be (depicted) and interactive (real). The RPs in datum 1: *the wedding party* are standing close together with no body contact and are not looking at the interactive participants or viewers but rather, form a visual contact with each other. Kress and van Leeuwen (2006) term this image an offer image. This kind of contact between the couple indicates that they are lost in their own world without paying attention to others around. It is obvious that they do not want intruders/barriers to share the love and affection for each other. They also do not acknowledge the presence of the photographer and this signifies that they are actors merely performing. The image of the couple displays the fact that true love brings peace and stability. It also promises the viewers an intriguing movie narrative. Again, the tag line 'our love birds just want to tie the knot in peace, but will true love stand even the most chaotic of wedding celebrations?' gives viewers an insight of the events in the movie being advertised. While lending credence to the image of the couple, the tag line also creates a sense of imagery in the interactive

participants leaving them to anticipate what truly transpired in the movie. For colour differentiation, it is obvious that the upper and lower sections in purple and gold colours respectively, encompass a situation of an intending married couple engrossed in their love. The image of the rings binds their nuptial.

In terms of frame, the couple is placed in a close shot showing only their heads and their shoulders, suggestive of an intimate relationship between the RPs. The close personal distance also suggests an imaginary close/intimate relationship with the viewers. It buttresses the fact that the RPs are known celebrities in the Nigerian movie industry and as such, viewers are meant to identify with these participants and by extension, desire to watch the movie.

Concerning perspective, the RPs are presented at eye level which implies equality and no power differential. In the context of the image, the equality is depicted to affirm that in marriage, the wife and the husband are deemed equal, so is the love they share for one another. The RPs are also projected in oblique angle; the viewers can vividly see their side views but not the full frontal face. It is assumed that the image producer attempts to reveal that the couple is in their own world (their facial expression further authenticates this) but also tries to make contact with viewers to find out their romantic love story and empathise with them in all chaotic events they may seem to encounter.

O' Toole (1994) asserts that in the interpersonal meaning, viewers should consider what engages them most in an image. The most salient elements in datum 2 (*Mother of George*) are the RP, her facial expression, and the setting in relation to other elements in the foreground and background. These semiotic ensembles draw viewers to the location of the image. In essence, the gloomy stare of the represented participant projects mystery to viewers as such they cannot help but question the reason behind such facial expression; they seek to answer such curiosity by seeing the movie. Concerning visual contact of interactive meaning, the represented participant is looking outside the picture or at someone or something within the image which the viewers cannot seem to ascertain. She is, therefore, an object of contemplation for the viewers, as well as, an offer of background information about the movie. The RP's gaze facial expression and dressing reveal that she is married (as signified by the ring on her finger) African woman whose story of sympathy is construed in an urban city.

As for social distance, the RP is placed in close shot and portrayed in mid-size which are indicated by her head and shoulders. This seems to imply close personal distance between her and viewers to share from her tragic story. This is based on the fact that, the story the film narrates are factual happenings in the society which viewers can learn from.

The use of oblique angle reinforces the meaning transferred by the offer. In doing so, it renders information to viewers that she is in her own world construed of different happenings and experiences. Also, the RP is projected in the median angle, she is neither seen from above nor below. This semiotic choice connects with the mid-size portrayal and indicates that the RP is at the same level as the viewers hence, they can identify with her.

In datum 3: *the bridge*, viewers are excluded from the world of the RPs based on the direction of their eye lines. This provides viewers an insight of the movie narrative. The close up shot of the head and shoulder implies an intimate relationship between the represented participants and the viewers. Although, this offer image implies disengagement, the viewers are left with no alternative than to empathise with them and their story. However, the low angle indicates the RPs' power over those who may try to come between them. Thus, viewers have the stance of involvement and detachment with the represented participants in the image.

