

**A MULTIMODAL STYLISTIC STUDY OF SELECTED YORUBA TELEVISION
ADVERTISEMENTS**

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A MULTIMODAL STYLISTIC STUDY OF SELECTED YORUBA TELEVISION ADVERTISEMENTS

BY

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**A Thesis Submitted to the Department of Linguistics and Nigerian
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Requirements for the Award of the Degree of
Doctor of Philosophy in Applied Linguistics**

CERTIFICATION

We the undersigned Internal Examiners hereby certify that ADESIDA, OLUWAFEMI ADEDARA (01/CB008) has satisfactorily effected all the necessary corrections pointed out to him during the oral examination of his thesis entitled “AMultimodal Stylistic Study of Selected Yoruba Television Advertisements”, held on 15th November, 2017, and recommend that he be awarded the degree of Doctor of Philosophy (Ph.D.) in Applied Linguistics.

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DEDICATION

This research work is dedicated to my dear Parents, **Mr & Mrs Israel Adesida.**

DECLARATION

I, ADESIDA, Oluwafemi Adedara, with matriculation number 01/15CB008, hereby declare that this thesis entitled “A Multimodal Stylistic Study of Selected Yoruba Television Advertisements” is a record of my research work. It has neither been presented nor accepted in any previous application for a higher degree. All sources of information have been specifically acknowledged.

In addition, the research work has been ethically approved by the University Ethical committee.

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Adesida, O.A

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Date

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ABSTRACT

Multimodal texts, particularly in advertisements, are used extensively in the media industry to convey information through the use of three sign systems; written language, verbal language and visual language, with music and songs. Some scholars considered only the language neglecting pictures and music, while other studies concentrated only on pictures of advertising without attention to the language. However, multimodal study of Yoruba television advertisements has not been accorded extensive considerations. Thus, a multimodal stylistic analysis that will account for all the features of advertisements mentioned above is desirable and necessary. Therefore, the aim of this study was to examine a multimodal stylistic analysis of selected Yoruba television advertisements, with particular reference to GSM. The objectives of the study were to: (i) investigate the registers; (ii) examine the metafunctions; (iii) identify the typography; (iv) determine the layouts; (v) analyse the linguistic features at different levels of grammar; (vi) assess the visual elements; (vii) appraise the audio elements; and (viii) evaluate the interconnectivity amongst the textual, audio and visual elements of Yoruba television advertisements.

Different aspects of systemic functional theory as espoused by Kress and van Leeuwen 1996, Cartwright and Sturken 2001, Rose 2001 and Scollon and Scollon 2003 were adopted as the theoretical frameworks. A non-static multimodal text model was designed and used for this study. A qualitative research method was employed to investigate twelve recorded Yoruba television advertisements collected for the study; five from NTA Ilorin, Kwara State and seven from Kwara State Television Station, Ilorin.

The findings of the study were that:

- i. mode in Yoruba television advertisements depicted inequality, informality and multimodality;
- ii. interpersonal metafunction involved not only the ways speakers and audiences interact, the language used to establish and maintain the relationship among them, but also the means to influence their behaviours;
- iii. typographic features such as majuscles, boldfaces, coloured lettering, images and subtitles were systematically placed to help appeal to the audience;

- iv. images in the advertisements were strategically positioned to pass important information about the products to the audiences;
- v. adjectives were prevalent in television advertisements;
- vi. visual features such as mood identify gaze as an attention-grabbing tool for attracting the audience;
- vii. audio features such as music and verbal expressions invite the audience, and gain their attention; and
- viii. visual, verbal and textual features systematically co-exist in the advertisements giving the description of the products being advertised.

The study concluded that Yoruba television advertisements were designed to inform, enlighten and captivate the audience about the product and its benefits. The visual aspect of TV advertisements offers additional reinforcements to fully connect with the audience's mind. This is an advantage that television advertisement has over the print and radio advertisements. The study recommended that multimodal stylistics should be applied to other corpora such as book covers, stickers, billboards advertisements and artworks.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Advertising has become part and parcel of the present-day life. Advertisements of diverse types intrude into our privacy and the attractive power in it is able to manipulate the consumer: an invisible voice of advertisement advocates, encourages, asks, announces and deeply sticks in peoples' minds.

In the last decades, the market glut of advertising caused the increased intention and interest in the linguistic aspect of advertising. People began to describe and analyse the linguistic means and evaluate the language of advertising. Their aim was to find out the principles of advertising language, create new kinds of relationship between elements of language and improve the techniques.

Advertising texts are of great value for analyses from sociological, sociolinguistic, psychological, ethnologic, marketing, and last but not the least, linguistic point of view. Sociologists may be interested in how advertising influences the values, attitudes and behaviour of the society. Sociolinguists may study the effects of any aspect of society on the way language is used in advertising in the course of time. Psychologists may try to examine the effect of the advertising on human mind and motivation to fulfil material and social needs. Ethnologists may find in this field a good evidence of how the culture of the nation has been developing. Marketing experts and advertising agencies are interested in the language of advertising in order to know how to make advertising more effective. Linguists are interested in the language of advertising because they want to know how a particular language works in this type of discourse, which linguistic means are used and how advertising language is changing in the course of time.

In the twenty-first century, there is great speculation about the future of advertising text, especially print text. Multimodal texts are in the ascendancy and visual communication has become a core component of the world of work and of everybody's life in general (Nørgaard, 2011). Therefore, the literate citizens must develop knowledge of visual codes, at least in order to interpret visual and written information.

Goodman (1996) reminds her readers of the rich variety and presence of multimodal company letterhead which is carefully designed, including the choice of graphics and colour of the paper to craft the company's image. It is then taken for granted that visual text, such as a television advertisement, will use more than one of the language modes. The challenge for linguists is to develop both their knowledge of the visual codes (which will enable viewers to make meaning of multimodal texts) and their understanding of the cultural contexts in which this type of communication, in its varied textual forms, takes place.

Stylistic approach to the analysis of advertisement identifies and classifies the elements of language being used. Advertising language has special style and its use differs from other styles. Its function is to "attract attention, arouse interest, stimulate desire, create conviction and get action" (Berney et al., 2005). Television advertisements are visual-verbal materials viewed daily. Advertisements on television can achieve good effects, they are concise and colourful. These make television advertisements different from other types of advertisement.

Visual images are not neutral reflections of reality they represent: that is, they offer not a mirror of the world but an interpretation of it (Midalia, 1999, p.131). This means that viewers require knowledge and understanding of how visual texts are produced and composed and how they will "relate to and interrogate" (Stephens, 1997, p.164).

Advertising unifies language, pictures and music; it contains information, invokes emotions and imaginations. As a genre, it seems diversified (Jurgen, 2010). It is this diversification that has led to its analysis from the perspectives of other disciplines: sociology, psychology, linguistics, ethnology, etc. Multimodal stylistics is a fairly new branch of stylistics which aims to broaden the models and media to which stylistics can be applied. Thus, the extended toolkit, in addition to being useful for the analysis of the printed text, do also construct meaning (Gibbons, 2010). Recently, the new branch of multimodal stylistics would seem to have moved along two lines in particular: a cognitive approach, which focuses on the cognitive impact of multimodal literature and a social semiotic approach, which aims to develop ‘grammars’ for all the semiotic modes involved in meaning-making (Gibbons, 2012). The present study is devoted to the latter. While both approaches obviously apply to the analysis of explicitly multimodal genres like film, drama performance, iconic poetry, newspapers, comics, children’s books, graphic novels and art books, the scope of this study is advertisements.

It is important to indicate here that the discipline, Multimodal Stylistics, which is identification of patterns of usage in speech and writing, comes handy in all round analysis of TV advertisements. Therefore, this study analyses selected Yoruba TV advertisements, with particular focus on their multimodal stylistic features.

1.2 Statement of the Problem

Multimodal texts, particularly in advertisements, are used extensively in the media industry to convey meanings through the use of three sign systems; written language, verbal language and visual language. However, the primary focus in television advertising has been on the strategic ways and skills necessary for understanding visual images and verbal language. The

lack of scholarly attention in visual images and visual systems of meaning in television advertisements presents serious challenge to readers and viewers (Kress, 2003). While numerous literatures which focus on the verbal and written texts are readily available (Harvey and Goudris, 2000), the visual approach which addresses various strategies of comprehending visual images, television images in particular, have recently emerged in discussions in multimodal stylistics (Nørgaard, 2013).

Visual images are drawn upon with increased frequency to make sense of one's world, often overshadowing the once dominant mode of written language. Scholars like Barry (1997, p. 7) recognise that visual mode of communication demonstrates verbal communication and it is time that traditional methods of analysis be expanded to include visual analysis.

Kress (2003) expatiates that as readers react to images on the computer or newspapers, it must be remembered that the world shown differs from the world told. Thus, semiotic resources used in creative multimodal texts differ from the ones drawn upon to create texts. This shift from a linguistic focus to a multimodal focus demands readers or viewers to interpret and analyse texts in new and more interactive ways (Anstey and Bull, 2006). Viewers or readers need to gain knowledge of the visual meaning-making deployed in images, in order to successfully interpret meanings of the visual images (Unsworth and Wheeler, 2002, p.69). The central focus of this work, therefore, is to analyse twelve selected Yoruba TV advertisements and account for the interconnectivity among the visual, textual and audio elements contained therein.

1.3 Aim and Objectives

This study aims at examining the multimodal stylistic features of selected Yoruba TV advertisements. This aim is accomplished through the following objectives which are to:

- (i) identify the registers of Yoruba television advertisements;
- (ii) examine the metafunctions of Yoruba television advertisements;
- (iii) examine the typography of Yoruba television advertisements;
- (iv) investigate the layouts of Yoruba television advertisements;
- (v) analyse the linguistic features (at different levels of grammar) of Yoruba television advertisements;
- (vi) unravel the visual elements of Yoruba television advertisements;
- (vii) describe the audio features of Yoruba television advertisements; and
- (viii) examine the interconnectivity amongst the textual, audio and visual elements of the advertisements.

1.4 Research Questions

With a constant eye on the objectives, the study provides answers to the following research questions.

- (i) What are the registers of Yoruba television advertisements?
- (ii) What are the metafunctions of Yoruba television advertisements?
- (iii) How important are the typographic features of Yoruba television advertisements?
- (iv) How does the layout Yoruba television advertisements create meaning?
- (v) What are the linguistic features of Yoruba television advertisements?
- (vi) What are the visual elements of Yoruba television advertisements?
- (vii) What are the audio features of Yoruba television advertisements?
- (viii) How does the textual, audio and visual elements interrelate in Yoruba television advertisements?

1.5 Scope of the Study

This study is based upon twelve selected Yoruba television advertisements collected from Nigeria Television Authority, Ilorin and Kwara State Television Station, Ilorin. The advertisements are ‘MTN Goody Bag Advertisement’, ‘Glo Borrow Me Credit Advertisement’, ‘Glo Recharge to Stardom Advertisement’, ‘Glo Bumpa Advertisement’, ‘Glo 3 in 1 Recharge Advertisement’, ‘Glo in the Air Advertisement’, ‘Glo Jolof Recharge Advertisement’, ‘Glo Mobile Money Advertisement’, ‘Glo Overload Advertisement’, ‘Airtel Smart Recharge Advertisement’, ‘Etisalat Recharge Promo Advertisements’ and ‘Etisalat Double Data Advertisements’. These twelve selected advertisements are the few Yoruba television advertisements produced by four GSM service providers (MTN, Globacom, Airtel and Etisalat now referred to as 9 Mobile). The advertisements were recorded between 2012 and 2016. There were other advertisements by the other GSM service providers, but we could not use them because they are English advertisements.

1.6 Significance of the Study

This study offers a research premise for the explication and interpretation of Yoruba television advertisements produced by telecommunication service providers. Yoruba jingle producers, film producers and directors of Yoruba advertisements will find this study resourceful in understanding the effects of the various elements of television advertisements. This study will be important in popularising the language and linguistic features of Yoruba television advertisement for professional and non-professionals in the field of studies. This study will

improve the inter-disciplinary concern between linguistics and media studies set to analyse the visual and verbal elements of TV advertisements.

In addition, this study will improve the knowledge of visual language, genre analysis and other forms of literacies, which in turn, will provide instructional material for teachers in Nigeria. Students at all levels of education will also learn to analyse visual communication in the developing world of digital multimedia texts. Students of mass communication and information and communication technology will particularly find the findings of the study resourceful.

1.7 History of Mobile Network Providers in Nigeria

The idea of the first cellular network was introduced in 1947. The aim was solely for military operations. There was the need for more advanced forms of communications in order to communicate with troops. From then till now, several forms of broadcasting technologies emerged. The Global Systems for Mobile Telecommunications (GSM) was designed to implement a pan-European mobile network. The acronym GSM had been changed from Group Special Mobile to Global Systems for Mobile Telecommunications. In 1991, the GSM was commercialised and in a short while, there were already 36 GSM networks in over 22 countries (Anioke, 2011).

In Nigeria, the development of telecommunication facilities commenced in 1886 with wired cable connection. During this period, cable connection was a tool for colonial subjugation and as a result, government offices across the country were provided with the telephone services (Anioke, 2011). In 1985, the Nigerian Telecommunication Limited (NITEL), a government owned company was established. The aim was to provide affordable, accessible and efficient

services. However, NITEL, being the only operator at the time, was unable to offer excellent, reliable and friendly services.

In 2001, the telecommunication industry witnessed liberalisation. The global system for mobile telecommunication (GSM) operators were licensed by the Nigerian Communication Commission to commence operations in Nigeria (Anioke, 2011). The GSM operators are MTEL, Econet Wireless International (now Airtel) and MTN. In 2003, Globacom and Etisalat (October 2008) were also licensed bringing the operators to five (Adeleke and Aminu, 2012).

Econet, now Airtel, was formerly launched on the 6th August, 2001. It started its operations in Lagos, Abuja and Port Harcourt, targeting both the top corporate market and also the middle-income mass market. It was awarded the 0802 number prefix (Adeleke and Aminu, 2012).

MTN Nigeria followed suit almost immediately after Econet. They were launched under the 900 and 1800 MHZ spectrum. Making a call cost 50 naira, there was no per second billing. MTN rolled out its initial network covering the cities of Lagos, Abuja, Port Harcourt and Kano, and spread out into other areas of the country in subsequent years. It was awarded the 0803 number prefix (Adeleke and Aminu, 2012).

Globacom came into Nigeria at a time when other network providers placed their subscribers on a high per minute billing tariffs. On its arrival, Globacom introduced per second billing platform which crashed the prices of SIM card to as low as 200 naira. Thus, in just nine months of doing business, Glo Mobile became the fastest growing network in Africa with an unprecedented one million subscriber's mark covering 87 towns across Nigeria. Till date, Glo Mobile has over 20 million subscribers making her the second leading GSM operator (Adeleke and Aminu, 2012).

Etisalat was established in the United Arab Emirates in 1976. Its operations kicked off in Nigeria with a mobile license and spectrum in the GSM 1800 and 900 Mhz bands. Etisalat is known for its innovative products and services such as 'Eco Sim' and introduced products and services such as their mobile numbers through the 0809uchoose campaign. In 2016, Etisalat announced 4G Lite with a frequency band of 3 (1800 Mhz), the speed of 11MBPS. Etisalat was sold to 9 Mobile in 2017 due to the financial challenges it had, and now, it is known as 9 Mobile (Adeleke and Aminu, 2012).

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This review focuses on advertising, history of advertising, advertising discourse and television advertisement. Stylistics, chronology of stylistics and types of stylistics were discussed. Multimodal Stylistics and various theoretical frameworks applicable to advertisements were discussed. The section also focuses on the proposal of non-static multimodal text model as the designed model for the study.

2.2 Advertising

Advertisement has been defined from different perspectives by scholars who do not share the same background. Cook (1996, p.182) defines advertising as not some external curiosity which we examine, from which we are separate, but something of which we are part, and which is part of us. It is always around us: in the magazines, on billboards, newspapers, on press, on leaflets, in radio, on television, on the streets, in means of public transports and anywhere the advertiser pays to pass across message.

Wright (1983, p.8) defines advertising as “a powerful communication force and a vital marketing tool helping to sell goods and services, image and ideas”. Roderick (1980, p.4) defines

advertising as a message specified by its originator, carried by a communication system and intended to influence and/or inform an unknown audience. Advertisement is a concrete manifestation of advertising; “a paid public announcement appearing in the media (<http://www.motto.com/glossary.html>).

Advertising, according to the InvestorWords glossary, is the description or presentation of a product, idea, or organisation, in order to induce individuals to buy, support, or approve of it (<http://investorwords.com/129/advertising.html>). Rogers (2007) elucidates a general model of advertising consisting of several steps which disclose goals of advertising. Novelty can be introduced into advertisement and within the content of the image which can be a provocative slogan, or a different way of communicating obsolete notions. For example, in *Be Stupid* a notion of stupidity, which has more negative connotations than positive, is presented in a positive light, thus challenging the conventional understanding of stupidity. Good attention grabbers are humour, activity within the image and beauty of visual advertisements.

Dyer (1982, p.1) refers to advertising as an official art of Western society. Some scholars compare it to modern religion and the advertiser is labelled as a modern-day shaman. Advertising, therefore, has become a precisely functioning industry with certain crucial marks to follow. Bovee and Arens (1992, p.7) define it as “non-personal communication of information”, but a large field of recipients must be considered as the consumers would differ in social position, age, gender, education and other sociolinguistic aspects. Williamson (1978) also descants on the fact that the main information of the advertisement is generally untrue and its main role is to be persuasive. Its social effect is that messages can both reflect and construct cultural values, create additional meaning, but the decoding of the adverts can be subjective to the whole society.

The society is mainly exposed to commercial advertising. However, the essence of non-commercial adverts is rather informative than persuasive. Texts such as legal announcements, church posters and school prospectuses always have an individual or corporative perspective, while campaign manifestoes and posters or film trailers are persuasive. The outcome of information advertisement is always gaining knowledge. Nevertheless, the main idea in adverts has always been to arouse public interest.

2.2.1 History of Advertising

According to Samson (1930, p.19), cited in Meenakshl (1998, p.1), advertising began thousands of years ago. Fresberg (1980) opines that one of the first known methods of advertising was an outdoor display, usually an eye-catching sign painted on the wall of a building. Archaeologists also uncovered many such signs in the ruins of ancient Rome and Pompeii. An outdoor advertisement excavated in Rome offers property for rent, and one found painted on a wall in Pompeii calls the attention of travellers to a tavern situated in another town. As many as some three thousand years ago, Papyrus sheets were used in Thebes in Egypt for announcing the reward for return of runaway slaves (Meenakshl, 1998, p.24). The first advertisement was somewhat in the form of stencilled inscriptions, which were found on earthen bricks prepared by the Babylonians about three thousand years before Christ. The bricks carry the name of the temple in which they were used, and the name of the king who built it, just as a modern public building which contains a corner stone or stone tablet with the names of officials in office when the structure was erected. The method was to cut a stencil in hard stone, and with it each brick was stamped, while the clay had been in its stone stage. The kings who did this had advertised themselves to their subjects, which could be read in hieroglyphics.

In medieval times, a simple but effective form of advertising was very popular. Merchants employed the so-called "town criers" who shouted the praises of the merchants' wares and the arrival of trade-ships (Sandage and Fryburger, 1987, p.19). Printed advertising played no big role until the invention of the printing press by Johannes Gutenberg in 1445. The printing press produced flyers which the merchants used to advertise their products. These flyers often contained characteristic symbols of the guild members and the tradesmen and were also used as posters on walls. This form of advertisement lasted for a very long time. In the olden days, advertisements were more passive and extremely limited in scope (Sandage and Fryburger, 1987, p.24). The earliest forms of advertisements were sign-boards and writings on the walls of prominent buildings. Sampson (1930, p.19), cited in Meenakshl (1998), points out that signs over shops and stalls seem naturally to have been the first efforts in the direction of advertisements and they go back to the remotest portions of the world's history. These early signs were, for the most part had been made of stone or terra cotta and set in to the pilasters at the sides of the open shop fronts. Later, signs were hung over the walls and above the entrances of shops. Some of them had been extended entirely across the streets.

In the 1880s, a new era of advertising began: new methods of manufacturing led to greatly increased outputs and decreased costs for the producers of consumer goods. The products at that time could be packaged at the plant itself. Moreover, the telegraph network came into existence and a network of rail-roads, had also crisscrossed the continent. All these were the factors, which allowed a worldwide distribution and advertising. This state necessitated the growth of advertising agencies and dictated their activities. The most widely advertised consumer products at that time was the patent medicines (Sandage and Fryburger, 1987, p.27).

As the economy and trade were expanding during the 19th century, the need for advertising grew. Gradually, advertising transformed into a modern, more scientific and sophisticated conception. New visual techniques have been launched. Not only the content of the message was important, but also the form. The creativity of copywriters, who were finding new ways, led to the richness of various forms of advertising (Sandage and Fryburger, 1987, p.28).

According to Ossai (2006, p.24), the first newspaper in Nigeria, “Iwe Irohin”, was established in 1859. The first advertisement was carried by “Iwe Irohin” in form of information on ship movement and cargo, a form of classified advert. From then on, other forms of advert emerged and became rampant. So many other papers sprung up between 1859 and 1930 especially in the Lagos-Ibadan axis. LINTAS Limited, which was established in 1928 as West African Publicity Limited, was the only agency that offered complete advertising agency service in Nigeria till 1958. In addition to the print media advertising, they were afforded the opportunity of using the electronic media in the late 1950’s.

He argues further that printing which was undergoing tremendous evolution then, as a result of advancement in science and technology, enhanced the printing of black and white posters, which gave rise to organised outdoor advertising. Newspapers carried more information in the West as commercial, trade, social and religious activities and obituary announcements.

When photography emerged on the scene, it was of added advantage as it injected into advertising pictures which brightened newspaper pages and billboards. In the same first half of the 20th century, came the cinema, another major organ of advertisement, with its unique and special attributes (Ossai, 2006, p.25). In the last decades, advertising in Nigeria has shifted from print advertisement to mass media advertisement. Most advertisements, a part from visuals on

handbills, billboards and posters, are also on television. Television advertisement is the central focus of this study.

2.2.2 Approaches to Advertising

According to O'Donnell and Todd (1991), there are two distinct techniques to advertising. The hard-sell technique is relatively straightforward. It urges the consumer to buy a particular product, and offers one or more 'reasons' why this particular product should be bought. The hard-sell line is 'Buy brand X because it is the cheapest and best'. Detergents is one of the utilitarian products which have, traditionally been presented by means of a hard-sell approach. This approach goes with bold typography, uncomplicated copy like 'take, make and save at Laver's DIY' and relatively uninteresting visuals.

The soft-sell approach, on the other hand, uses more subtle and indirect methods. Soft-sell advertising appeals to the emotions, and tries to establish a link between a product and beauty, or wealth, romance or self-confidence, success or prestige. For example, a beautiful girl appears on the television screen. She catches every eye; all the men admire; all the women envy; and it is suggested, all because the girl uses a certain hairspray or deodorant or gets her clothes from a particular chain store. Chocolates, body creams, toothpastes are often associated luxury items in advertisements with promises of romance, wish-fulfilment or merely a taste of paradise (O'Donnell and Todd, 1991).

A close observation of recent advertisement suggests that, as far as national advertising is concerned, it is the soft-sell technique which is the most popular. Most TV advertisements now favour a more emotive, less direct approach. The reason is so as to gain and maintain loyalty to one brand. In a case where there is often no genuine or national reason for preferring one brand to another, the soft-sell approach seems more appropriate.

2.2.3 Advertising Discourse: Advertisements as Texts

An important concept in Halliday and Hasan's (1985) work is the term 'text'. It has a much broader meaning than the one we generally think of. For them, text is language that has meaning or function in a context of situation. Text is language that is dialogic and social. It can be spoken or written (Halliday, 1985a). Text is not isolated words or sentences divorced from context.

Werlich (1976, p.23) defines text as an extended structure of syntactic units such as words, groups, clauses and textual units that is marked by both coherence among the elements and completion. For Cook (1989) text is a stretch of language interpreted formally without context. Schäffner (2001, p.213) and Goddard (2003, p.30) distinguish a number of linguistic features typical of the English advertising register: imitation of spoken language; short, elliptical sentences; positive evaluative expressions and abundance of stylistic means affecting the audience (puns, alliterations, rhyme, etc.). The listed features of language are culture-specific in their use and intensity within the same register (Steiner, 2004, p.21). To exemplify the language of advertising of the source culture, it may exhibit certain features which would not sound natural or would not achieve the intended effect if translated into the target culture literally.

With respect to advertising as a genre, Trosborg (1997, p.9) proposes that the defining criterion of any genre is the communicative purpose that it is intended to fulfil. In determining the communicative purpose of the text, language functions play an important role. Each text serves a specific language function which helps to fulfil the communicative purpose of the text and allows us to classify texts into types. Jakobson (1960) and Nord (1997, p.50) classify the functions of language into: referential function (i.e. reference to objects and phenomena of the world); expressive function (i.e. expression of the sender's attitude or feelings); *phatic function* (i.e. establishing, maintaining or finishing contact); *appellative function* (i.e. appealing to the receiver's experience, feelings, knowledge and sensibility in order to make him/ her react in a specific way).

Practically, texts often exhibit the presence of several language functions, which overlap and give a variety of combinations: representing-expressing, representing-persuading, etc. This is referred to as the multifunctionality of texts (Trosborg 1997, p.14). However, there is always one dominant function while other functions are used as subsidiary, employed to achieve an overall intention of the text. For example, information included in advertisement should not be considered as a primary goal. Instead, it should be perceived as a complimentary function helping the advertisement to be more persuasive. Therefore, texts can be classified into categories or types on the basis of their dominant contextual focus. Advertising as a genre is classified under the category of appeal-oriented texts, having the predominant function of persuasion. As Reiss (2000, p.38) points out, in appeal-oriented texts the information is always presented from a particular perspective and with a particular purpose. In commercial advertising, form and content are "at one in their overall goal of arousing consumer response" that is, a commercial advertisement strives at persuading the reader to buy the advertised product.

In summary, it appeared that register description and analysis of style conventions of both source and target culture texts lead to successful translation decisions and correspondence to culture-specific genre requirements. It was evident that the dominant communicative purpose of advertising genre is persuasion. This allowed the researcher to classify advertisements as appeal-focused texts.

2.2.4 Language of Advertising

Leech (1966) is the only scholar who analysed in detail different aspects pertaining to the structure, grammar and vocabulary of advertising (Maksimainen, 2011). Bruthiaux (1996) also emphasises that Leech's (1966) work is still of great value as it provides a practical catalogue of the defining characteristics of advertising English. Leech studied television advertisements, but his objective was to provide a comprehensive discussion of advertising English that would not be associated with any particular medium of advertising or a specific selling approach (e.g. emotive or reason-why advertising). In his work, he stresses that disjunctive grammar, the low frequency of function words, complexity of nominal groups and simplicity of verbal groups are some of the most distinctive properties of advertising language.

Toolan (1988), cited in Maksimainen (2011), also adopts a similar approach in his study. He studies the characteristics of advertising English in the British press. He also focuses on lexical, grammatical and syntactic patterns of advertising. Cook (2001) has elaborated on the language of contemporary advertising. According to him, words of advertisements are not

viewed in isolation, but in complete interaction with numbers and pictures, other texts around them, and the people who make and experience them.

Fakuade, et al. (2005) embark on a detailed analysis of the language of advertisements. In their work, they examine the stylistic features of the Nigeria Bottling Company advertisements, bringing out the particularistic features of the NBC advertisements. They argue that NBC adverts exhibit excessive use of superlatives, invitational verbs such as 'Enjoy', the use of declarative sentences for simplicity and clarity of expression.

Usman (1998) examines stylistic features of language of advertising. He discovers that music and jingles are prominent in radio and television advertisements and motion pictures are flashed in television advertisement to give additional reinforcement. Usman opines that television is the most effective mode of communication because of its visual and action advantages.

2.2.5 Television Advertisement

Recent practices in modern society have initiated the transformation of social functioning of discourse (Rossana, 2008, p.6). Technologies have become the platform for re-contextualising meanings, and complex modern practices from one modality into other modalities. Semiotic resources are utilised so as to transform the language of objects into the language of people. Thus, advertisements are unavoidable and persuasive, making them more visible in the social context.

The application of technologies to materials which have different semiotic modalities commercialise advertising. Informing, enlightening and remodelling are some of the functions

that are creatively expressed by words, sounds and images. Advertising communicates in a language easily recognisable, but its voice is not addressed to a person.

Television advertisements are usually not opened to conversations. These advertisements can be informative, educative and marketing oriented. According to Thibault (1990), television is an efficient and powerful device for relocating and combining advertising genre in a new context. He further explains that television advertisements serve a range of potential purposes which are summarised by Rossana in figure 1.

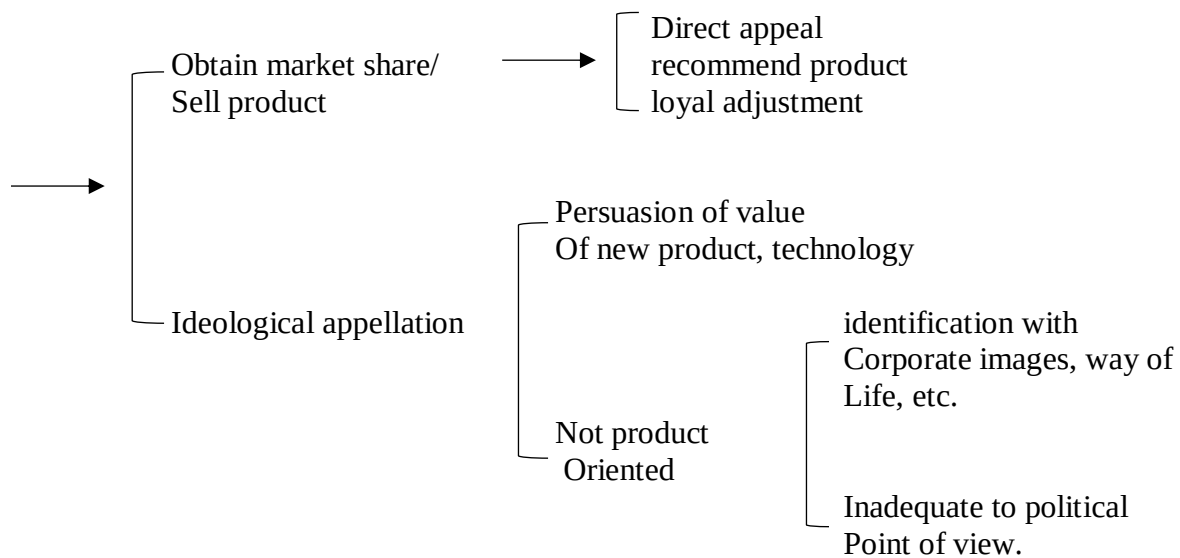


Figure 1: Purposes of TV advertising (Thibault, 1990, p. 117)

Rossana (2008) explains further that although TV advertisements may appear to present fixed meaning for every event, they act as selective re-contextualisation of an initial semiotic activity. Texts, here, rely on the connection between social and historical events. More of TV programmes are targeted at the audience and the elements make it possible for cultural and historical understanding. Thus, TV advertisement is referred to as a constantly evolving genre whose length is, in itself, a clue to its historical period. Therefore, TV advertising may function to create identities, systems of social value, sell corporate images, etc. Having reviewed relevant literature on advertisement, the following section appraises the concept of stylistics and its relationship with advertising.

2.3 Stylistics – Definitions, Chronology and Types

2.3.1 Definitions

Several authors have different definitions of stylistics. Leech and Short (1981, p.13) define Stylistics as the linguistic study of style. To them, stylistics deals with relating language with literature in which linguistic tools are used to describe and analyse the literary language of texts. Turner (1973, p.7) defines stylistics as that part of linguistics which concentrates on why and how language varies.

To some other scholars of stylistics, stylistics is not just from the perspective of linguistic tools for literary analysis without an exposition of the meaning. This is why Wales (1989) defines stylistics as being concerned with the analysis and description of the linguistic features of the text in relation to their meaning. The goal of stylistics is not only in describing the "formal

features of text” but in actually showing their “functional significance for the interpretation of the text or in relating literary effects to linguistics ‘triggers’ where these are felt to be relevant”.

According to Lawal (1997, p.25), stylistics is defined as one of the branches of applied linguistics with a special bias for both descriptive and analytical approaches to the factors of language use. From Lawal’s view, stylistics is essentially concerned with identifying and describing the linguistic features of a written or spoken text. Thus, the essence of stylistics is not only to bring out the linguistic features in a text, but also to show their effects, the meaning and interpretation.

Fakuade (1998) defines style as a controlled and guided manner of creating text: the controlling and guiding elements being the author’s social and cultural environment, his message and his audience and of course, the author himself. According to him, style is governed by a wide range of contextual factors, including social and physical circumstances, identities, attitudes, abilities and beliefs of participants and relations holding or supposed to be holding between participants. Stylistics, therefore, according to him, means the study of style with suggestion from the form of the words, of a scientific or at least methodical study.

Carter (1988, p. 161) views stylistics essentially as a bridge between linguistics and literature and there are always arguments about the design of the bridge, its purpose, the nature of the materials and the side it should be built from. He proposes that stylistics is a process of literary text analysis which starts from a basic assumption that the primary interpretative procedures used in the reading of a literary text are linguistic procedures. He adds that stylistic analysis can provide the means whereby the study of literature can relate a piece of literary writing to his own experience of language and so can extend that experience. Widdowson (1975, p.3) claims that stylistics can serve as a means whereby literature and language as subjects can,

by a process of gradual approximation, move towards both linguistics and literary criticism, and also a means whereby these disciplines can be pedagogically treated to yield different subjects. He further suggests that stylistics can provide for the progression of a pupil from either language or literature towards either literary criticism or linguistics.

Nørgaard (2010) sees stylistics as interdisciplinary in nature. Its eclectic features further allow views borrowed from disciplines such as philosophy, cultural theory, sociology, history and psychology to find their ways into the stylistics analyses of literature. Although some scholars criticised stylistics for its interdisciplinarity, stylistics has been praised by others for its interdisciplinary nature which is considered one of the advantages and inspiring potentials of the approach (Nørgaard, Montoro, Beatrix, 2010, p.2).

Nørgaard, et al. (2010) define stylistics as a study in which meaning is created through language in literature as well as other texts. This means that stylistics adopts linguistic models, frameworks and theories as its analytical tools in order to describe and explain why a text works as it does and how meaning is created from words. Thus, analysis focuses qualitatively and quantitatively on the phonological, lexical, grammatical, semantic, pragmatic or discoursal features of text and on the intellectual aspects involved in the processing of those features by the readers. Some stylisticians show interest in the producer of text while others examine the style of a particular author. For example, some stylisticians focus more on the text itself and still, others devote their attention to the reader and the role readers play in meaning-making (Nørgaard, et al., 2010).

Stylistics is often regarded as a linguistic approach to literature and stylistic attention, so far, has been devoted to literary texts. However, attention is gradually shifting to non-fictional forms such as advertising, academic writing, news reports as well as non-printed forms such as

TV and pictorial advertising, film multimodal publications, etc. With its base in linguistics, Nørgaard, et al. (2010), opine that stylistics is characterised by an informed, systemised retrievable and also content analysis, which is intense, consistent and open to falsification. Due to the scientific nature of linguistics as compared to other fields in humanities, the stylistic approach to text analysis may seem objective than other levels of literary criticism. They however point out that, inspite of stylisticians' concern with rigour, no stylistic analysis can be totally objective, but it will always be influenced by a countless number of factors such as stylistician's individual preference as well as linguistic paradigm employed for analysis or the chosen methodology. Despite this reservation, stylistics has proved itself to provide tools and methods which allow its users to conduct well-informed analyses of how meaning is created in texts by linguistic means.

2.3.2 Chronology of Stylistics

The emergence of Stylistics as a discipline started in Greece (Miššíková, 2003, p.9). The art of creating speech (Rhetoric) was taught as one of the main subjects in schools. Freeman (1971) explains that the aim was to train speakers in the art of creating attractive and effective speeches. During this period, poetic works were also created. The process of artistic creation was called Poetics. The aim of poetics was to study a piece of art, unlike rhetorics, it focused on the challenges of expressing the ideas before the eventual moment of utterance. The third field of language use was the art of creating a dialogue. The study of creating and guiding a dialogue, talk or discussion, as well as the study of methods of persuasion, was called dialectics. Dialogue technique was one of the most effective and efficient mediums of exchanging experiences and

research. Till recent times, the method is still known in pedagogy as “dialogical method” (Miššíková, 2003, p.9).

According to Sebeok (1960), further development of Stylistics was derived from Rhetorics, Poetics and Dialectics. Poetics went on to create the field of study presently known as Literary Criticism, while Rhetorics and Dialectics developed into Stylistics. Several years later, Stylistics, in ancient Rome, recognised two different styles in speech as represented by Caesar and Cicero. Their main characteristics are summarised in Figure 2.

CAESAR	CICERO
Analogue	Anomalists
Stressed regularity and system rules	Aimed at the creation and development of flowery language.
Focused on facts and data	Used unnatural syntactic patterns, sought for innovative often artificial sentence structure.
Their aim was to create simple, clear and straightforward speeches.	Created anomalies on all language levels.
Other representatives were Seneca	Due to the approach, where the true

and Tacitus	message and communicated content were secondary to the form of representation, Rhetoric was called mother of lies.
	Cicero built his theory of rhetoric on the distinction between three styles; high, middle and low.

Figure 2: The Analogists and Anomalists (Miššíková, 2003, p.10)

Miššíková (2003, p.11) claims that the middle ages show no advancement in the development of Stylistics. The focus was on the language of Science, Art and Administration. No attempt was made to deal with the problems of speech. An anomalistic rhetoric of Cicero became a model way of public speaking.

Latin was solely used as the language of Science, Art and Administration. The language was difficult compared to the language of the common people. Different phrases, clichés and stereotyped bookish Latin formulas characterised each sphere of language.

According to Fowler (1981), the new age of stylistics forms two perspectives. On the one hand, there were the traditions of Cicero and Aristotle, on the other, new theories of style had developed: for example, individualist, emotionalist, formalist, functionalist, etc. Aristotle's tradition of stylistics was focused on the art of discovering the means of persuasion available for any occasion. Aristotle opines that the art of discovery requires that the rhetor investigates systematically both the situation with which he/she is presented and his/her own inner resources for handling it. According to Nicgorski (2013), Aristotle classified speech into three categories, deliberate or political oratory: intensified to recommend a future course of action; epideictic or

ceremonial oratory: intended to blame a current state of affairs; and forensic or legal oratory: intended to provoke judgment concerning a past action.

Cicero's tradition of stylistics was regarded as a model of excellence (Bizzell and Herzberg, 2001). The tradition was valued for the way it fuses other earlier tradition into new vision of rhetoric for public service. Cicero was also of the view that style should vary on the effect it wants to produce: plain or exposition, middle for engaging attention and high or grand for arousing noble emotion (Bizzell and Herzberg, 2001).

The formalist tradition began in Russia in the 20th Century. By then, it was seen as a reaction to symbolism (Saito, 1997). To the formalist, the purpose of art is to impact the sensation of things as they are perceived and not as they are known. The functionalists are the scholars who approached language in terms of different linguistic functions (Saito, 1997). According to Enkvist (1973), the individualist tradition of style originated from a French scholar, Buffon, in 1753. This theory seeks to establish symmetry between a person's expressive capacity and his/her other characteristics. The most appreciated work during this period is Nicolas Boileau-Despreaux's (1674) book. The book dwells on the explanations on poetry, prose and drama. In general, this book examines the poetics of Aristotle and Horatio.

At the beginning of the 19th century, a German and philosopher, Humboldt, described functional styles in his book. Humboldt treated prose and poetry as opposites. For example, poetry and prose differ in the selection of expressive means, that is, words and expressions, use of grammatical structures, syntactic structures and emotional tones. Humboldt's idea, as fascinating as they were, remains idealistic. This is because his classification of styles was not based on and supported by any linguistic analyses of text samples. Later on, many linguists elaborated his ideas (Missikova, 2003, p.10).

At the beginning of 20th century, Leo Spitzer, Karl Vosseler and B. Croce represented the school of the New Idealist (Spitzer, 1948 cited in Stockwell, 2006). They adopted an individualistic approach so as to search for individual peculiarities of the language as elements of expressing a psychological state of mind. Spitzer traced the parallels between culture and expression, while Vossler was known for searching for clues to national cultures behind linguistic details. Croce regarded language as a creation and thus, suggested viewing linguistics as a sub-field of aesthetics.

The new era of linguistic stylistics is represented by the linguistic conception of French School of Charles Bally. Charles Bally worked under the supervision of Ferdinand de Saussure in Geneva. Bally's concept of stylistics is referred to as emotionally expressive because his strong view that each particular component of linguistic information combines a part of language and a part of man who interprets the information.

The emergence of Bally's expressive stylistics and Croce's individual stylistics influenced a new linguistic and literary movement in Russia and became known as "formalism". Formal method was used in linguistics based on the analytical view of form; the content of a literary work was seen as a sum of its stylistic methods (Fowler, 1971). This means that the formal characteristics of a literary work are seen in opposition to its content. The formalist began as an opposition to a synthesis introduced by the symbolists. The development follows from synthesis towards analysis putting the main emphasis on the form, material or skill. Roman Jakobson was the main representative of formalism. Russian formalism began in 1916 and practically stopped to exist at the end of the 20's. Despite its short existence, numerous ideas were modified and further elaborated (Fowler, 1971).

In 1926, the main methodology of work of the Prague Linguistic Circle was structuralism. The Prague Linguistic Circle introduced systematic application of the term structuralism, which brought a new concept introduced into linguistics and literary study (Miššíková, 2003, p.10). He summarises the main aspects of the concept as follows:

- (a) Language is seen as a structure, supra-temporal and supra-spatial, given inherently (in the sense of Saussure's language);
- (b) There is a distinction between the aesthetic function of poetic language and the practical communicative function of language;
- (c) Literary work is an independent structure related to the situation of its origin/creation;
- (d) Individual parts of literary or linguistic structures are always to be understood from the point of view of a complex structure; and
- (e) The analyses of particular works were based on language analysis because it was assured that in literary work all components (language content and composition) are inter-related and overlapping within the structure.

At the time when structuralism was at the foremost in Czechoslovakia, Denmark and the United States of America, the School known as "The New Criticism" originated in Cambridge, Great Britain. The main representatives were Richards and Empson. They also studied metaphor, vehicle and tenor which are still in use. The New Criticism represents progress in stylistic thinking and their theory is valid even today.