The image act in datum 4: *the arbitration* poster is that of demand. The split faces of the RPs make them an object of viewer's interest. Harrison (2003, p. 53) postulates that "the human face is one of the most powerful resources in visual imagery because people are hard-wired from infancy to study images and their expressions". The half faces of the RPs merged into a single one and their direct stare is to create a strong engagement between them and the viewers in order to create a lasting impression of the storyline in the minds of the viewers. Their direct look and forlorn expressions also demand support from the viewers after they might have seen their story as presented in the tag line 'there are three sides to every story'

The size of the frame in the focused image is a close-up shot as half of the faces of the RPs are boldly depicted. This leads to a close personal distance and involves the RPs and the viewer in an intimate imaginary relationship. Therefore, inviting the viewers to see their story and be the judge of the rift between them. In terms of perspective, the RPs are placed in the frontal angle which is a further indication of the interactive

participant involvement with the outside world as viewers can have maximum engagement with them. As for the vertical angle, the medium angle, suggests a relationship of equality between the represented participants and the viewers. It is expected to tighten the close bond between them and the viewers. Thereby, demanding from the viewers to judge accordingly, without bias as no one is above the other. The merged faces of each of the RPs further clarify the lack of power differences between them.

Compositional Meaning

Compositional meaning has to do with the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole. Datum 1: *the wedding party* poster displays the information value of the ideal and real. The top part of the poster which contains information of the producers of the movie and the picture of the couple placed in the background in bright colours are the real, while the bottom of the poster in sparkling gold glitters, the rings and the additional textual information, are the ideal. The relationship between the real and ideal indicates the euphoria of the moment. Another concept applied in the advertisement is salience. The image of the bride and groom is the most salient in the composition. The large size, the sharpness of features focus and the close-up image of the couple presents them as veteran Nollywood celebrities and the main characters in the movie. Their image will attract and demand the attention of viewers. The movie title, 'THE wedding party' serving as the nucleus of information is also visually stressed to acquaint the audience of what is to be expected in the movie. The participants are dressed in wedding attires to further lend credence to the film title. The wedding dress of the female RP exposes a major part of her shoulder while her male counterpart is all covered up in shirt and suit. This proves the standpoint of the objectified portrayal of women in print media advertising.

There is no clear dividing line in the image, although, there is a form of connectedness between all the elements through the gradient colours of gold in both the ideal and the real parts. There is a presence of framing between the background and the image of the couple in the foreground. The frame, unite with one another to create a perfect blend and achieve coherence within the poster. In essence, the colours utilised in the poster consist of purple, gold, black, silver, white and wine. The

purple colour that aligns with the fauna and flora of the moment portraying that it is a royal wedding of celebrities and the affluent. These colours cut across the pictorial such that it attracts the relaxed mind and attention of every onlooker and reader that comes across it.

The image in datum 2: *mother of George* poster has a center/margin system with the RP as the nucleus of information. Her image is large in size and is placed in sharp focus, foregrounded against the background of high buildings and cars and more prominent than the textual elements. This is to show that what is needed to be known about the movie is provided via the image of the RP. The texts only provide complimentary information. Also, her size and position catch the audience attention into seeing the film and emphasises to the viewers that the story is about her.

The verbal texts create an ideal/real system. The ideal of the title of the movie, cast, director and comments are placed above the image of the RP while the real facts about the cast and crew members as well as the call and visit information are incorporated in the text below the image. The ideal and real distinction is to suggest to viewers that they are separate units of information. The composition of the elements of centrality and the ideal/real value of information in the poster are framed by colour and space. The colour orange is predominantly employed in the poster. This is evident in title of the film, names of the reviewers and the emblems. The 'Ankara' print worn by the RP also has shades of orange colour. Ray of sun reflects on the RP's figure and blends with the orange colour in the background to highlight her in the visual composition. It also connotes hope to the dilemma she experiences in the movie narrative.

The information value of datum 3: *the bridge* poster is structured along the vertical axis. The couple is positioned as the essential and this positioning depicts the feeling of love. At the bottom, the title of the movie, the names of the cast and crew members are the real information. These textual elements depict the product itself, that is, the movie and the distress the couple faces which underline the visual representation of the couple. Likewise, the center-margin which displays the symbolic image of the bridge and the tag line are in a symbiotic relationship that orients viewers of the tale in the movie. Furthermore, salience plays an important role in the composition of the poster. In a hierarchical structure, the couple placed at the top of the visual field, the title of the movie imprinted in upper case and in grey colour, as well as, the visual representation of the bridge are all visual modes indicating prominence and are meant to attract

viewers to other subservient semiotic cues in the image.