Halliday's work in 1960 influenced British Stylistics. British tradition had always been the semiotics of text-context relationships and structural analysis of text; locating literature into a broader social context and to other texts. British Stylistics and Linguistic Criticism reached its most influential point at the end of 70s (Kress and Hodge, 1979; Fowler et al., 1979). All the

three books used transformational and systemic linguistics, an overtly structuralist and Marxist theoretical approach to the analysis of literary texts. Czech Stylistics introduced styles based on the classification of language which are: (1) communicative (2) practical professional (3) theoretical professional (4) aesthetic function. The first three functions are informative and the fourth one is aesthetic.

2.3.3 Types of Stylistics

Wales (2001) declares that stylistics has varieties due to the main influence of linguistics and literary criticism. It is from these diverse but inter-related goals and notions of stylistics that different approaches of stylistics emerge. Some types of stylistics arise from the instrument used in gathering data for analysis and the range of reference the analyst adopts in the analysis. Some of these approaches or types are general stylistics, literary stylistics, feminist stylistics, formalist stylistics, textual stylistics, interpretative stylistics, discourse stylistics, contextualist stylistics, phonostylistics, sociostylistics, computational stylistics, pedagogical stylistics, new stylistics, film stylistics and multimodal stylistics. However, film stylistics and multimodal stylistics shall be discussed because of their relevance to this study.

2.3.3.1 Film Stylistics

According to Nørgaard (2010, p.21), the application of traditional textual tools of analysis to the study of film and moving images has resulted in a new approach within stylistics known as film stylistics or stylistics of film. Some stylisticians have claimed that many of the frameworks used in textual analysis can, in fact, be used to elucidate formats other than the printed text. As is the case of textual stylistics, film stylistics aims for a more retrievable way of

analysing cinematic forms based on frameworks which have already proven successful in the study of textual forms. McIntyre (2008), for instance, presumes that this interest should hopefully result in a better understanding of the general construction of meaning in a variety of formats.

It is also the case that stylisticians should consequently find themselves better able to describe and explain how textual effects are realized, how readers' interpretations are constructed and how they can be supported through analysis. Some stylisticians like Boeiis and Nørgaard (2008) have begun to engage with issues, providing analyses of texts which incorporate significant multimodal element. Nonetheless, there remains a substantial amount of work to be done in this area.

It is also hoped that by incorporating new forms into the broad spectrum of textual material already used by stylisticians, the discipline will gain from the new challenge that new formats will bring along. In spite of this new interest, it does not mean that filmic forms have not been previously investigated by scholars. On the contrary, 'film studies' is a well-established discipline that has been concerned with the structural and functional features of film for quite some time. Some scholars approached the study of film, considering the theory of film (Caroll, 1996; Tredell, 2002), evaluating movies as cultural constructs (Keller, 1999; O'Regan, 1999) or assessing film forms from a psychoanalytic perspective (Allen, 1999; Hocherg and Brooks, 1996), among others.

Film scholars interested in incorporating stylistic approach into cinematic formats have focused on the way existing stylistic frameworks can aid to explain fiction's potential for trans-medial manifestations (Nørgaard, 2010). Forceville (2002) argues that the existing models for narrative analysis should be re-evaluated in the light of increasing multimodal manifestations of fictional forms.

Since stories increasingly take on pictorial and mixed-medial forms, naratology needs to investigate to what extent narrative devices exceed the boundaries of a specific medium. One way to examine this issue is to focus on film adaptations of naratologically complex novels or stories (Forceville, 2002, p.119).

Forceville exemplifies that in achieving such an aim by looking into the way non-verbal means are exploited in the filmic version of Ian McEwan's *The Comfort of Strangers*. Other traditional stylistic phenomena whose filmic manifestations have been analysed are mind style (Montoro, 2010), character dialogue (McIntyre, 2008), the functioning of speech acts in film dialogue (Short, 2007) and the possible pedagogical stylistic applications of film (Montoro, 2006).

The new trend by stylisticians in this approach is enriching research output emerging from scholars working with a systemic-functional tradition and multimodal texts. More focus is now on combining computerised methods of analysis with the study of the moving images like in films, advertisements, documentaries, computer-generated imagery, etc. An example is Baldry and Thibault (2006) who devised a way of looking at multimodal texts based on multimodal concordances which are capable of monitoring several items (colour, movement, verbal input

sound) in various semiotic modes which can simultaneously be at work on the format encompassed by motion of the moving image, that is, the sonic, the musical, the pictorial or the linguistic modes. Their thorough descriptions of multimodal texts allow for more comprehensive analysis of film, advert or documentaries as multi-layered piece of discourse.

2.3.3.2 Multimodal Stylistics

Multimodality has been defined by several scholars. It is defined as the coexistence of more than one semiotic mode within a given context (Gibbons, 2012, p. 8). Kress and van Leeuwen (2001, p.8) define multimodality as the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined. Generally speaking, multimodality is an everyday experience. For instance, we see, hear and move around. All these are evidences of multimodality.

Central to the discussion of multimodality is the concept of modes. Modes, according to Forceville (2009), is a sensory perceptual system for categorisation. Thus, modes are connected to each of the five senses. A cognitive approach to modes seems to provide its useful foundation identification and comprehension. Jewitt (2009) perceives three central approaches to multimodality: the social semiotic, discourse analysis and interaction analysis. To interaction analyst mode is not a pivotal issue since gesture is understood as a communicative mode with the analyst's interest being on how that mode is utilised. The discourse analysis approach, works on the aspect of semiotic resources rather than modes, which makes it broader. Jewitt (2009) further explains that semiotic resources consist of systems meaning that realise different functions, therefore, meaning becomes a matter of choice from the systems of meaning from different semiotic resources, and how these choices integrate in multimodal phenomena.

Kress and van Leeuwen (2006) anticipate in their work that multimodal communication comprises of multiple modes or communicative forms (digital, spatial, visual, musical, textual forms) within various sign systems that embody meanings. Kress and Jewitt (2003) identify four aspects that make up one's representation, which are all deployed when texts are constructed. The four aspects are materiality, typography, layout and visual images.

(a) Materiality

Materiality refers to the materials and resources used to represent meaning, still images, music, transactions or the quality of that material/resources and its potential to communicate messages in various ways. Framing depicts the way visual elements operate together, spaced, show continuity in colour, connect with one another. Kress and van Leeuwen's illustrations identified framing in power-point presentations, webpages and digital film involving placement of a visual image, selection of the best image for the aim of the message, choices concerning text or image size and font types. To compose texts, the text-maker considers how these components interrelates and how the relationship stimulates the audience's interpretation.

Kress and van Leeuwen (2001) view design as how people make use of the materials and resources that are available to them at a particular moment to create their representation. Production refers to the creation and organisation of representation. Production includes the actual product or text (website, movie, podcast, visual text, dance, play, etc.) as well as the technical skills (skills of the hand, eye, ear, body) used when working with media to create the text. The stylistic investigation of texts that exhibit all these modes and features concurrently is known as multimodal stylistics.

Multimodal stylistics is a fairly new branch of stylistics which aims to broaden the models and media to which stylistics can be applied. Thus, the extended multimodal stylistics toolkit, in addition to being useful for the analysis of the printed word, can illuminate how other semiotic modes such as typography, colour, layout, visual images, etc. do also construct meaning (Gibbons, 2010; Nørgaard, 2010). From this stylistic perspective, all communication and all texts are multimodal. Multimodal stylisticians broaden the concept of, for example, the novel to include not only the narrative of the wording and possible visual images, typography and layout, but also the book cover, the quality and other aspects of the book's material realisation. Multimodal stylistics focuses on meaning-making as a multi-semiotic phenomenon.

The aim of multimodal stylistics is to develop a systematic descriptive 'grammars' of all semiotic modes as those already developed from the mode of wording, lexical and grammatical verbal language. Many scholars have done more work generally on multimodality. For example, O'Toole (1994), Kress and van Leeuwen (1996, 2001), O'Halloran (2004), Baldry and Thibault (2006) and Bateman (2008), have based their theoretical and methodological frameworks on Halliday's 'social semiotics'. Scholars like Forceville (1996) and Currie (2004) worked on filmic multimodality and based their approach on cognitive theory.

Page (2009, p.8) states that when undertaking a multimodal analysis, researchers must consider how to transcribe, record and re-present the various modes that will be analysed. For example, researchers can use description, tabulation and/or diagrams to reveal how all of the modes are employed throughout the text. He suggests further that the method of transcription needs to be systematic and flexible enough to accommodate the range of modes; the level of detail required must be balanced against the restraints of space. Some previous approaches to hybrid texts describe all of the modes verbally and do not include any reproductions of visual

images or typography, while others include white-and-black or colour copies. Still, others zoom in on particular passages or devices. Because they are interested in the interaction between both words and images, they reproduce the relevant pages as closely as possible to their original size. This will allow the readers to read the written text by themselves, and take in the visual devices in detail.

Multimodal stylisticians draw on the various approaches that the mentioned pioneers have developed for visual models other than the verbal. In addition to wording, the semiotic modes, most prominently involved in literary meaning-making, are those of typography, layout and visual images. These three elements shall be discussed in turn as they are equally of great importance in our understanding of TV advertisements.

(b) Typography

Typography focuses on the meaning-making ability of the visual side of verbal language. In connection to this, the typographic features (use of italic, boldface and majuscles “capital letters”) as well as different typefaces and lettering in various colours are considered and systematised. Van Leeuwen (2006) developed a system of characteristic typographic features to allow a detailed description of different typefaces and the characteristics that set them apart from other typefaces. In order to reflect the methodological application to linguistics, these characteristic features are called distinctive features (van Leeuwen, 2006, p.147). Also, in another way of systematising typographic, meaning-making is the categorisation of typography according to the semiotic principles behind meanings created by the visual inside of verbal language (van Leeuwen, 2005b). An example of this is the use of majuscles to create the meaning of ‘shouting’. That is, typographic salience of majuscles may be seen as iconic.

Typographic salience visually initiates the sonic salience of someone shouting. Another example is the use of typical typewriter font such as Courier to create the meaning of ‘typewritten’. Other semiotic principles involved in typographic meaning-making are those of symbol and discursive import. Peirce (1931, p.58) argues that plain black typography in literary text may be regarded as symbolic, since the relation between the visual aspect of the typographic signifier and that which is signified can be seen as unmotivated and arbitrary.

Discursive import, on the other hand, occurs when there is an import or a development into context, typographic signs and their associated meaning where they did not initially exist (van Leeuwen, 2005a, p.139). Nørgaard (2010) gives an example from Owens and Reinfurt (2005), who discuss the discursive import of the typeface from the electronic processing of cheques into different contexts, cheques designed as a typeface which could be read by machines (automated and computerised) have been imported discursively into the context of film files, book covers and music albums, etc.

(c) Layout

Nørgaard (2009), in the analysis of layout, strives to systemise the meaning created by the arrangements of texts and images in the spatial layout of the page. Kress and van Leeuwen (1996, p.186) examine, in furtherance, if there is special meaning or informative value attached to the top and bottom, left and right, centre and margin of the page. Another crucial issue is the link that exists within the different layouts units, verbal and visual, as well as the status the different modes hold in the communication. For example, if verbal texts create meaning or not, and, if so, to what extent?

Framing and salience are compositional resources. According to Nørgaard (2009, p.32), framing is a resource for connecting or disconnecting elements in a visual layout and its typically realised by lines, colour and/or blank space. She opines that the most frequent type of framing in literary texts is probably that constituted by margins and blank space. Demarcation and separation in texts give special status from the rest of the narrative. This may form a part in the creation of the meaning in different texts. Salience, on the other hand, involves elements which stand out, for instance, in the layout of the page. Sometimes, photographic images and other usual effects may be salient against the background of the rest of the text. At other times, elements in the photographic images may be salient in themselves such as the figure of a smiling baby in one of the images on Prince and Princess's diapers wraps, which is obviously distinctive as against the red and whole background. The salience of the smiling baby in the image arguably strengthens the baby being the only human figure in the smiling, which is represented as the participant.

(d) Visual Images

In visual images, whether drawings or photographic images, the work of Kress and van Leeuwen (1996) provides a fairly comprehensive grammar which relates to how the visual, like the verbal, may be seen to express ideational, interpersonal and compositional meaning. According to them, visual images create ideational meaning through the representation of participants, processes and circumstances; interpersonal meaning is constructed by the positioning of the viewer analysed in terms of gaze, size of frame/social distance, perspective and visual modality, and compositional meaning is realised through information structure, linking, framing and salience. Nørgaard (2009), in her own view of visual analysis, suggests that

with the combination of aspects of Kress and van Leeuwen's visual grammar with more of traditional stylistic analysis of the dialogue of McKellen's film version of Richard III in 1995, McIntyre (2008) demonstrates how the verbal and visual interact and how multimodal approach allows the analyst to make a more comprehensive analysis of a filmed play that is captured by a stylistic analysis of the verbal text only.

Forceville (1996) analyses advertising discourse as it appears in print and in billboard, using a cognitive multimodal perspective. He concludes that verbal and pictorial metaphors are indeed capable of manifesting themselves in more than a semiotic mode. In summary, multimodal marriage with stylistics is an approach that acknowledges that all texts, including literary ones, are multimodal.

2.4 Systemic Functional Theory

To start with, systemic functional theory, as applied to multimodal stylistics, is described in this study as the theory that could be employed for verbal, textual and visual analyses. Though it was originally conceived for the analysis of language, it has proven to be productive in its application to an understanding of other semiotic resources (Halliday, 1978).

In order to explain how human language works, linguists have tried to approach it from different points of view. For example, generative grammarians such as Noam Chomsky attempt to give a set of rules that will correctly predict which combinations of word will form grammatical sentences. These rules will predict the semantics and morphology of a sentence. For these linguists, grammar is not the result of communicative function and is not simply learned from the environment. Therefore, they do not pay due attention to meaning and think that

description alone is sufficient to language rules. In this respect, generative grammar takes a point of view totally different from functional grammar.

With the emergence of systemic functional grammar, the study of language is seen from a new perspective. For Halliday (1994, p.15), language is ‘a network of systems or interrelated sets of options for making meaning’. Thus, language is “systemic”. The term ‘functional’ is used to indicate that the approach is concerned with meaning. Therefore, the grammar is “the study of how meanings are built up through the use of words and other linguistic forms such as tone and emphasis” (Bloor and Bloor, 1995, p.1). This makes up the differences between the two models of grammar. In other words, functional grammar differs from other grammar models in the way it treats the language. According to functional grammarians, language is a social activity which always takes place in a context. Therefore, it is not a prescriptive grammar which tells us what we can and we cannot say, it is not a grammar of etiquette. It enables us to see and understand more about language in context and provides us with ‘a tool for understanding why a text is the way it is’ (Martin et al., 1997, p.3).

Being a descriptive approach based on language use, Systemic Functional Linguistics is a coherent theoretical and descriptive construction that provides plausible descriptions about how and why language varies according to and in relation to groups of speakers and contexts of use. But, apart from being a theory of grammatical description, SFL also provides descriptive tools. For example, it provides a technique and metalanguage that are useful for analysing texts, so that additionally, it can be viewed as a type of textual analysis.

SFL describes language in terms of, basically, six dimensions. These six dimensions or parameters define the architecture of language. The six parameters as provided by Halliday and Webster (2009) are as follows:

- (i) the hierarchy of strata (context, semantics, lexicogrammar, phonology, phonetics; related by realisation);
- (ii) the hierarchy of rank (e.g. clause, phrase/group, word, morpheme; related by composition);
- (iii) the cline of instantiation (system to instance);
- (iv) the cline of delicacy (least delicate to most delicate, or grossest to finest);
- (v) the opposition of axis (paradigmatic and syntagmatic);
- (vi) the organisation by metafunction (ideational, logical, interpersonal, textual)

Systemic functional theory views language as a resource people use to accomplish their purposes by expressing meaning in context. Halliday (1985a, p.8) describes the fundamental concepts of this theory, saying that language exists and must be studied in various contexts, those being professional settings, classrooms, etc. Particular aspects of a given context define the meanings likely to be expressed and the language to be used to express those meanings. In addition, particular aspects of context comprise elements such as topics being discussed, the language users and the medium of communication. All of them are used to describe the linguistic variation in a given text, more widely known as register.

2.4.1 Register

A register is a group of texts whose language selections vary from the general language system in similar ways (Matthiessen, 1993). Register often denotes functional distinctions in the language use or it may derive from a particular history of a community of discourse (Eggins et al., 1993, p.75). A register is realised by skewing the probabilities relative to the general systemic probabilities (Matthiessen, 1993, p.292). Thus, we view writing styles as registers realised by skewing the probabilities on non-denotational meaning in the language. These

meanings in a document in turn are realised and analysed in the lexicogrammar and semantics. Explicitly, register differences may be exposed through the patterns of language choice within a system. Hasan (1988) exemplifies this notion in mother-child interactions, that the sex of the child and family's social class both has a firm influence on the several kinds of semantic choice in speech. Systemic functional theory deals with register of variables, which are semiotic functions. These are field, tenor and mode (Halliday, 1978). Field is the area of the external reality which the text deals with. Tenor denotes language users, their relationships and their purposes. Mode is the means through which communication takes place, be it speaking, writing or any combination of these two (Banks, 2002).

The systemic functional theory analyses language as consisting of the content stratum and the expression stratum (Martin, 1992). Halliday (2004) opines that content stratum contains discourse semantics (paragraph and text) and the lexicogrammar (word group, clause and clause complex) while expression stratum contains phonology and graphology for spoken and written language.

Language	
Content	<u>Discourse Semantics</u>
Stratum	Discourse Relations (Paragraph and Text)
	<u>Lexicogrammar</u>
	Clause Complex
	Clause
	Word Group
	Word
	(Metafunctionally Based System)
Expression	<u>Typography/Graphology and Phonology</u>
Stratum	(Cross-Functional System)

Figure 3: Systemic Functional Framework for Language (Halliday, 2004)

Systemic functional theory is concerned with the description, and use of metafunctionally- based system, that is experiential, logical, interpersonal and textual) for linguistic analysis.

O'Halloran (2005) opines that the nature of the systemic functional theory, which operates on content stratum and expression stratum for language, differ. He says it has been possible to formulate discourse and lexicogrammatical system, which have distinct metafunctional orientations like them or textual meaning, mood for interpersonal meaning, transitivity and ergativity for experiential meaning and logio-semantic relations for logical

meaning. However, the system which functions on the expression stratum does not appear to adhere to such strict metafunctional classification. For example, phonological and typographical/graphological systems for the expression of spoken and written language (which function to create meaning alongside grammatical and discourse relations) defy the metafunctional classification in the systemic functional theory systems formulated for the content stratum. This variability is what Lim (2004) classifies as cross-functional system.

Matthiessen, et al. (2005), commenting on the systemic functional approach to phonology, explain that the units for intonation are from the tone system which consists of contrasting pitch movement. However, the tone system realises textual meaning, for instance, rhythmic organisation of units of information, including the prominence of parts through tonicity. It also realises interpersonal meaning like falling/rising intonation patterns of questions, statements, commands and logical meaning like sequences and tone concord. In essence, the tone system is multifunctional unlike the proposed content stratum, which has distinct metafunctional orientations.

2.4.2 Metafunctions

Key to the use of systemic functional theory for stylistic analysis and other analyses is the notion of metafunctions. Metafunctions refer to the different modes of meaning construed by the grammar (Matthiessen and Halliday, 1997, p.7). They introduce three metafunctions; namely interpersonal metafunction, ideational metafunction and textual metafunction.

Interpersonal metafunction

Interpersonal metafunction is concerned with the relationship that exists between the speaker and addressee(s) as well as between the speaker and the message (Banks, 2002). It provides the grammatical resources for the author/speaker to construct a text as a dialogue with the reader. One of the major grammatical systems is Mood. In meaning, its realisation is in the use of personal pronouns, clausal mood, level of formality and others.

Banks (2002) considers three phenomena within interpersonal metafunction. These are interpersonal distance, which relates to tenor of the relationship between the writer and the reader, comment which assesses the status of a message relative to its (textual and interpersonal) context and modality which relates to how events or assertions are framed for their typicality and necessity. All these construe a clause as a 'move' taken by one of the participants' relationship or clarifying the move's place in the larger discourse.

(a) Interpersonal distance

According to Eggins et al. (1993), interpersonal distance relates to the tenor of the relationship between the writer and reader as expressed in a text. Spoken discourse with oral and visual contact is representative of minimal interpersonal distance whereas written discourse with no visual, oral or aural contact represents maximal interpersonal distance (Whitelaw and Argamon, 2004).

Interpersonal distance can be determined by analysing various systemic language choices made with a text. Examples of systemic language choices might include measuring the degree and frequency of participant nominalisation deployed with a text, as well as the frequency and type of interactant reference (Eggins et al., 1993, p.7).

Whitelaw and Argamon (2004) describe the system of pronominal determination as how a referent can be identified. Pronominal determination positions the referent in relation to the speaker and listener, contributing to the establishment of the interpersonal distance of a text. An example of a text with very close interpersonal distance would be that which includes direct speech while a good example of maximum interpersonal distance could be seen in a written history text. It is expected that very close interpersonal distance in a text would be characterised by frequent selections from the interactant system.

(b) Comment

The system of comment is one of assessment. It comprises a variety of ‘comment’ on a message, assessing the status of the message with respect to its greater context such as the writer’s attitude towards it or its validity or evidentiality. Comments are usually realised as adjuncts in a clause and may appear initially, medially or finally. Halliday (1994) lists eight comment options as follows:

- i. Admissive: Message is an admission (frankly...)
- ii. Assertive: Emphasis of reliability (certainly...)
- iii. Desiderative: desirability of the content (unfortunately...)
- iv. Evaluative; Judgment of the actors involved (sensibly...)
- v. Predictive: Coherence with predictions (an expected...)
- vi. Resumptive: Dependence on the assumptions (I suppose that...)
- vii. Tentative: Assessing the message as tentative (tentatively...)
- viii. Validative: Assessing scope of validity (In general...)

(c) Modality

Halliday (1994) explains that modality qualifies events in the text, according to their likelihood, typicality or necessity. There are two main categories of modality: modalisation and modulation (Whitelaw and Argamon, 2004). Whitelaw and Argamon (2004) suggest that modalisation qualifies levels of livelihoood or frequency. For example, ‘seldom’, ‘usually’, ‘might’, ‘probably’, etc. Modulation qualifies ability or necessity of performance, for example, ‘allows’, ‘ought to’, ‘should’, etc. According to Matthiessen (1995), modality comprises simultaneous choices of options within the four systems outlined as follows:

i. Type: What kind of modality?

Modalisation: How ‘typical’ is it?

Modulation: How ‘necessary’ is it?

ii. Value: What degree of the relevant modality scale is being averted?

iii. Orientation: Relation of the modality expressed to the speaker/writer

Objective: Modality expressed irrespective of the writer/speaker

Subjective: Modality expressed line’ by an adjunct or finite verb.

Explicit: Modality realised by a projective verb, with the nested clause being assessed.

Ideational metafunction

According to Halliday (1994), ideational metafunction provides the resources for construing our experience of the world in terms of objects, events and relation between them. He divided ideational metafunction into experiential metafunction and logical metafunction.

Experiential metafunction allows objects to be symbolised in language while logical metafunction allows conjunctive, logical and causal meanings to be expressed.

In informal terms, Banks (2002) describes ideational metafunction as a content of a message and what many think of, first, when they refer to a semantic component. This means that it is intimately concerned with the processes involved, whether actions or events, the entities involved in these processes and if mentioned, the circumstances within which they take place. Eggins (2004, p.213) explains that ideational metafunction is concerned with ideation. It is the grammatical resource for construing our experience of the world around us and inside us. One of its major grammatical systems is 'transitivity'.

(1). Transitivity

At clause rank, the ideational system is transitivity. Transitivity is concerned with construing one particular domain of our experience, the flux of 'goings-on' as configurations of a process (material, mental, relational), the participants involved in it (actor, goal; causer, phenomenon; carrier, attribute) and the circumstance attendant on it (cause, location, manner, accompaniment, etc.) (Eggins, 2004, p.213).

(i) Process

Halliday (1994) suggests that process can be specifically categorised into types, namely, material, mental, relational, behavioural, verbal and existential process). These categories are based on semantic or syntactic criteria or both.

(1) Material process semantically indicates activities or events which happen abstractly.

Syntactically, unmarked tense associated to material process is the present continuous tense.

For example, the verb 'jump' in the clause, 'the man is jumping', is a material process.

- (2) Mental process refers to the verbs indicating perception, cognition, affection and desire. Syntactically, the unmarked tense associated with this type of process is the simple present tense. In addition, the participant for this process must be conscious or be human being. For example, the man dances everyday.
- (3) Relational process construes being and relation among entities through identification, attribution and possession. The process occurs outside and inside human beings and typically indicates identification, attribution and possession. Syntactically, the common verbs belong to this type. For example, 'is', 'was', 'were', etc.
- (4) Verbal process shows activities related to information. Specifically, the process includes that of saying, commanding, asking and offering. The verb can project another clause. The verbs 'say', 'tell', 'eat', 'sleep' are verbal processes.
- (5) Behavioural process construes physiological behaviours. Syntactically, this process shares the characteristics of mental, material and verbal processes, but also differs from them in some aspects. For example, like a mental process, the participants are begifted with human consciousness. Unlike mental and verbal processes and similar to material processes, a behavioural process is associated with the present continuous tense. For example, the verbs 'laugh', 'read', 'listen' are behavioural.
- (6) Existential process shares features of relational process. Syntactically, the process is preceded by 'there'. The common example 'be' in BE (is, am, was, were, etc.).

(ii) Participant

According to Halliday (1994), participants are categorised into three.

1. Participant I – the label for the category of participants is 'Actor'.

2. Participants II – this category is labelled ‘Goal’.

3. Participant III – the participant in this category functions as intermediary.

Participant I does the activity while participant II is that which the process is done or addressed to. For example;

My child eats indomie
Actor Goal

There are participants that are categorised as beneficiary, range and target. Beneficiary is a participant to whom/which or for whom/which the process is said to give benefit. The participant functions may occur with material, verbal and occasionally in relational processes. In a material process, the beneficiary may either be recipient or client. Recipient is the function that goods and services are done for. Correspondingly, the recipient typically occurs with preposition ‘to’ and the client with ‘for’. For example;

He gave a book to his mother.
Recipient

He brought a book for his mother.
Client

In verbal process, the beneficiary refers to a participant being addressed. This role is referred to as the ‘receiver’. For example;

Kayode asked his daughter (a question)
Receiver

As for relational process, the beneficiary is not specified. For example;

The house cost him a lot of money.
Beneficiary

Range is the participant that is still a part of the process and specifies the range or scope of the process. For example;

He bought a book.

In the clause, 'book' is the range. Without it, the clause is still acceptable.

Target is a participant's function in verbal process. Apart from receiver, verbiage and sayers, a participant functions as the target, which is the participant to whom/which the verbal process is directed or addressed. Examples of target are underlined in the following clause.

The man insulted me.

We were ambushed by the robbers.

We angered the little girls.

(iii) Circumstances

Eggins (1994, p.204) views circumstances as being general across process types. In the clause, 'my child bought a book last week', 'last week' is the circumstance. In the following table, circumstance is divided into types.

Types of Circumstances	Subcategories	Probe	Examples of Realisation
1. Extent	Temporal	For how long?	For three hours Every three hours
2. Location	Spatial Temporal	How far? When?	For ten miles In September Before tea
	Spatial	Where?	In the market In Paris Here
3. Manner	-	How?	Quickly As fast as possible
4. Cause	-	Why?	Because of you
5. Contingency	-	In what? Circumstance?	For better results In the event of rain In spite of the rain In the absence of proof
6. Accompaniment	-	Together with?	With(out) his friends Instead of them
7. Role	-	What is?	As a concerned parent (smashed) into pieces
8. Matter	-	What about?	About this
9. Angle	-	Says who?	With reference to that According to the Shorter Oxford

Figure 4: Ideational Metafunction (Saraighi, 2008, p.13)

Textual Metafunction

According to Halliday (1994), textual metafunction is innate to language. It is concerned with the creation of text, with the presentation of interpersonal and ideational meaning as information that can be shared by speaker and listener in text unfolding in context. Matthiessen

(1995) describes textual metafunction as resources for representing information as text in context. These resources enable individual utterances to be evaluated as messages, as well as related to the context of utterances (either other utterances or extra-textual features). The major clause rank in textual system is ‘theme’.

Theme is the resources for setting up a local context for a clause by selecting a local point of departure in the flow of information. It involves transitions like conjunctive relations, in the development of text and the assignment of different textual statuses (Eggins, 1997). These transitions (conjunctive relations) and statuses enable the exchange of information. The local point of departure is the theme while what is represented in this local environment is the ‘rheme’. Clause is, thus, a configuration of two thematic statuses, theme plus rheme. Matthiessen and Halliday (1997, p.13) say that in English, thematic status is expressed by position in sequence. Theme could be realised by initial position and rheme by non-initial position. For example;

<u>In 2014, mobile banking started in Nigeria.</u>	
Theme	Rheme

Theme, according to Halliday (1997, p.32), is a resource for organising the interpersonal and ideational meaning as in the form of a message. For each clause, it will occur at a particular point in the unfolding of the text. That is its textual environment.

As discussed earlier, Whitelaw and Argamon (2004) exemplify how an author organises ideas and relates them to each other with the use of conjunction. They further analyse conjunction as serving as a link between clause and its textual context, and give options within the conjunctions; namely elaboration, extension and enhancement.

(1) Elaboration: deepening the context in its context by exemplification or refocusing

(2) Extension: adding new related information, perhaps contrasting with the current information

(3) Enhancement: qualifying the context by circumstance or logical connection

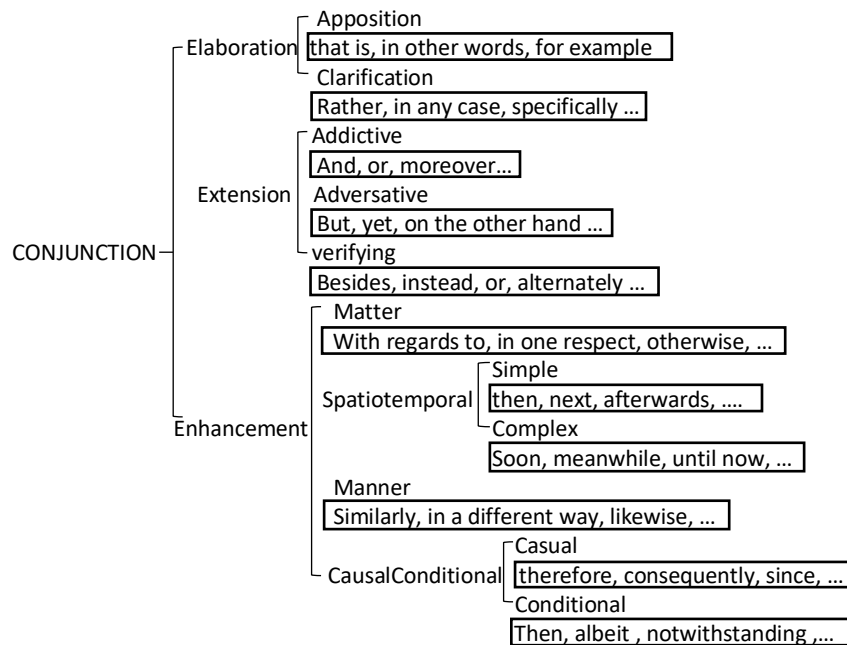


Figure 5: The Conjunction System (Whitelaw and Argamon, 2004, p.3)

Different patterns of conjunction usage lead to different textual systems. The frequent use of extension gives a text high information density, a ‘panoramic’ effect of towing through a conceptual landscape, but if done poorly may lose a reader in too many facts. On the other hand, elaboration can be used to create textual coherence around a single focus storyline.

The visual aspect of this study also adopts the systemic functional theory, as an extension, considering models of Kress and van Leeuwen (1996), Cartwright and Sturken (2001), Rose (2001) and Scollon and Scollon (2003).

Cartwright and Sturken (2001) note that ‘visual culture’, which they define as an aspect of culture that are manifested in visual form – paintings, prints, photographs, film, television, video, advertisements, news images and science images’ has not been studied enough; and that it is a paradox of the twentieth century that, while visual images have increasingly come to dominate our culture, colleges and universities, traditionally have devoted relatively little attention to visual media. Therefore, their work presents ways of analysing visual information found in everyday life. Their examples include not only still images (for example, paintings or photographs), but also video, animation, and digitally enhanced images for scientific purposes (for example, anatomy) and others.

A helpful tool discussed by Cartwright and Sturken (2001), and which is particularly relevant to the present study is a “juxtaposition of text and image” that are not directly related to each other. The authors say that this is “often used in public service advertisements to create messages that work against viewer expectations” (pp. 60-61). Such a deviation from viewers’ expectation causes viewers to pay more attention to the advertisement and thus the organisations succeed in getting their message across. Juxtaposition makes the message more “dramatic”. Also, reproduced images allow different texts accompanying it. The text can “ask” viewers to view the image differently. The text can “direct” viewers’ eyes to “particular aspects of the image”, and “tell” viewers “what to see in a picture”. For example, a famous picture can be accompanied by a text, which mocks the traditional idea of the image, or explains the image when multiple interpretations are possible.

Cartwright and Sturken (2001, pp.198-199) also argue that a lot of times, advertisements do not sell products, but “function in a much more indirect way to sell lifestyle and identification with brand names and corporate logos”. In other words, advertisements do not persuade consumers to buy the products/services featured, but persuade viewers to identify with the company and therefore consume their products. For example, many products are not sold because of their individual qualities, but because of the products’ association, or the company’s association with ideas, such as youth culture and feminism in advertisements. Globalisation and localisation are also tools to help build a company’s image. For example, Body Shop advertises itself as a local shop in the “global village”, thus appealing to people’s sense of familiarity. Advertisements address the viewer as an individual, even as they are possibly viewed by thousands of people at the same time. Also, advertisements often convey the idea that the viewer can become more unique by consuming the product/service being advertised.

Repeating the same motif is a useful strategy to “establish familiarity with a product” and also “keep viewers’ attention by varying the elements within a motif” (Cartwright and Sturken, 2001, p.207). For example, same pattern of images, or a slogan with the same syntax but varying in a lexical item that is shown in a series of advertising campaign can be used.

In images, “myth” can be employed to construct an idea of truth. Myth refers to “cultural values and beliefs” that are expressed at a level of connotation in pictures. Myth can therefore allow meanings that are “in reality specific to certain groups” seem to be “universal and given for a whole society”. The authors give the following example: a picture with people of different races on a bus denotes a bus with different people on it. Yet, the fact that black people are seated at the back of the bus would remind people of the idea of segregation in America at the beginning of the 20th century. This connotative meaning can therefore be a myth that is true not

only in America nowadays (21st century) but also in other countries where the idea of racial discrimination is known.

A similar idea is also discussed in Kress and van Leeuwen (2001) and Rose (2001). The term Kress and van Leeuwen use is “provenance”. It is a “loose collection of historical and geographical references”, something only “hinted at” and “evoked”. For example, provenance evokes a distant idea of Frenchness in an advertisement showing a French soldier, yet it is only a vague idea, no concrete discourse related to France or French culture is signified.

To Rose, all signs embody a “code”, which can be “conventionalized ways of making meaning that are specific to particular groups of people”. The signs of an advertisement can signify a code of a luxurious way of life, thus appealing to people who desire such lifestyles. The idea that the code brings out is called the “dominant codes” of such advertisements. Signs can produce more than one potential meaning, but one preferred meaning is present in most images most of the time. When people read advertisements, they tend to interpret them according to the preferred meaning of the culture. When advertisements address their audience frequently and “incorporate” them into the “signifying world”, this process is called “appellation”. Sometimes appellation works in a way that emphasizes its audience’s difference from other social groups. Such signs are “metasigns”, which make the audience identify with them and therefore buy the product. In the case of charity organisations, it may be that the metasigns emphasise how much more compassionate the audience is, and so convince people to donate money.

Besides these ideas concerning the use of images in advertisements, more technical terms for describing various aspects of images are discussed by Scollon and Scollon (2003); Kress and van Leeuwen (1996; 2001) and Rose (2001).

The most important concept mentioned by Scollon and Scollon (2003, pp.2, 45-105, 116-196) is “geosemiotics”, which studies the “social meaning of the material placement of signs and discourses”. The location of an advertisement, for example, adds meaning to the advertisement itself. The authors propose three ways, in which language can be “located” in our world: the “interaction order”, “visual” semiotics” and “place semiotics”. For the present study, the latter two are the most relevant.

In place semiotics, languages can either “index” the community that it is used in (e.g. Yoruba in a Yoruba-speaking community) or “symbolize something about the product or business which has nothing to do with the place in which it is located” (e.g. German in a English-speaking community would symbolise the French style of a furniture shop selling European furniture) (Scollon and Scollon, 2003, p.119).

For visual semiotics, three concepts are the most useful. Firstly, the people shown in images are called “participants”, and are categorised as either “narrative” or “conceptual”. “Narrative” participants are related to action, “conceptual” are categories, which are “comparative or generalized”, not related because of action, but other characteristics, e.g. similarities between them. All participants can be “interactive”: the participant depicted in an image may interact with the viewer. This can be done through eye contact. For example, when the participant is looking at the viewer.

The second important concept for the present study is “modality”. It refers to how true an image is. More technical terms which analyse the “truthfulness” of an image is discussed in Kress and van Leeuwen (1996). Modality refers to the “reliability of messages”, or how true an image is. The higher the modality, the more reliable or true it is. As for the colour scheme, there

are eight categories, which explain why certain uses of colours are more “real” than others. Rose (2001) mentions similar concepts as well. They are summarised as follows:

- i. Colour saturation: full colour saturation has the highest modality, while the absence of colour (i.e. black and white only) has low modality.
- ii. Colour differentiation: maximum range of diversified colours has a higher Modality than only one colour, or monochrome.
- iii. Colour modulation: fully modulated colour (many different shades of one colour) has a higher modality than just one, unmodulated colour.
- iv. Contextualisation: detailed background has a higher modality than the absence of background.
- v. Representation: more representation of pictorial detail (for example, a photograph of a baby) has a higher modality than an abstract representation (for example, a sketch of a baby).
- vi. Depth: more depth is generally of a higher modality than absence of depth. However, in an everyday environment, the central perspective has the highest modality than maximally deep perspective.
- vii. Illumination: full representation of light and shade (for example, a photograph showing a person under daylight, with all the visible parts and shadows created by light) has a higher modality than the absence of lights and shades. Also, the use of weak lights (e.g. candle lights) and strong ones (e.g. light bulbs) affect the hues of colours in the image directly.
- viii. Brightness: different degrees of brightness have a higher modality than just two

degrees (for example, black and white only, or a darker and lighter red).

Kress and van Leeuwen (2001, p.27) believe colours constitute a mode “entirely distinct from language”. The example given is that seeing the word “blue” and seeing the colour blue create different effects. Colour serves as a semiotic device that provides cohesion. The dominant colours used in magazines of different countries are different. Colours are “signifiers” instead of “signs”, they signify certain ideals, and are therefore a kind of resource used in designs to create a cohesive message.

It is important to note that modality is usually perceived under the “common sense naturalistic coding orientation”, which means how a person senses modality in everyday life. An artist, for example, may perceive modality differently when viewing an abstract painting, but the perception of modality in everyday life (for example, when reading a magazine) is more natural.

The next important concept is “composition”. It helps analyse the position and its corresponding meaning of images and texts in a discourse. Information in the centre is considered more important than information given in the margins. For this, there are two directions: top to bottom (with the top being more important) and left to right (left is more important for languages like English, which is written from left to right) (Scollon and Scollon, 2003, pp.91-92).

While the centre is the most important, the other corners (margins) can add meaning to the central message, the top margins (left and right) are called the “ideal”, while the bottom ones are “real”. For example, the idea of soft skin is given in the top part, and information of a new lotion that helps promote soft skin is given in the bottom part. Information on the left (both top

and bottom margins) are “given” information, while that on the right is “new”. For example, logo of a well-known company is placed on the left, while its latest product is introduced on the right.

This idea can be illustrated by the following diagram:

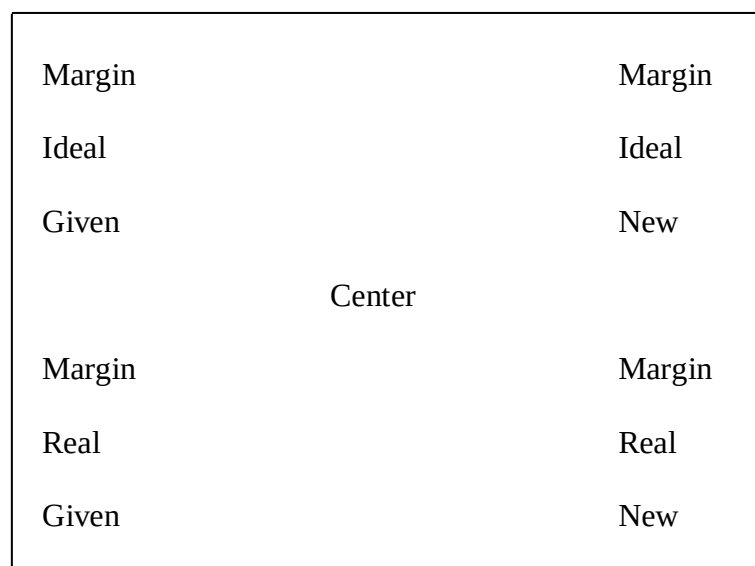


Figure 6: Composition of Visual Images (Kress and van Leeuwen, 1996)

Another important terminology addressed by Kress and van Leeuwen is “salience” which refers to how dominant an image or information is and how it draws the most attention of the viewer. Factors that create salience according to him include the size (the largest object is most

salient), sharpness of focus (objects that are in focus are more salient), tonal and colour contrast, perspective (objects in the foreground are more salient than those in the background) and cultural factors, for example, a human being or the presence of a significant cultural symbol is more salient.

While Rose (2001) does not use the same term used by Kress and van Leeuwen, she also discusses the importance of spatial organization in images. She calls it “geometrical perspective”, or where our eye level rests in the image. Low eye level may seem to be the perspective of children, for example, “Focalizer” refers to the person who looks in a certain direction in the image. If the spectator of the image can see what the focalizer sees, we tend to identify with the image more (Rose, 2001, p.45).