The multimodal element of framing is significant in the poster. The image of the bridge creates a border that divides the poster into two parts of the same size which emphasise the vertical representation of the ideal and real system. This framing connotes the imaginary world of the couple and that of the earth below which signifies detachment from outsiders or obstacles that threaten their world. The frame, also unite with one another to create a perfect blend and achieve coherence within the poster.

The image in datum 4: *the arbitration* is structured along the vertical axis. The image of the RPs presented above which takes more than half the length of the poster is presented as the ideal. The bottom of the poster depicts more detailed textual information which gives the audience insights to the image of the RP's ideal as their names are imprinted against the image of their faces. Also, the poster contains salient elements, such as the size of the RPs and their faces which contrast with the background in the visual field and foregrounds them in the image making them objects of viewers' attention. The title of the film is also made salient and written in upper case to bring to project to the audience, the thematic focus of the film. Moreover, the high concentration of the colour black which constitutes the dark background in which the RPs are fore grounded, enlightens viewers that the story the movie narrates is that of conflict rather than accord or rather, a serious-minded content. White is sparingly used to separate the half faces of the RPs. It also projects the textual elements except the prominent word, 'arbitration' in orange. The two shades of colours, black and white signify the dress code colour for lawyers in Nigeria which reinforces the title of the film.

Findings

The findings from the data revealed that the communicative acts predominantly used in the film advertisements posters are those of informing, questioning, asserting and expressing. They are used in order to give a preview into the contents of the movies. Also the questioning acts are rhetorical in nature. They are not impolite expressions rather, they are used on the common ground that people are inquisitive. Hence, evoking the emotions of the viewers to see the movie advertised in order to satisfy their curiosity.

It is also discovered that the visual resources are heavily grounded in the advertisement posters than the verbal multimodal resources. However, these semiotic resources are interrelated and provide complimentary meanings that offer deeper understanding of the persuasive intent of the advertisers.

It is observed from the analyses of the selected Nollywood film advertisement posters that celebrities and A-list actors are represented as demand or offer images. Their names are also imprinted on the posters to remind the viewers that the movie features seasoned actors. These well known actors are used to arouse the interest of the target audience.

Also, the study has reiterated the import of the semiotic resource of colour in visual communication. The image producers, have copiously used colours on the posters not only for aesthetic purposes but to complement other visual and linguistic modes in forms of size of frame, social distance, angle, salience, framing gaze, posture, lettering, and so on to project meaning.

It is discovered that the genre of the films are vividly depicted by the representation of the images in the posters. This can be seen in datum 1 and 3 where two lovers are represented in intimate proximity. The proxemics is used to inform the audience that the movie is romance-oriented.

In addition, the knowledge of the social-cultural context of the Nigerian milieu is significant to the encoding and decoding of the various meaning-making resources in the advertisement posters. The image designers rely on conventions of imagery and reading in projecting their ideas. This finding re-echoes Kress and van Leeuwen's (2006, p.13) submission that "communication, requires that participants make their messages maximally understandable in a particular context. Therefore, they choose forms of expressions which they believe to be maximally transparent to other participants".

Conclusion

The study of multimodal discourse analysis of Nollywood film advertisement posters has revealed that semiotic resources are imperative aspects of film advertisements and all the multimodes in the posters are reliant on what have been presupposed to constitute common knowledge between the designers of the posters and their target audience.

The study has also established that the adequate considerations of all the linguistic and visual modalities embedded in the posters are essential

in realising a suitable interpretation of the intended meanings conveyed. These multimodes which are at times used complementarily or independently are aimed at subtly persuading the audience that the films are worth taking a chance on. Undoubtedly, marital issues are important sensitive social factors which cannot be undermined in all societies. Nollywood film poster advertisements have been able project issues of Nigerian domesticity through an amalgam of visual and linguistic semiotic resources for a complete message.

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