The second aspect of Kress and van Leeuwen’s framework applicable to the current study is that of “framing”. An advertisement may, for example, have textual information on the left and a photograph of a model on the right. The photograph on the right would be seen as being framed, because it is separated visually from the text. The stronger an element appears to be framed, the more it is seen as a separate unit of information. If elements in an image are presented as being connected to one another, they are seen as one piece of information.

Thirdly, the composition of an advertisement can be “linear” and “nonlinear”. Traditionally, English texts are read linearly from left to right, one line after another. Nowadays, with both images and textual information given together, viewers may not read the same information linearly. For example, even in a medical book, with a lot of textual information, the reader may choose to read the image of an anatomy first before reading the text. In linear composition, the viewer can only read the information in one direction, and so the design of the information is less coded. The sequence of the information creates meaning. For non-linear

composition, the individual elements need to be more coded. This way, no matter in what sequence the viewer reads the information, the meaning created is intact (Kress and van Leeuwen, 1996, pp.218-223).

While there seems to be many ideas and technical vocabulary for describing and analysing images, there is a simple but important way of describing an image: its expressive content. This is an abstract term for what an image tries to make its spectator “feel” (Rose, 2001, p.46), e.g. feelings of comfort or disturbance.

Another aspect of the discussion by Rose is also useful for the present study. She argues that when there are more than one denotive meanings of an image, textual information is needed to supply one denotive meaning of the image. The textual information is termed “anchorage” (Rose, 2001, pp. 81-82). This is generally true, as an image may present many messages, and the text can provide the audience with clues to interpreting its most important message. However, sometimes it may be the case that the text provides various messages, e.g. polysemy of lexical items is employed, and the image confirms which meaning the text refers to. One of the aims of the present study is to study such correlation between text and image.

To do justice to a multimodal stylistic analysis of Yoruba Television advertisement, all frameworks and models for linguistic, stylistic and multimodal analysis will be applied to our data in this study.

2.5 Theoretical Model

Researchers have constructed models on film studies. These are the semiotic cognitive model, the systemic functional linguistic model, the multimodal corpus authoring model, the genre and multimodality model, to mention a few. These models have contributed to the study of static and non-static images.

The semiotic cognitive model began with film competence. This is as a result of the concept of language competence, referring to the system of linguistic knowledge possessed by native speakers of a language (Chomsky, 1965). A group of cognitivists, in the Northern America, work within the pure cognitive approach, dismissing semiotic approaches to film studies, while the European cognitivist adapted cognitive science into semiotic framework. The focus of the European cognitivists is to address the question on the process of film cognition through a cultural semiotic approach.

The objective of cognitive film semiotics is to construct unobservable underlying structures shared by all films based on linguistic and semiotic models. The model is an approach that uses language as a modelling system for other systems that function based on structured rules such as visual, auditory sign system, in order to figure out the cognitive processes of the

systems. The belief is that the linguistic cognition has been well-studied while the cognition processes of sign system needs thorough exploration. The semiotic cultural sign system are expressions which adopts characteristics of generative grammar. The concept of generative grammar is applied to non-linguistic model by Jackendoff in the 1980s. He goes further to specify that people use narrative structure to understand visual sequences and that the brain engages similar neurocognitive mechanism to build structure across multiple domain. Thus, the cultural semiotic approach to film is developed.

The semiotic cognitive model is a linguistic model to film meaning-making. However, controversies could evolve on the exploration of film narration from the perspective of semiotics. As indicated earlier, the North American cognitivists might pose questions of the viability of employing linguistic/semiotic models to films. This model might not as well do justice to a TV text because it would only be one-sided, solving the semiotic aspect leaving the audio and textual aspect of the multimodal text, TV advertising.

Systemic functional linguistics model is a tool for investigation of diverse discourse types. It encapsulates systemic and functional values. The systemic refers to the primary concern of the area with the system of choice in text rather than their structure (Rossana, 2008, p.43). According to the systemic functional linguistics perspective, language is a resource, a cultural tool rather than a set of rules. Thus, meaning is construed from a system of networks that offers maps of the overall organisation of grammar (Eggins, 1994). The functional perspective, on the contrary, refers to language use, what is done with language. Rossana (2008) opines that the systemic functional model shows how the linguistic system is organised internally since meaning-making resources are seen as functional components that allow the analysis of how language is organised. By this, the functional approach to language simply accounts for how

language system functions to serve human need. The structures of language evolve as a result of the meaning-making functions they serve within the social systems or cultures in which they are used.

The social system in which they are used is the environment they take place. This environment is traditionally called social context. The social context in relation to linguistic system is composed of two layers which are context of culture and context of situation (Rossana, 2008). The context of culture is visually described as a higher level of representation. The words, meanings are shaped in order to achieve targeted goals in line with cultural aspects of a specific culture while the context of situation refers to the immediate context in which the text is actually functioning (Halliday and Hasan, 1985).

There are three components that make up the context of situation: field, tenor and mode. According to Halliday and Hasan (1985), field refers to what is happening to the nature of social action. Tenor is the participants, their roles and personality. The mode refers to what part the language is playing, what the participants are expecting the language to do for them in that situation. The context of situation unravels the systematic relationship between language and the environment (Halliday, 2002). Thus, it is important to discuss the relationship of situation of text, to the linguistic system and to the social system.

Rossana (2008) opines that context cannot be defined as extrinsic to text. It is rather an integral part that is developed at the moment that a user's knowledge of culture interact with the features of textual organisation during the making and interpreting of texts. It is therefore said that language serves as a bridge to cultural meaning of social context with sound or writing as it moves from higher orders of abstraction to lower ones. Rossana (2008) organises the orders according to three levels: discourse semantics (text), lexicogrammar (clause) and expression

(phonology or graphology). Semantics functions as a connector between social context and lexicogrammar. The diagram is an illustration between language and context that is determined by means of a network of organising principles.

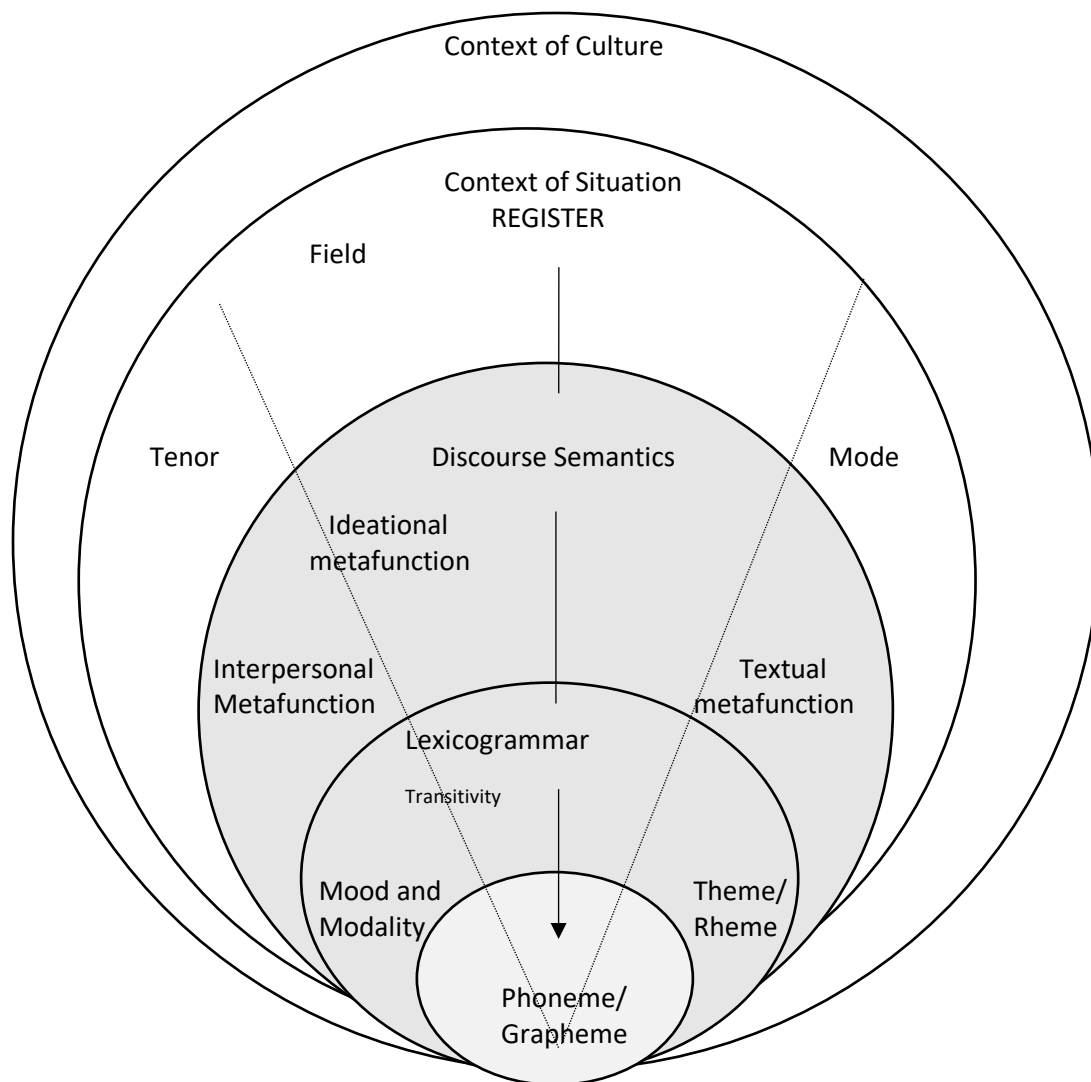


Figure 7: Language and context (Martin and Matthiessen, 1991)

According to this model, lexicogrammar and semantics are internally organised in terms of a small number of meaning-making functions that are simultaneously related, corresponding to three main metafunctions, which are ideational, interpersonal and textual metafunctions. They operate in any communicative context, regardless of whether the communication involves language, music, image or other semiotic mode. This model fails to account for the audio and visual aspects of TV advertising. Although it is useful in the textual analysis of TV advertisements, we try to consider a model that brings into account the three components (visual, textual and audio).

Multimodal corpus authoring (MCA) model is another multimodal model. The MCA model has since been remodelled to the latest version, though it is still undergoing development. MCA model is an internet-based multimodal concordancer, which allows researchers to analyse multimodal film genres for the general public (cinema, DVD, TV or internet movies) as well as for more restricted audiences (company, training films, recordings of lectures) (Baldry, 2004).

MCA model utilises softwares for its analysis. For example, the quest for patterns in film-text cannot be undertaken by use of pen and paper. This is why MCA adopts some form of software, most specifically without some form of software-based concordancing constructed without the MCA software mechanism would help establish, for example, whether the same or different wording are found in each pair of slogan. Baldry (2004) also suggests that it is possible with the procedure to focus on types of resources (gaze, colour, movement) and their patterns of distribution in what form the standard point of genre analysis.

Multimodal stylistics is a new direction in the field which aims to develop analytical framework that will allow systematic analysis of literature, and other types of text which, in addition to wording, employ semiotic modes such as typography, layout, visual images and colour for their meaning-making (Norgaard, 2010). The systematic analysis is achievable through a multi-layered model that supports both the stylistic and multimodal semiotic theories. TV advertisements are a text that combines audio, visual and textual components for meaning-making. Thus, the revised GeM model shall be expatiated as the viable model for multimodal stylistic study.

The genre and multimodality model otherwise known as the GeM model is a detailed model established for the analysis of static multimodal documents like newspaper, books, images, billboards, etc. The aim of the GeM model is to focus on the mutually constraining influence of genre and multimodality (Bateman, 2008). GeM on static documents is a multi-layered analysis and annotation scheme by which the documents are decomposed at several district levels of abstraction (Hiippala, 2011). The model set out to provide an overarching scheme within which the genre could be explored through multimodality and by which the additional design constraints required for particular classes of documents could be empirically investigated and formally specified.

The GeM recently redirects its attention from static documents to non-static documents. However, Bateman (2011) raises a question of its ability to analyse effectively non-static documents.

The following are the reasons for GeM model:

- (i). The non-static document analysis has to be explored to evaluate GeM,
- (ii). A variety of problems are known from film studies e.g. reliable segmentation for analysis,

- (iii). To build detailed model for the analysis of TV advertising and its description,
- (iv). The implication of GeM on non-static documents.

The recent inclusion to the GeM framework is the artefact, ‘materiality’. Materiality is considered necessary and important for meaning making in multimodal texts. Bateman (2010) points out that this is the core within multimodal semiotic work such as Kress and van Leeuwen (2001). Materiality depicts the acceptability of the physical properties of the artefacts under study as potential contributors to meaning-making. Bateman (2010) insists that the choice of material brings with its own constraints and makes its own ‘communicative statements’.

GeM model also offers the analysis of interaction of material with production, distribution and reception technologies. This aspect of the GeM brought about the introduction of virtual artefact. Bateman (2008) describes virtual artefact as the material that is accessible to design decisions by virtue of both the actual physical properties of some material and available technologies and practices for using the material. In Bateman’s example, he opines that genre as social construct maintains themselves even in the face of changing physical properties. He exemplifies by stating that newspaper, as a virtual artefact, has developed over the past 200 years and still maintains its origins in physical properties of the paper and the print technology available then, but which is now reproduced for reasons of genre rather than technological or physical limitations. He contends that the virtual artefact of print newspapers still generally consists of 6-8 narrow columns of text with limited use of headlines even though, in contrast to the situation in the early 19th century, there is nowadays no technological reason for this in the past, narrow columns help newspapers to deploy the two-dimensional spatial content of the page to express subtle distinctions of relative importance and new worthiness that developed for the medium over its 200 year history.

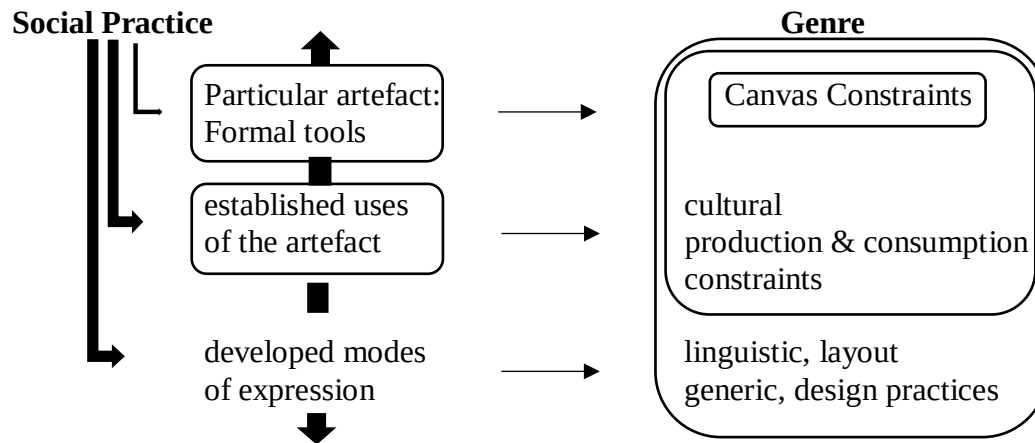


Figure 8: The Basic Genre and Multimodality Model (Bateman, 2008, p.16)

Bateman (2008) describes the GeM model as an onion-like structure of embedded levels as suggested in figure 8. Starting from the inner level, under the genre section on the right-hand side of the figure involves artefacts, which combines with the physical canvas employed for presentation and the conventionalised technological use of the canvas. After this, there are conventions of design and generic patterns of expression that can change as genres and technological capabilities change. These viewpoints are developed by social practices as indicated in figure 8. Bateman (2008) also opines that historically-situated social practices develop particular artefacts with the help of particular technologies of production and distribution, supporting various ranges of communicative uses of those artefacts, which in turn lead to the emergence of particular modes of expression. These modes of expression are what GeM framework then describes with the use of its multi-layered annotation schemes. As set out in Bateman (2008) and summarised in Delin et al (2002), the two levels from the GeM model are the layout layer and rhetorical structure layer.

The GeM model has an extension of the notion of semiotic mode proposed by Kress et al. (2000) and Bateman (2013). It states that the semiotic mode is a conventionalised way of using a material substrate for semiotic purpose, and to describe such semiotic configuration, it is useful to adopt a stratified view in which each semiotic mode is characterised at three distinct semiotic levels.

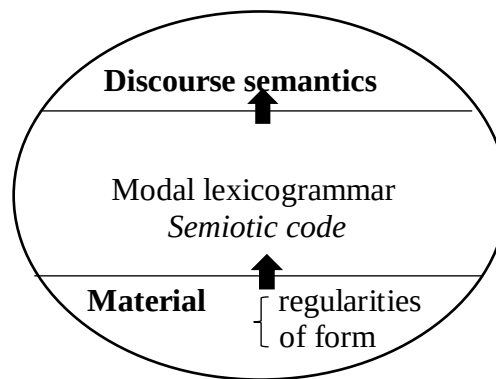


Fig. 9: Semiotic modes combined of three strata: material substrate, grammar and discourse semantics (Bateman, 2011)

The semiotic stratification is summarised as follows: at the least abstract level, shown at the bottom of the diagram, there is the material substrate that can be used for leaving traces of semiotic distinction. At the next level, there is an organisation analogous of lexicogrammar in verbal language, in which specific generalised patterns can be specified that hold over distinction

drawn in the material substrate. These patterns can vary in their complexity from a simple list of different items (a lexical organisation) to complex structural configuration (a grammatical organisation). The role this level plays is to unravel which material distinctions are to be considered 'semiotically charged', and which are not to be so considered.

The discourse semiotic level is the most abstract semiotic level which contains resources for linking configurations from the lower semiotic strata into large scale communicative utilities. The discourse semantic level functions to relate semiotic messages or utterances to their context of use. Bateman (2008) opines that the discourse semantic level, well developed or verbal language, makes the most important extension of the GeM model.

In the GeM model, three visually-based semiotic model was proposed to operate in many static documents: text-flow, image-flow and page-flow (Bateman, 2008, p.175). Text-flow is an instance where text is formatted in a fashion that comes as close as possible to a continuous unbroken stratum of words, lines wrap at the end of columns, text is continued over pages, etc., but without additional meaning accrued from segmentation. Image-flow is similar to text-flow. However, it involves static pictorial elements instead of textual elements. For example, simple comic strips. Page-flow involves the full two-dimensional extent of the virtual canvas (screen, window) to express additional semantic relations of difference, similarity, relatedness, etc. Bateman (2011) opines that in the case of semiotic model by the virtue of their quite distinct discourse semantics, the semiotic modes are distinguished.

In non-static document like TV advertisement, there is a level of reliance on pictorial representation. According to Bateman (2013), film semiotician, Metz, characterised both representational forms in terms of the single semiotic property of multiplicity. That is, sequences of images are arranged successfully over time. For TV advertisement, page-flow semiotic mode

is less relevant as explained by the GeM model, although a similar effect like a ‘split-screen’ happens. Split-screens use dynamic effects, where sizes and shapes of elements within the screen change or overlap.

The virtual artefact of film is also an important aspect of the GeM model. Scholars have focused on the physical side of this medium, that is, traditional strips of celluloid. However, this does not analyse virtual artefact that is displayed by semiotic modes in films. The manipulable materials that provide the basis for growth of semiotic model consist of viewable film segments that may be joined together in various ways. This segmentation possessing semiotic modes may be portrayed with properties that a moving audio-visual iconic image possesses or across segments are brought together. This view is in line with the production of film, and for this study, the combination of film segments is relevant because the materials clearly distinguish film from straightforward readings such as video surveillance.

Bateman (2011) expatiates that a basic design decision, when filming some ongoing event is between whether the event is presented as a single film segment, that is, leaving the camera running, or whether the event is presented by means of several distinct segments that are placed together in sequences. He explains that the difference is analogous in many art: the elements on either side of this space, called ‘gutter’, set a communicative challenge to the observer in order to see how the elements can be related. Bateman (2011) further opines that multiplicity as defined by Metz is a decisive feature of all image-flow semiotic modes precisely because once the unity of the event is broken, space is opened up for considerable variation.

With the GeM model, a particularly detained visual layout was set out for static document. For film, Bateman (2011) considers layout in terms of the design decisions involved in combining and sequencing film segments. The filmic segments is characterised as collection

of shots. These shots can be grouped according to their times of occurrence and the spatial regions that they depict. The use of layout structure of the segments make up the scenes in films. He maintained that rather than the scenes following after one and the other, they are interleaved to give a classical ‘alternation’.

The above appraised theoretical models expatiate the various components of both static and non-static multimodal texts. However, a model that can be deployed to non-static multimodal artefacts, with the consideration of the three components, is most preferable.

Based on the theoretical models discussed so far, we propose a comprehensive model that will explicate or capture the relationship among the different elements that characterise TV advertisement.

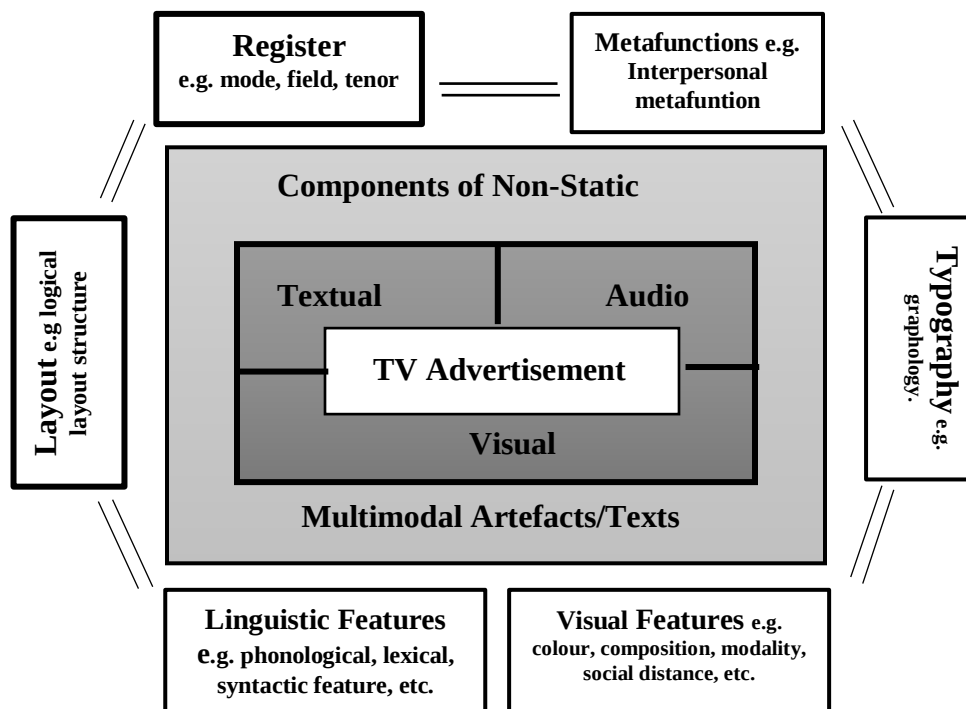


Figure 10: Non-Static Multimodal Text Model (Adesida, 2018)

The model in figure 10 indicates that there are three components of non-static multimodal artefacts. Examples of multimodal artefacts are TV advertisements, films, TV news reports, online videos, real life activities, etc. The artefacts are textual, visual and audio texts. They provide basic dimensions for meaning-making within non-static multimodal artefacts and also operate through language. In this context, Yoruba language is the target language. The disconnections of the boxes in the model indicate the interconnectivity among the components and sub-components of TV advertisements. The components, in turn, realise their objectives through the target language, which is Yoruba. The components include register, metafunctions, layout, typography, linguistics features and visual features while, the sub-components are graphology, interpersonal metafunction, ideational metafunction, textual metafunction, participants, modality, colour, music, vector, margin, etc. To investigate the Yoruba TV advertisements, the theoretical model must account for:

- (a) the registers of Yoruba television advertisements i.e. the tenor, field and mode are closely analysed. The model will assist the investigator to assess the expressions and to unravel the field, the tenor and the mode of the advertisement.
- (b) the metafunctions of the advertisements: through the model, the investigator will be able to analyse the data from three perspectives mentioned by Matthiessen and Halliday (1997): interpersonal metafunction, ideational metafunction and textual metafunction. In unravelling the interpersonal metafunction, the investigator will discuss the interpersonal distance, comment and modality. Ideational metafunction in the data takes account of the various domains of experiences, configuration of the processes, participants in the processes and the circumstances attendant on the processes. The processes are five; material, mental,

relational, verbal and behavioural. These processes are based on semantic and syntactic criteria. The participants are categorised into actor, goal, intermediary, receiver and beneficiary depending on the processes. As for the circumstance, the investigator will analyse it based on the processes attendant upon each expression. The textual metafunction will account for the resources for representing information as text in context, that is, rheme and theme.

- (c) the typography of the Yoruba TV advertisements: the model will help the investigator to account for typographic features like graphology. Also, italics, boldfaces and majuscules “capital letters” commonly used as well as different typefaces and lettering in various colours are analysed.
- (d) the layouts of the advertisements: a description of the spatial meanings created by text and image are made. Scollon and Scollon (2003)’s model on the different spatial compositions of images is adopted to unravel how meanings are created. Also, the investigator describes how non static visual images are segmented and fused together to become a scene. Also, there is an analysis of logical layout structure of shots from the advertisements, the underlying segment of every scene.
- (e) the linguistic features of Yoruba TV advertisements: the written data will be analysed. The model will help the investigator to identify some lexical features in the data. In the syntactic aspect, the investigator explicates different types of sentences in the Yoruba TV advertisements. The sentences are simple, compound, declarative and complex sentences. The simple sentence are categorised into statement, question, exclamation and command. The investigator will account for the semantic features of Yoruba TV advertisements in the use of language of persuasion, deception and exaggeration.

- (f) the visual elements of Yoruba TV advertisements: the investigator identifies processes carrying representational meanings in images. The visual aspect also accounts for the positioning of the viewers. The description of viewer-image interaction considers the mood, perspective, social distance, lighting, colour and modality. There are some functional roles of a number of features identified by the investigator that operate in the layout of an image to produce meaning and create textual coherence. The features include salience, the reading path, vectors, the compositional axes and centres and margins.
- (g) the interconnectivity amongst the textual, audio and visual elements of the Yoruba TV advertisements: the model will help the investigator describe how the trio are interconnected. The occurrence and appearance of the verbal expressions, music, texts and images are identified as attention-grabbing strategies. The juxtaposition of images and texts are accounted for considering anchorage, composition and colour.

To conclude this chapter, it is important to indicate that different literature have shown that Yoruba TV advertisements are a good example of multimodal text. A multimodal text combines two or more semiotic systems to relay its meaning. These systems are linguistic (vocabulary, structure, grammar of oral and written language), visual (colour, vectors and viewpoint in still and moving images), audio (volume, pitch, rhythm of music and sound effects), gestural (movement, facial expression and body language) and spatial (proximity direction, position of layout, organisation of objects in space). Central to this work is the interaction among these systems.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

In chapter two of this work, an elaborate review of the theoretical models, espoused multimodal stylistic concepts, theories and linguistic applications relevant to this study was done to adequately prepare readers' minds for subsequent discussions of this topic. Here, this chapter discusses the methods employed to collect data for this study. The chapter presents the research design for the study, the corpus for the study, sampling technique, and procedure for processing and analysing data.

3.2 Research Design

Research design is a blueprint for conducting a study with a maximum control over factors that may interfere with the validity of the findings (Burns and Grove, 2003, p.195). Research design entails a plan that describes how, when and where data are to be collected and analysed. This study focuses on Yoruba TV advertisements. The research design is qualitative, descriptive and contextual.

3.2.1 Qualitative research

Burns and Grove (2003, p.19) describe a qualitative approach as a systematic subjective approach to describe life experiences and situations to give them meaning. Holloway and Wheeler (2002, p.30) refer to qualitative research as a form of social enquiry that focuses on the

way people interpret and make sense of their experience, and the world in which they live. In a nutshell, investigators use the qualitative approach to explore the behaviour, perspectives, experiences and feeling of people and emphasise the understanding for these elements.

The rationale for using qualitative approach in this research was to describe and explain the multimodal stylistic features of Yoruba TV advertisements. A qualitative approach was appropriate to capture the audio, verbal and visual elements of the advertisements.

3.2.2 Descriptive research

Descriptive research is designed to provide a picture of a situation as it naturally happens. It could also be used to ascertain current practice and pass judgement as well as develop theories. For the purpose of this study, descriptive method was used to account for the multimodal stylistic features of the Yoruba TV advertisements. The audio, visual and textual elements of the advertisements were described as well as the interaction among the trio.

3.2.3 Context

The context is significant in qualitative research. Holloway and Wheeler (2002, p.32) describe context as the environment and conditions in which the study takes place as well as the culture of the participants and location. The participants in this study were celebrities used for the purpose of captivating or enticing viewers to take advantage of bonuses rolled out by the telecommunication service providers at the time. The settings were places like studio, party venue, market and of course bathroom.

3.3 The Corpus for the Study

The corpus for this study comes from already recorded television advertisements with censorship rating by the Nigerian Advertising Corporation. The corpus consists of twelve Yoruba Television advertisements relayed on NTA, Ilorin, Kwara State, African Magic Yoruba, Ondo State Broadcasting Corporation, and Kwara Television Station, Apata-Yakuba, Ilorin, Kwara State. These selected advertisements are: 'MTN Goody Bag Advertisement', 'Glo Borrow Me Credit Advertisement', 'Glo Recharge to Stardom Advertisement', 'Glo Bumpa Advertisement', 'Glo 3 in 1 Recharge Advertisement', 'Glo in the Air Advertisement', 'Glo Jolof Recharge Advertisement', 'Glo Mobile Money Advertisement', 'Glo Overload Advertisement', 'Airtel Smart Recharge Advertisement', 'Etisalat Recharge Promo Advertisements' and 'Etisalat Double Data Advertisements'.

The question is: to what extent can our samples of the advertisement be classified as corpus. A corpus is not simply a collection of texts that have been randomly chosen without reference to some sort of framework, which allows for balance and sampling, nor are corpora usually opportunistic collections of texts (Baker, 2010). An important distinction that many corpus linguists make is between general (sometimes called reference) corpora and specialised corpora (Hunston, 2002, pp 14-15). A general corpus could be seen as a prototypical corpus in that it is normally very large, with texts collected from a wide range of sources.

Depending on the variety or varieties of language under examination, and the research questions that the corpus is designed to address, we can also conceive of specialised corpora, which have clear restrictions placed on the texts that can be included within them. In the case of

this study, advertisements in general – print, radio, classified, billboard advertisements constitute reference corpora, while television advertisement constitutes specialised corpus.

3.4 Criteria for Corpus Selection

The criteria used for corpus selection were determined by the accessibility and availability of data, and authenticity of the data for the study.

3.4.1 Availability and Accessibility

The availability and accessibility refer to how the jingles were found based on the readiness and willingness of the Head of Jingle Production at the Nigerian Television Station, Ilorin and Kwara State Television, Ilorin to release the materials for research purpose. The timely access to the advertisements availed the researcher the opportunity to align the research problem to the aim and objectives of the study which is to entirely explicate the multimodal stylistic features of Yoruba television advertisements.

3.4.2 Authenticity of the Data

The authenticity of the data is determined by the realness, originality and classification of the Yoruba television advertisements produced by telecom subscribers and their fitness for corpus based analysis. Authenticity made the corpus directly accessible to investigative category required for multimodal stylistic analysis.

3.4.3 Sampling Technique

The sampling technique used in the selection of this corpus is purposive sampling applied to selected Yoruba television advertisements. What informed this selection are the varieties of

linguistic and multimodal features commonly noted in the content of the television advertisements. This sampling technique is a non-random technique which does not need underlying theories or a set of number of informants (Bello Osagie, 2009, cited in Adesida, 2012, p. 8). This method is also used to produce a sample that represents specific viewpoints or particular groups in the judgement of those selecting the sample (Brinkerhoff et al., 1983).

3.5 Procedure for Processing and Analysing Data

The investigator has already pointed out that the data were collected through recording, and were transcribed into written texts for proper and detailed description and analysis. In order to analyse the multimodal stylistic features of Yoruba television advertisements, this study adopts the systemic functional theory and the models of Kress and van Leeuwen (1996), Cartwright and Sturken (2001), Rose (2001) and Scollon and Scollon (2003) to explicate the data. The data were processed and analysed in the following ways:

- (i) The advertisements were closely studied. Thereafter, the investigator classified the data into textual, audio and visual elements: the textual took care of the stylistic study, the audio focused on both the verbal expressions and some of the textual expressions and the visual elements analysed the scenes and images in the data.
- (ii) The multimodal stylistic study of Yoruba television advertisements were analysed against the research questions that informed this study.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter analyses the multimodal stylistic features of Yoruba television advertisements. The data for this study are analysed using the frameworks adopted by Kress and van Leeuwen (1996), Cartwright and Sturken (2001), Rose (2001) and Scollon and Scollon (2003). Non-static multimodal text model is developed to achieve the main goals of this research work. The analysis is divided into the following subheads;

- i. Register of Yoruba Television Advertisements
- ii. Metafunctions of Yoruba Television Advertisements
- iii. Typography of Yoruba Television Advertisements
- iv. Layout of Yoruba Television Advertisements
- v. Linguistic features of Yoruba Television Advertisements
- vi. Visual Features of Yoruba Television Advertisements
- vii. Audio Features of Yoruba Television Advertisements
- viii. Interconnectivity amongst the textual, audio and visual elements of Yoruba Television advertisements

4.2 Register of Yoruba Television Advertisements

Halliday and Hasan (1985, pp. 38-39) describe register as a configuration of meanings that are typically associated with a particular situational configuration of field, tenor and mode.

Since it is a configuration of meanings, a register must also include the expressions, the lexico-grammar and phonological features that typically accompany these meanings.

(i) **Field:** In the Yoruba TV advertisements, the field is advertising. It is usually chosen by the advertisers.

(ii) **Tenor:** In the Yoruba TV advertisements, the tenor is unequal. i.e. the advertisers or participants to audiences. The tenor is not equal because of the relationship between the participants and audience, which is usually not cordial. The advertisements are informal and close. For example; informal in the way words like sim card, Glo borrow me credit, 500 million recharge to stardom promo are used instead of their Yoruba representations.

(iii) **Mode:** In the Yoruba TV advertisements, the mode is multimodal i.e. visual, spoken and written or in some cases spoken and visual. The Yoruba TV advertisements are either uni-directional (allows monologue) or bi-directional (allow dialogue). The TV advertisements are +visual (uses images) and prepared)

4.3 Metafunctions of Yoruba Television Advertisements

Metafunctions of Yoruba television advertisements are classified into three types. They are interpersonal metafunction, ideational metafunction and textual metafunction. They are discussed in turn as follows.

(1) Interpersonal Metafunction

Interpersonal metafunction refers not only to the ways speakers and audiences interact, the language use to establish and maintain the relations among them, but also means to influence their behaviours, to express the views about the world. Interpersonal metafunction in Yoruba advertisements is characterised by a feature called interpersonal distance.

Yoruba TV advertisements display minimal interpersonal distance. This is because it comprises of spoken discourse with oral and visual contact. Also, Yoruba TV advertisements utilise close interpersonal distance through direct speech. Examples are given in the following advertisements.

- (1) Maa sòrò nso pèlu 'Glo borrow me credit'.
Keep talk going with Glo borrow me credit
 Keep talking with glo borrow me credit.
 (Datum 1, line 5)
- (2) Wòó, mo tí ñ lo sîmù Ètísàlatì yí tipétipé.
I have use sim Etisalat this since
 I have been using this Etisalat sim for a while.
 (Datum 4, line 1)
- (3) Omọ á dùn é nínú.
Child will happy you inside
 Your child will make you happy.
 (Datum 7, line 22)
- (4) Lóri ẹrọ ìbáni sòrò alágbèéká rẹ
Go gadget for your talking which is mobile
 Use your mobile phone.
 (Datum 10, line 4)
- (5) Ẹ dákun ẹ wá bá mi raja
You please you come buy goods
 Please patronise my products
 (Datum 12, line 5)

(2) Ideational Metafunction

Ideational metafunction provides the resources for construing the experience of the world in terms of objects, and relation between them. In clause rank, ideational system is transitivity. Transitivity in Yoruba TV advertisements refers to the interpretation of various domains of experiences, configuration of the processes, participants in the processes and the circumstances attendant on it.

(a) Process

In Yoruba TV advertisements, processes are based on semantic or syntactic criteria or both.

(i) Material process, semantically, indicates activities, or events which happen outside the world or human beings. Syntactically, unmarked tense associated to material process is the present continuous tense. In data 1 and 6, lines 5 and 6 for example, the verb ‘sòrò nso’ in the clause, ‘Máa sòrò nso pèlu’ and ‘nje’ in the clause ‘dúró ná! Ìyẹnì nipé, bí mo se nje ìgbádùn lófè, ìwọ nàà njeìgbádùn dátà lówó are material processes.

(ii) Mental process refers to the verbs indicating perception, cognition, affection and desire. Syntactically, the unmarked tense associated with this type of process is the simple present tense. In addition, the participant for this process must be conscious or be human being.

For example, Mo fi kààdì ọlógòrún méjì náìrà sí... (Datum 5, line 7)

(iii) Verbal process shows activities related to information. Specifically, the process includes that of saying, commanding, asking and offering. The verb can project another clause. The verbs ‘bo’, ‘fi’, ‘pe’, ‘jebun’ are verbal processes. (Data 1, 2, 5, 5, line 3, 13, 7, 7,)

(iv) Behavioural process construes physiological behaviours. Syntactically, this process shares the characteristics of mental, material and verbal processes, but also differs from them in some aspects. For example, like a mental process, the participants are begifted with human consciousness. Unlike mental and verbal processes and similar to material processes, a behavioural process is associated with the present continuous tense. For example, the verbs ‘njègbádùn’, ‘ra’, are behavioural. (Data 4 and 5, line 6 and 14)

In the advertisement, the advertiser appeals to the viewers to purchase the product so as to enjoy the benefits attached to the product.

(b) Participant

According to Halliday (1994), participants are categorised into three.

Participant I – the label for the category of participants is ‘Actor’.

Participants II – this category is labelled ‘Goal’.

Participant III – the participant in this category functions as intermediary.

Participant I does the activity, while participant II is that which the process is done or addressed to. For examples:

- | | | |
|-------|---|-------------------|
| (i) | <u>Màá</u> pè <u>é</u> padà.
<i>I call you back</i>
<u>I</u> will call <u>you</u> back
Actor Goal | (Datum 5, line 1) |
| (ii) | <u>Èyin</u> tèmì, <u>e</u> màà bò.
<i>You my own, you are come</i>
My people, <u>you</u> can come.
Goal | (Datum 2, line 8) |
| (iii) | <u>Èmi</u> nàà fẹ lo sórí èrọ ayélujára “dotcom”.
<i>I too want go on machine internet dotcom</i>
<u>I</u> also want to use the internet. | (Datum 4, line 9) |

Actor

- (iv) Mò ñ lọ (Datum 12, line 3)
I am go
I am going
Actor
- (v) Ibàjẹ o kéré ótobi kòní kòn ẹ (Datum 7, line 8)
Sorrow, small big will not meet you
Sorrow, will not be your portion.
Goal
- (vi) O sá ti gbọ (Datum 6, line 7)
You have hear
You have heard
Actor

Actors in sentences i–vi are the doers of activities and events. The participants who are the actors in the examples (i), (iii), (iv) and (vi) are performing actions *pè*, *lo sóri*, *lọ*, *gbọ* meaning *call*, *use*, *go* and *heard*. The goals are the participants the processes are addressed or done to. Example (i) depicts that the participant ‘ẹ’ is a goal the call is going to be placed to. Example 5 also depicts the goal ‘ẹ’, ‘you’.

There are other participants categorised as beneficiary, range and target. Beneficiary is a participant to whom/which or for whom/which the process is said to give benefit. The participant functions may occur with material, verbal and occasionally in relational processes. In a material process, the beneficiary may either be recipient or client.

In verbal process, the beneficiary refers to a participant being addressed. This role is referred to as the ‘receiver’. For examples:

- (v) Ìwọ sàà ti ra káàdi ìpè Glo. (Datum 2, line 12)
You just have buy card call Glo
You just buy Glo recharge card
Receiver

- (vi) Mo fi káàdì ọlọgọrún méjì náirà sí ẹro ìpè mi... (Datum 5, line 7)
I put card 200 naira on machine call mine
 I loaded 200 naira on my phone
 Receiver
- (vii) Ọmọ o ní tì ẹ lọ sibí ti o ọ lérò. (Datum 7, line 12)
Child will not push you to to where you do not think
 Your child will not put you into trouble.
 Receiver
- (viii) Ẹ jọọ ẹ dúró dèmi kí n sàré ra káàdì. (Datum, 11, line 1)
You please you wait for me so that I buy recharge card
 Please wait for me so that I swiftly buy airtime.
 Receiver
- (ix) Oyá, bó káàdì ìpè rẹ sí orí ẹro ìpè re, kí o rí nńkan. (Datum 5, line 4)
Now, scratch card call yours on head machine call yours and you see something
 Now, scratch your recharge card, load it on your phone and see something.
 Receiver

As for relational process, the beneficiary is not specified. For example;

- (x) ìwọ náà dara pò mó àwon olóríire tí ó ńlọ Glo Bumpa tariff plan lóní. (Datum 3, line 6)
You also join with those lucky that is using Glo Bumper tariff plan today.
 You too should join the lucky people using Glo Bumper tariff plan today.
 Beneficiary
- (xi) Ẹtísàlatì tii n fún àwon èyàn ni ìlọpo méjì káàdì ọlọgọrún méjì náirà (Datum 5, line 11)
Etisalat has begun give those people multiply two card hundred two naira
 Etisalat has started giving people double of a two hundred naira recharge card.
 Beneficiary

Range is the participant that is still a part of the process and specifies the range or scope of the process. For example;

- (xii) Ìwọ sàà ti ra káàdì ìpè Glo. (Datum 2, line 12)
You just have buy card call Glo
 You just buy Glo recharge card

- (xiii) Èmi náà fẹ lo sóri èrọ ayélujára “dotcom”. (Datum 4, line 9)
I too want go on machine internet dotcom
 I also want to use the internet.

In the clauses above, ‘káàdi ipè Glo’ and ‘sóri èrọ ayélujára dotcom’ are the range. Without range, the clause is still acceptable. This is because if ‘sóri èrọ ayélujára dotcom’ is omitted, that clause is grammatically correct and accepted.

Target is a participant function in verbal process. Apart from receiver, verbiage and sayer, a participant functions as the target, which is the participant to whom/which the verbal process is directed or addressed. Examples of target are underlined in the following clause.

- (xix) Nígbà tí mo kọ orin mi àkókó (Datum 3, line 4)
When I sing song my first
 when I sang my first song
- (xiv) Maa pè é padà. (Datum 5, line 1)
I call you back
 I will call you back
- (xv) Èmi náà fẹ lo sóri èrọ ayélujára “dotcom”. (Datum 4, line 9)
I too want go on machine internet dotcom
 I also want to use the internet, “dotcom”
- (xvi) À ní wá àwọn asojú fún mobile money. (Datum 10, line 11)
We are searching the representatives for mobile money
 We need mobile money agents.

(c) Circumstance

Eggins (1994, p.204) views circumstances as being general across process types. He explains that circumstances can be initiated by manner, cause, accompaniment, role, matter,

contingency, location, extent, etc. The following are examples from the Yoruba television advertisements.

- (i) Mo mò pé láti jẹ ènìyàn kò rọ̀rùn nílẹ̀ ayé. (Datum 3, line 2)
I know that to become human isn't easy on earth.
 I know that to become a wealthy person is not easy in life. (circumstance of location)

- (ii) Fún idi èyí, gbogbo ohun tí mo bá ndáwólé, mo máa ngbìyànjú (Datum 3, line 4)
 láti sẹ̀ ní ọ̀nà ìgbà tayọ̀ àwọn ẹgbẹ̀ mi tókù lẹ̀, ìgbé ayé mi,
 àwọn orin mi. (circumstance of cause)

For reason this, everything that I put my hand on, I usually strive to do it in a surpassing those mate my other more, living life mine, those gong mine.

Because of this, in everything I do, I strive to exceed my other mates, my lifestyle and my music.

- (iv) Ìwọ náà a lè jẹ ànfààní aláàánú gbẹ̀dẹ̀kẹ̀yí pẹ̀lú Glo Bumpa, (Datum 3, line 5)
ètò èyí tí o fún o ní ànfààní èrè ọ̀fẹ̀ lópò ìgbà. (circumstance of manner)

You too can eat opportunity mind blowing with Glo Bumper, promotion this that gives you opportunity bonus free many time.

You too can benefit from this mind blowing promo with Glo Bumper, a promotion that offers free airtime.

(3) Textual Metafunction

Textual metafunction is described as resources for representing information as text in context (Matthiessen, 1995). The major clause rank in textual system is 'theme'. It involves transitions like conjunctive relations in the development of text, while what is represented in this local environment is the 'rheme'. Examples can be seen in the table in the next page.

Theme	Rheme
<u>Mo</u> <i>I</i> I	fi káàdì ọlógòrún méjì náírà sí ẹrọ ìpè mi. <i>put card 200 two naira on machine call mine</i> loaded 200 naira on my phone.
<u>Mo</u> <i>I</i> I	tí ńlọ sîmù Ẹ̀tísàlatì yìí tipètípẹ. <i>have used sim Etisalat this for long</i> have been using this Etisalat sim for sometime
Nígba tí mo kọrin mi <i>When I sing song mine</i> When I sang my first song	èrè gọbọyì nì mo rí nìbẹ. <i>profit plenty is I see there</i> I made a lot of profit from it.

The theme is known for its ability to set up a context by choosing a take-off point in the flow of information. In the third example above, ‘Nígba tí mo kọrin mi àkókó’ depicts the starting-point for the whole information. Although, it could appear at either the word initial or word final position, it foregrounds the information presented in any text.

The rheme is the information added to the theme to make the textual environment or information complete. Looking at the second example, the clause ‘tí ńlọ sîmù Ẹ̀tísàlatì yìí tipètípẹ’ is the rheme. It embodies the information provided at the local environment.

4.4 Typography of Yoruba Television Advertisements

Typography focuses on the meaning-making ability of the visual aspect of verbal language (Nørgaard, 2010). In Yoruba television advertisements, the typographic features like the use of italic, boldface and majuscules “capital letters” commonly used as well as different typefaces and lettering in various colours are considered and systematised. For example, in

datum 1, the advertiser uses big majuscules and boldface in unequal font sizes to inform the audience about the digits to dial to borrow airtime for urgent calls.



Image 1: Visual image that accompanies datum 1

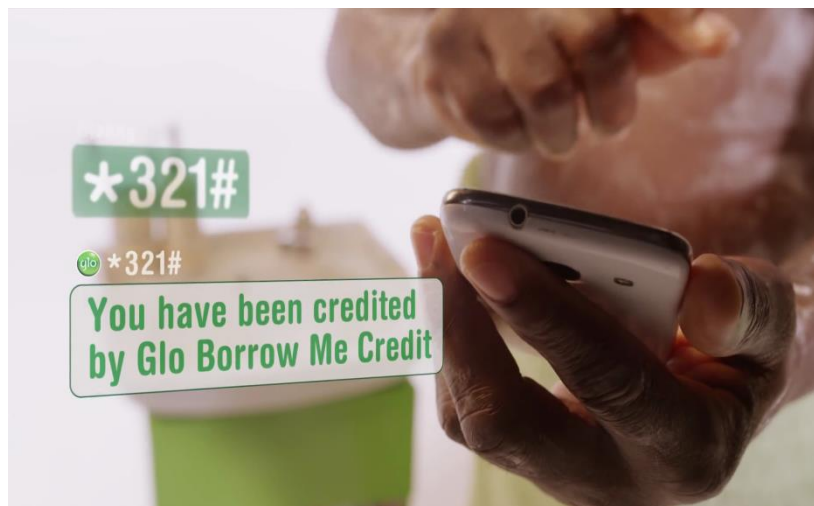


Image 2: Visual image that accompanies datum 1

In images 3 and 4, typographic features like coloured fonts are used. For example;



*Call all branches of call, dial numbers and put into the machine internet
Call all networks, send messages and use the internet.*

Image 3: Visual image that accompanies datum 5



*Dial *777 to choose your preferred data plan*

Image 4: Visual image that accompanies datum 8

4.5 Layouts of Yoruba Television Advertisements

Layout is a spatial meaning created by text and image in Yoruba TV advertisements of Glo. The images in the centre of the TV advertisements are the most salient images passing the main information in each advertisement. For example, in image 3, the participant in the centre of the scene passes the main idea of the advertisement. The same thing can be said about images 5, 6 and 7.



Image 5: Visual image that accompanies datum 1



Image 6: Visual image that accompanies datum 9

Also, the logo of the company (advertiser) in the end of the advertisement is placed in the centre.



Image 7: Visual image on Glo logo

Yoruba TV advertisements of Glo have a physical side, which is characterised by strips of celluloid. TV advertisements synchronize sound and non-static images to create meaning. Examples can be seen from data 1 and 2 in the appendix.

In the advertisements, it is noticed that the sound or speech is played or rendered simultaneously with the actions. This is an indication that TV advertisements are systematic non-static material that maintains its spacio-temporal quality of being timely and meaningful when displayed.

In TV advertisements, there are manipulable materials which consist of viewable segments or scenes joined together to depict the purpose of the semiotic modes. The manipulations are exercised both within segments in TV advertisements and across segments.

For TV advertisements, the focus is on the combination of the scenes. When designing an advertisement, there are possibilities of either a single segment – leaving the camera running or having several distinct segments placed together in sequence as found in data 1 and 2 in the appendix.

Looking at datum 2, the difference is multiplicity, which is a decisive feature of all image-flow semiotic modes. The reason for this is that once the scene is broken, space is opened up for variations. Variations might be omission, changes in the direction of the camera angle, focusing and attention grabbing additions, etc.

In the production of TV advertisements, ordering of segments is tangential, the distinct segments are placed together in montage thereby making the advertisements a full-fledged semiotic mode of its own. Below are examples of disordered segments.



Image 8: Visual images that accompany datum 2.

One of the main features of Yoruba TV advertisements is editing. In a way, the resources of the semiotic discourse stratum are freed from the spatiotemporal contingencies of an iconic audio-visual representation. Thus, TV advertisement is a freely combineable sequences of film materials as the raw manipulable material substrate of film. Film material itself is considered as what the viewers see and hear when the advertisement is replayed with technology.

Yoruba TV advertisements possess segments that are marked with interpreted strips or sense data. The advertisement materials are culturally or spatiotemporally labelled. This is exemplified in the Glo Borrow me credit advertisement.

In datum 1, we could see a scene when someone taking his bath and suddenly, water stopped running in the shower. He was in need of water so he needed to make a call. It can be said that he needed assistance, but he could not make the call as a result of low airtime. The strips in image 9 create an understanding of this senerio.

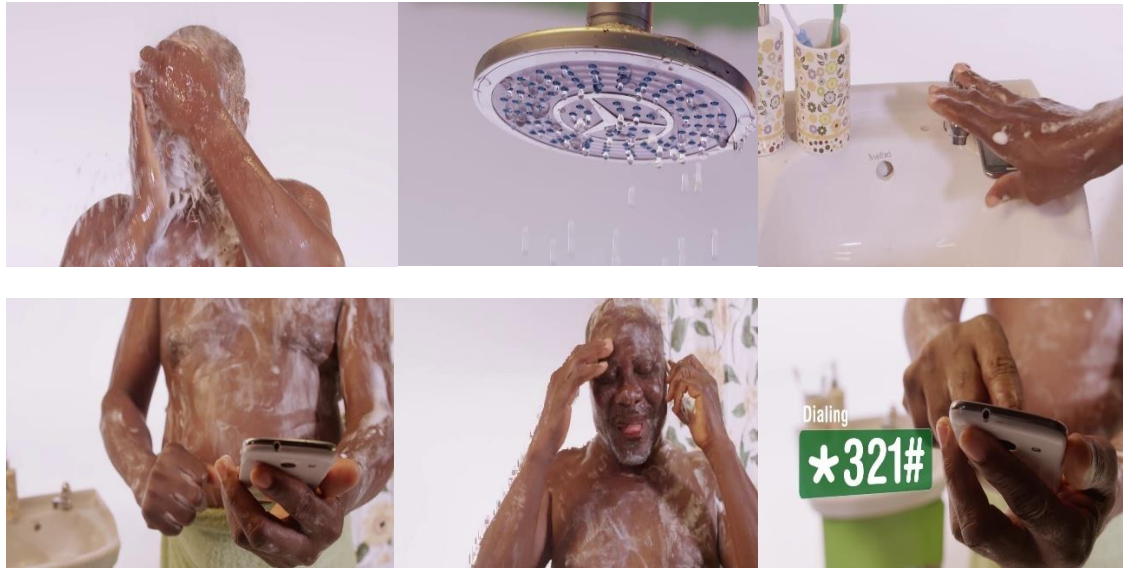


Image 9: Visual images that accompany datum 1

The advertisement in data 2 is an example of segments that depicts two friends who ran into their old friend who has become rich. The segments show unbelievable circumstance, surprise. The advertisement shows two people in a party sighting a friend seated gorgeously and flamboyantly. This is very necessary to avert the inclusion of a different shot. This then indicates that there is an occurrence of cross-cutting that comes along with the labelling of each shot. Bearing in mind that TV advertisements a non-static document that is characterised socioculturally, temporally, and spatially labelled ‘pro-filmic’ material – the material in front of the camera and the logical organisation which is being displayed by a medium.

A non-static document like TV advertisement makes use of a detailed view of visual layout structure as indicated in Bateman (2008). The layout is considered in terms of sequencing and combining advert segments. The layout segment can be diagrammatically represented as a single event, which is depicted in several shots. For example;

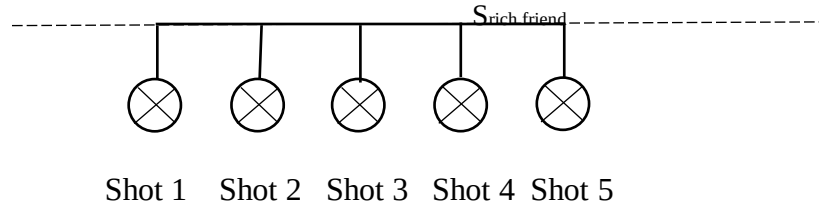


Figure 11: Layouted logical structure of visual images that the accompany data 1

In terms of logical organisation, there could be more than one labelled sets which can be referred to as a 'scene'. Below are two scenes with each having its defined space of occurrence which is denoted as S_{friends} and S_{friend} respectively. Each depicts events which occur in temporal order.

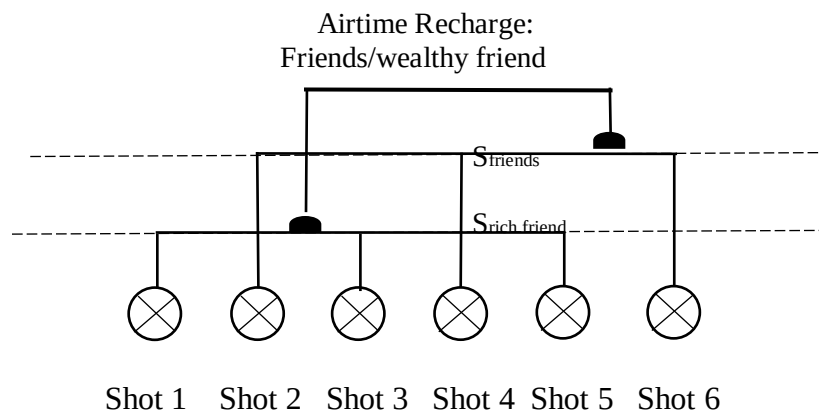


Figure 12: Layouted logical structure of visual images that the accompany data 1

As observed in the logical layout structure in figure 12, the shots are described with crossed circles at the bottom of the structure. They are linked to the respective scenes, which are identified by their respective spatial levels. The sub-segments may be picked to participate in 'high-order' structure. The segments are indicated with semi-circular connectors picking out the relevant portions.

4.6 Linguistic Features of Yoruba Television Advertisements.

This section deals with the analysis of linguistic features of Yoruba TV advertisements.

These features are discussed as follows:

(a) Graphological Features

Graphological devices entail the foregrounding of capitalization, gothic writing, exclamation mark and orthographic modification. These graphological devices are employed in the selected Yoruba television advertisements to foreground certain points to the audience or potential costumer.

In datum 1 and image 1, the following expressions are examples of graphology. There is the use of capital letters. There is also a similar example in datum 2 and image 8.

“* DAIL *321# FOR GIO BORROW ME CREDIT”

“RECHARGE 2 STARDOM ₦500 MILLION PRIZES”

There are other examples in datum 2.

“egbèrún mèèdógbòn olóríire yi o jẹ̀bùn owó”

“lo kààdi ìpè Glo #200 láti je #10,000 tàbí #25,000”

The examples cited above are expressions which are subtitles deployed to repeat what is said verbally. The subtitles enable the audience to comprehend more details about the information passed in the advertisement.

In datum 3, there is the use of unusual spelling ‘Bumpa’ and the use of alphabet and number ‘3x’.

“Glo Bumpa”, “3x”,

Also in datum 9, there is a mixture of alphabets, numbers and symbols

“Call any network with Glo jolof recharge for ₦50 60mins + 6sms”

“To subscribe simply dial *0805*50#

The purpose of the graphology is to reconfirm to the audience the main theme of the advert. Many might not listen carefully, but by seeing the texts on the screen, it appeals to them mentally and the digits are stored in their memories that whenever they need to borrow airtime, they are to dial *321#.

In datum 10, there are examples of mixing of capital and small letters in words and sentences.

“Mobile money agents wanted Sms details - first name/last name/state/city to 33003”

“*321# You have been credited by Glo Borrow Me Credit”

The following examples are also found in datum 11. There is mixing of symbols and words in the expressions.

“Free 200% airtime”

“Lo ₦200 gba ₦600 èrè”

There are speakers of Yoruba who can understand what is said and not what is written. The use of subtitles carry along the Yoruba speakers who can understand both written and audio representations of the language. The aim is to ensure that the audience are informed.

Furthermore, as Cook suggests in his *The Discourse of Advertising*, graphology is widely used to attract attention, achieve the moment of surprise and catch the viewer's attention. For example, changing of font sizes, admixture of capital and small letters in single words, e.g. Sms, use of less common letters or unusual spelling, and admixture of colours as in image 1, datum 9, image 3 and image 4 are different effective ways through which Yoruba television advertisements get the attention.

(b) **Lexis**

One of the most frequent uses of adjective in advertising is to adapt compound words and use them as adjectives that serve the purpose of particular advertisement. In order to achieve the desirable purpose of the advertisement, the advertisers need to make sure that they use the right adjective with the right noun (Frankikova, 2017).

In the Yoruba TV advertisements, the use of adjectives is prominent. For example;

Ìwọ náà a lè jẹ ànfààní aláàánú gbedéke yíí.. (Datum 3, line 5)

Lóri ẹ̀rọ ìbáńi sòrò alágbèéká rẹ̀, ìròyìn ayò fún ọ (Datum10, line 4)

Owó jaburata ní bẹ́ lóri ẹ̀rọ Glo (Datum 10, line 10)

Kódà, ìsò rẹ̀ ò sì wa dáa tó ìsò mi o. (Datum 12, line 10)

The adjective ‘alààánú gbèdèkẹ’ qualifies ‘alààánú’ and by extension its referent. Also, datum 10, lines 4 and 10, ‘ayò’ and ‘jaburata’ qualifies ‘ìròyìn’ and ‘owó’ respectively. In datum 12, line 10, ‘dàa’ qualifies ‘isò’. Adjective informs the audience about the qualities of the product being advertised and it therefore urges them to purchase the product.

(c) Syntactic Features

There are different types of sentences in Yoruba TV advertisements. These are statement, question, exclamation and command. Below are examples from datum 2.

1. Kíni? (Datum 2, line 2)
What
What is it? (Question)
2. Kì nṣe bòbò Rọbọrọbọ nu? (Datum 2, line 3)
It is not your friend Roborobo
Is that not our friend, Roborobo? (Question)
3. Mílìonù ọdún sí igbà ta wàyíí, Rọbọrọbọ òlẹ ri báun. (Datum 2, line 4)
Million year to this time, Roborobo cannot be like that
Million of years from now, Roborobo can be like this. (Statement)
4. Ìgbà tinṣe ó lẹ ṣingómù mójú. (Datum 2, line 5)
When it's not you plastered chewing gum on your eyes
When it is not that he has a chewing gun glued to his eyes (Statement)
5. Wòó! Rọbọrọbọ rée. (Datum 2, line 6)
Look Roborobo is here
See! This is ‘Roborobo’. (Exclamation and Statement)
6. Rọbọrọbọ ni. (Datum 2, line 7)
Roborobo is
This is Roborobo (Statement)
7. Èyin tèmi, ẹ màà bò (Datum 2, line 8)

You my own, you can come
My friends, please come.

(Command)

8. Hǎà! Rọbọrọbọ. Irúnmọlẹ tí ń fa fídà.

(Datum 2, line 9)

Haa! Roborobo. A diety is sucking feeding bottle

Haa! Roborobo, a deity has started sucking a feeding bottle. (Exclamation and Statement)

9. Báwo lo ẹ ẹ? Jáwa si.

(Datum 2, line 10)

How you do it? Inform us

How did you do it? Tell us.

(Question and Statement)

The sentences are meaning-making expressions that captivate the audience, luring them to watch and listen to the advertisements.

The Yoruba TV advertisements make use of simple sentences, declarative sentences, compound sentences and complex sentences. Example of simple sentences are given in the examples below.

Orúkọ mi ni Wande Cole.
Name mine is Wande Cole
My name is Wande Cole.

(Datum 3, line 1)

Ìwọ ẹàà ti ra káàdi ìpẹ̀ Glo.
You just buy card call Glo
You just buy Glo recharge card.

(Datum 2, line 12)

Ma sọrọ nso pẹlu 'Glo borrow me credit'.
Talk continue with Glo borrow me credit
Keep talking with Glo borrow me credit.

(Datum 1, line 5)

Wo ibo ipẹ Ẹtísàlatì náà.
See scratch card Etisalat
Look at the Etisalat recharge card.

(Datum 5, line 2)

Óyá wọnú ògò tutun lọ.

(Datum 7, line 35)

*Now go into glory new
Go into new glory.*

Examples of compound sentence are given below in data 1, 4 and 11.

Ohun òmíràn lè tán mọ́ọ lówó, sùgbón kò gbọdò jẹ owó ipè. (Data 1, line 1)
Some other thing can finish from your hand, but it must not be call
Something else can get exhausted, but not your airtime.

Ìyẹnì nípé, bí mo ẹe nǵẹgbádùn lófẹ, ìwọ náà nǵẹgbádùn dátà lówó. (Data 4, line 6)
It means, as I am enjoying freely, you too are enjoying data presently.
This means that as I am enjoying free airtime you are also enjoying free data.

Moní má lóòdù si (Datum 11, line 13)
I said I will load more
I said I will load more.

Examples of complex sentence can be identified in datum 2.

Jẹ ọkan nínú àwọn olóríire ẹgbẹ̀rún mǵẹ̀dọgbọ̀n tàbí jù bẹ̀ẹ̀ lọ, tí yóò
jẹ̀ẹ̀bùn nínú ìpolongo Glo 500 recharge to stardom promo. (Datum 2, line 13)

*Become one out of those lucky 500 or more than, if you win from promotion 500
recharge to stardom promo*

Become one of the lucky millions of people or more than that, that will win in the Glo
500 recharge to stardom Promotion

Bóo bá sì ra káàdi ipè ẹlẹgbẹ̀rún mǵẹ̀wáà náíra tàbí jù bẹ̀ẹ̀ lọ, nínú àgbàyanu ẹ̀bun
mílìyọ̀nù mǵẹ̀dọgbọ̀n náíra láàárín ọ̀gọ̀run ọ̀jọ̀, bí o bá ẹe nra káàdi ipè sí, bẹ̀ẹ̀ni
ànfààní àti jẹ̀ẹ̀bùn ràbàndì ràbàndì ẹ̀ ọ̀ ẹe pọ̀ sí. (Datum 2, line 15)

*If you buy card call thousand ten naira or more from mega gift million naira between
100 days, if you are buying card call more, that is benefit to win gift wonderful the
more*

If you buy 10,000 naira or more during the mega million within 100 days, the more
the opportunity to win wonderful prizes.

These are also declarative sentences in the Yoruba TV advertisements. This can be seen in the samples below.

Sé o ri pé nògèrè ni ó lóòótó. (Datum 4, line 10)

Can you see that local you are truly

You see that you are local.

Etisalat, now you are talking. (Datum 5, line 15)

Glo unlimited. (Datum 3, line 11)

Òfin àti ilànà wà síbè. (Datum 2, line 16)

Rules and regulations are there

Terms and conditions apply

Another syntactic feature of Yoruba TV advertisement is the use of coordination. For example;

Ó dára púpò ni tí ká fi pè, sùgbón láti lọ lóri èrọ ayélujára, ẹlẹgbé rẹ o sí. (Datum 4, line 4)

It good very is what we call but to go on machine internet there is not mate.

It is an awesome network but in terms of internet, no network is comparable.

Nígbà yìò ówù tí mo bá ra 200 mb, wón maa fún mi ni 300 mb, ìyẹn ìdajì
àádótá dátà ọfẹ.

(Datum 4, line 5)

Whenever I buy 200 mb, they give me 300 mb, that is half 50 data free

Anytime I buy 200 megabyte, they give me 300 megabyte that is half of 50 free data.

The ‘sùgbón’ (but) and ‘Nígbà yìò ówù’ (anytime) function in the advertisements to join in the praises and attributes of the product. They help in making the advertisements cohesive. If these conjunctions are removed from the above sentences, the cohesion will be destroyed and no information will be passed to the consumers.

In Yoruba TV advertisements, the simple perfect tense is used more than the simple past tense and other tenses. The reason for the use of simple perfect tense is to keep customers informed about the latest or ongoing promotions. This is a strategy to keep the subscribers on the network and attract attention from customers.

Ó dára púpòni tí ká fi pè, sùgbón láti lọ lóri ẹrọ ayélujára, ẹlẹgbé rẹ o sí.
(Datum 4, line 4)
(It is an awesome network and in terms of internet, no network is comparable)

Nígbà yìò ówù tí mo bá ra 200 mb, wón maa fún mi ni 300 mb, ìyẹn ìdajì
àádọta dátà ọfẹ.
(Datum 4, line 5)
Anytime I buy 200 megabyte, they give me 300 megabyte that is half of 50 free data.

Tẹ *200# láti bó sori ìpele yí
(Datum 11, line 14)
Dial *200# to subscribe to this plan.

The use of simple present tense in the above advertisement is purposely to give the consumers an impression that the offer/bonanza has commenced is still ongoing and will be available in the future to come.

The analysis of sentence types in our data, goes to show that Yoruba television advertisements exhibit different sentence constructions. The question is: of what use or purpose are they? In order to make viewers more committed and engaged, interrogative sentences and questions are frequently used in Yoruba television advertisements. (see data 2, 5 and 7). Rhetorical and Yes/No questions predominate in advertising because of the impossibility of the receiver to answer, for example, open questions and develop a conversation.

Another sentence type found in Yoruba television advertisement is imperative (see datum 5, lines 4 and 14). Originally imperatives are used for instructions and giving orders. They suit

well the persuasive purpose of the advertising as they encourage actions. According to the theory of indirect speech acts (Leech & Short, 1999), the use of imperative sentences in advertisement is usually understood as a polite request not an order. The analysis of the collected samples, shows that declarative sentences are widely used in television advertisements. The main reason for this might be the fact that advertisers want to transfer as many information as possible during the short time the television spot have. Declarative sentences only give information and do not invite actions, nor they question the audience.

(d) **Semantic Features**

The semantic features of Yoruba TV advertisements are seen in the use of language of persuasion, deception and exaggeration. For example;

Bí o bá ẹ nra káàdi ìpè sí, ẹ ẹni ànfààní àti jẹ ẹbùn ràbàndì ràbàndì ẹ ó ẹ pọ sí.
As you are buying card call, the more the opportunity to win gift wonderful more
 The more you buy the recharge card, the more the opportunity to win wonderful prizes

(Datum 2, line 15)

Òfin àti ìlànà wà síbẹ.
Rules and regulations are there
 Terms and conditions apply

(Datum 2, line 16)

Ra sîmù Ẹtìsàlatì tìrẹ lónìí kì ìwónàà ẹrẹ sí ma jẹgbádùn ìfà onílopoméjì yí láti pèyí
 kẹyì nínú ẹka ìpè.
Buy sim Etisalat yours today that you too start enjoying free double to call any out of networks
 Buy your Etisalat sim today, so that you can start benefiting from the double bonus to call any network.

(Datum 5, line 14)

In the advertisements above, there is exaggeration and deception. In the first example, advertiser tries to entice the consumers with the reward of an enormous gift that they would never give. The use of the terms ‘ànfààní’ (bonus) and ‘ràbàndìràbàndì’ (massive) is mainly to continue to

deceive the consumers. The second advertisement is the most deceptive of all. The terms and conditions are never made public for the consumers to read and understand. The advertisements unravel the technique the advertisers adopt to unjustly deceive and persuade the consumers to patronise their products.

Other examples of semantic features are personification, simile and metaphor.

Personification is a figure of speech that gives human characteristics, abilities or emotions to abstract ideas of products. Personification, in Yoruba television advertisements, helps to create more sympathy and emotions for the advertisers. Personification can spice advertisement making it extraordinary. In datum 8, the brand name ‘Glo’ illustrates the use of personification. For example;

Glo le pèsè data oníye kíye, ní ibikíbi tàbí ni ìgbàkúgbà, ní ìròrùn
pèlú owó tí ó gani lára rára ju ẹni kẹni lọ. (Datum 8, line 7)

*Glo can provide data any amount, anywhere or anytime, easily with money
Not expensive for anyone to afford.*

Glo can offer data of any amount wherever or whenever with ease
for cheap prices

Sé o ti rí, Glo wà nínú aféfé, ní ibi gbogbo. (Datum 8, line 8)

Have you seen it, Glo is inside air, at every where

Can you see, Glo is in the air everywhere.

In the examples from datum 8, line 7 and 8, ‘Glo’ being the name of telecom service provider is given attributes of humans. The word ‘pèsè’, which means provide or offer is peculiar to human beings. Also the expression ‘wà nínú aféfé, ní ibi gbogbo’ is applicable to humans. Glo cannot be everywhere like humans.

Leech and Short (1999, p.88) describes simile as a figure of speech that animates and humanize what is inanimate. Simile works with the idea of similarity. In Yoruba television advertisements, there is the use of the conventional similes which are ‘like’ and ‘as’. For example;

Mílìyònú ọdún sí igbà ta wàyíí, Rọbọrọbọ òlẹ ri báun. (Datum 2, Line 4)
Million year to the time we are, Roborobo cannot look like that
Millions of years from now, Roborobo cannot be like that.

Kódà, ìsọ rẹ ò sì wa dǎa tó ìsọ mi o (Datum 12, Line 10)
Even shop is not good as my own shop.
Even his shop is not as good as mine.

In the example from datum 2, line 4, ‘ri’ is used as a word to describe a man’s wealth. The same can be seen in the example from datum, 12 line 10.

Metaphor is a figure of speech working on the idea of similarity, comparing one thing to another without the use of “like” or “as”. Metaphors are common in everyday conversation and they are one of the essential features in television advertising. In Yoruba television advertisements, audiovisual part of the advertising alone can transfer the message. Visual metaphor are highly structured images that stimulate the viewers to understand one concept in terms of another concept. For example;



Image 10: Visual image that accompanies datum 2

In image 10, pictorial metaphor is used. The picture of a 200 naira recharge card is displayed to indicate the product to purchase in order to win 500 million price tag. The image of the recharge card stimulates the viewers creating a mental image of the product to purchase to become a millionaire.

4.7 Visual Features of Yoruba Television Advertisements

(a) Representation and meaning

Kress and van Leeuwen (1996) identify two processes of carrying representational meanings in images:

- (a) Conceptual processes explain what things are like, and they have a didactic function.
- (b) Presentational processes deal with actions and events, and so they function as a narrative.

Conceptual processes examine how to identify what a “represented participant” (i.e. a person, place, or thing in an image) means by identifying an absence of action; nothing is

happening in the image in terms of the representation of a story. Consideration can then be given to possible symbolic meanings. Kress and van Leeuwen suggest that symbolic meanings take two forms: the attributive and the suggestive.

In the attributive symbolic process, meaning is made through the highlighting of one represented participant in an image where there are two participants. This highlighting of a particular one in relation to the other (whether through its size, colour, lighting, or placement within the composition, any conventional association it may have with the symbolic values of a particular culture, or the directing of the reader's focus to it through gestures such as pointing or lines) functions to associate it and its meaning with that other.

In datum 2, (Glo recharge to stardom advertisement), the emphasis on the rich man sitting on a big chair, through its size, colour, placement within the scene, and its representation as a wealthy person, function to associate certain qualities or values with the advertised product. These include wealth, joy, pride and celebration which is related to the recharge card he bought and a huge sum of money he won.

The suggestive symbolic process entails just one represented participant, through which the meaning is carried. In such a scene, "mood" or "atmosphere" tend to be emphasised over detail, with colours and lighting serving important functions in capturing a generalised essence.

According to Kress and van Leeuwen (1996), presentational processes are of two major types: actional and reactional. They identify different kinds of narrative process according to the vector and the number and kind of participants. Actional processes are those in which an action creates a relation between represented participants. If the image has only one participant (which may then be called the actor), the action is a non-transactional structure because it has no goal. It is not "aimed at" or "done to" anyone or anything.

If an image has two participants, Kress and van Leeuwen (2006) describe one as the actor, the other as the goal. The actor is the participant from whom or from which the action originates. The participant to whom the action is done, or at whom the action is aimed is the goal. Such a structure is described as transactional. Yoruba television advertisements involve the structure of non-transactional and transactional actional processes. For example, in datum 1, the participant is one. He has no other participant whom can receive the goal. This is an example of non-transactional structure of actional process. The Glo Bumper advertisement depicts transactional structure of participants.

When the vector creating the relation between two or more participants is the result of a look or gaze (a type of vector), such as in ‘Etisalat promotion’ advertisement, Kress and van Leeuwen describe the process as reactional. The participants in such a structure are termed reactors (instead of actors) and phenomena (instead of goals).

(c) Designing the position of the viewer

Kress and van Leeuwen suggest that interpersonal meaning in visual texts may be identified through the representation of relations between viewer and image. A number of aspects of interactive meaning are integral to the description of viewer-image interaction: mood, perspective, social distance, lighting, colour and modality.

(i) Mood

Reading visual images in terms of gaze through the codes of offers and demands allow us to identify mood. In data 4, 8 and 10 the participants look intently at the viewer, their gaze establishing a direct connection between them, the represented participant, and the viewer, an interactive participant. In datum 4 specifically, the two represented participants gaze directly at

the viewer. According to Kress and van Leeuwen, this visual configuration is referred to as a demand. This is because it explicitly acknowledges the viewer: the producers of the advertisement wish to influence the viewer in some way to enter into an imaginary relation with the represented participant. In these two advertisements, the represented participants' stance and gaze suggest a challenge to the target audience to listen and adhere to what is advertised. The way to take up this challenge is, of course, to purchase the advertised product.

In data 1, 2, 11 and 12, the viewers are indirectly addressed. The viewers' role is that of an invisible and detached onlooker. This constitutes an offer, as the represented participants are depicted impersonally as items of information or objects for the viewer's contemplation.

(ii) Perspective

Reading visual images in terms of both the vertical and horizontal angles establishes whether the viewer is being positioned to adopt a subjective or objective point of view.

Subjective images are those in which everything is arranged for the viewers, positioning them to adopt a particular stance with an image. Such images tend to be naturalistic, as opposed to the symbolic. An example of subjective images is seen in image 2 (Glo recharge to stardom advertisement).

The vertical angle defines the nature of the power relations between the viewer and the image. If the represented participants (whether objects or people) are depicted from a high angle – that is viewed from above - the interactive participants (both the composer of the image and the viewer) are in a position of power. Conversely, a low angle gives the represented participants – as they are seen from below - power in relation to the interactive participants. If the angle is straight on – at eye-level – there is no power difference involved and the point of view is one of

equality. For example, in image 11 (Glo borrow me credit advertisement), the angle places the advertiser and target audience in a position of equality with the represented participants, reinforcing the offer to think about the implications of this scene, the choices that the viewers have in terms of purchasing recharge cards and how these choices may affect them.



Image 11: Visual image that accompanies datum 1

Horizontal angles encode the “involvement” of the reader with the image through frontal and oblique points of view. If the participants in an image are depicted on the horizontal angle from the front, facing the camera squarely, then a connection is established between the represented participants and the viewer. Such a representation invites the involvement of the viewer/listener/audience with the image. This may be seen in Glo recharge to stardom advertisement. The advertisers want the target audience to know that the represented figure of the man is part of their “world”, as a role model. The represented and interactive participants share common wants, needs and concerns: there is recognition of “us”.

(iii) Social distance

In social distance, the viewers are positioned to enable them to respond to represented actions in visual images with varying degrees of familiarity. Their response will be the result of framing. This element allows the viewers to imaginatively come close to the participants, perhaps viewing them as friends, or to take a more distant point of view, with the participants being viewed as strange “others”.

A shot of just the face or head of the participants in a scene denotes an intimate distance. An example of intimate distance can be found in image image 12.



Image 12: Visual image that accompanies datum 1

A shot of the head and shoulders represents a close personal distance. An example of close personal distance can also be seen in image 12. A posture from the waist up encodes a far personal distance. An example can be seen in image 13.



Image 13: Visual image that accompanies datum 1

A scene in which a whole figure is shown is framed as a close social distance. An example of close social distance can also be seen in image 14.



Image 14: Visual image that accompanies datum 4

A far social distance is represented in the framing of the whole figures of a group of people. The varying degrees of what is called in filmic terms the close-up, then, may be said to be the realm of personal relations. What may be described as medium shots (close social distance) represent the realm of social relations, and long shots (far social distance) represent public relations. In image 15, the man is framed at a close social distance through a medium shot. This places him at a close range to the viewers, reinforcing the idea that he is a role model or inspirational figure, while at the same time acknowledging that her concerns are familiar and largely those of the target audience. This is also similar to the framing in datum 5 (Etisalat Advertisement).



Image 15: Visual image that accompanies datum 4

(iv) Colour

The use of particular colours in visual images may represent particular moods or feelings. The symbolic meanings that we attach to particular colours may change according to context. In one visual image, red may suggest passion. It may suggest danger in another, or both in a third image. Colour can also be described in terms of tone and saturation. Tone is the degree of

lightness or darkness of a coloured area (e.g. “dark tone”). Saturation is the degree of purity in a colour (e.g. “highly saturated”).

In image 16, the prevalent colour used is green. This advertiser chooses green majorly because green is the trade colour of Globacom Nigerian Limited.



Image 16: Visual image that accompanies datum 2



Image 17: Visual image that accompanies datum 12

Looking at image 16, colour green and white are the most salient colours. This is also the case in all Glo advertisements. The trade colour of Globacom Telecommunication Limited is green and white. This is to indicate that the network provider is owned by a Nigerian unlike the other network providers in Nigeria. The colours ‘green’ and ‘white’ is almost similar to the colour of Nigeria’s National flag. In image 17, the most pronounced colour is yellow. This is the trade colour of MTN Limited. Colours in Yoruba advertisements appeals to the audience, informing them about the type of network being advertised.

(v) Modality

The linguistic characteristic of modality is that it is used to describe the degree of “credibility” manifest in a visual image. The use of colour, texture, light and shade in such a motion images give it high modality; a high degree of “truthfulness” or “credibility” may be

ascribed to it. This does not include some exceptions of certain representations, such as diagrams, maps and technical plans that do not depict “naturalism”. These are still held to represent what is “real” in a scientific or technical sense and they may be said to have high modality. The composition of all the advertisements is clearly designed to reflect high modality representing the images of the participants.

In image 18, the image of the women and the background of the visuals which depicts a studio reflect high modality, that is, realness. This is also similar to the Etisalat advertisements.

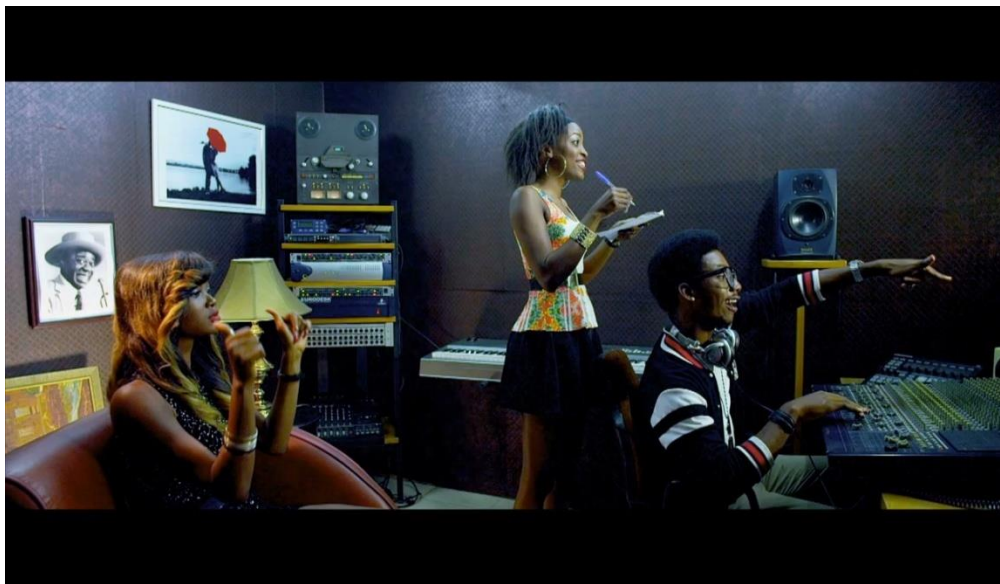


Image 18: Visual image that accompanies datum 3

(d) Layout and compositional meaning

According to Kress and van Leeuwen (1996), there are functional roles of a number of features that operate in the layout of an image to produce meaning and create textual coherence.

The features include salience, the reading path, vectors, the compositional axes and centres and margins.

(i) Salience

The visual weight allocated to elements in a scene is a result of the interaction of such things as size, focus, colour and distance. The placement in the image is also significant. In general, elements become heavier as they are positioned towards the top or left of an image.

In image 19, the most salient feature is the background colour of the umbrella and graphics which is green.



Image 19: Visual image that accompanies datum 2

In datum 5, the most salient feature is also the colour of the dress of the participants and their images as well. Some viewers might include the faces of the participants as a highly salient feature because of the way it is framed by their demanding gaze.

(ii) The reading path

The reading path is taken through the salient elements of the image. The path begins with the most salient element and moves to other less salient elements. In datum 1, the path moves from the participant (the man taking his bath) to the text in the centre and down to the logos below the text. In datum 4, the two participants in the middle, down to the hands of the participants, down to the recharge card and to the phone, form the reading path.

(iii) Vectors

Vectors lead the viewers from one element to another. They may take the form of lines, visible or otherwise, created by such things as a gaze, pointing fingers or extended arms, an object held in a set direction or protrusions of various sorts. In image 20, the pointing fingers and look/gaze by the first main two participants lead to the rich man (a friend of theirs).



Image 20: Visual image that accompanies datum 2

In image 20, the gaze by the different participants as they take their turn when talking returns the reading path back to the first speaker (main speaker), highlighting him as the main speaker in the scene. In image 19, the gaze by the both participants function as an attention-grabbing strategy.

(iv) Centre and margin

Images can also be composed along the dimensions of centre and margin. The centre is presented as the nucleus of the information, while the margin is ancillary. Placing images of main participants at the centre of advertisements as in image 3 means that their symbolic qualities are highlighted over the other participants, which are ancillary but nonetheless significantly positioned as both real and new. It is common for the product or its logo to appear in this section of an advertisement as a visual prompt as in image 7. It tells the viewer that the

product can be bought and that it is the material means to acquire the values, qualities or lifestyle attributed to the product.

4.8 Audio features of Yoruba television Advertisements

There are two very common features of Yoruba TV advertisements. They are the verbal expressions and music.

Verbal expressions in Yoruba TV advertisements play a vital role in expressing what has been displayed visually. Expressions in the adverts pass information to the audience and the language used specifically attracts speakers of Yoruba language and other viewers who understand the language. The verbal expression in the data was extracted orthographically and used for the textual analysis.

Music is a captivating feature deployed by the advertisers. They ensure that the music is captivating enough to call the viewers' attention. Music in the advertisement also functions as a stimulant that inspires the audiences. In some cases, the music relayed are songs from notable celebrities like Wande Coal in datum 3. Viewers who are very conversant with the song would like to know what the advertisement is all about. In some cases, the music played in the advertisements are songs or soundtracks that are trademarks commonly used by the service providers. For examples, listen to the Glo and Etisalat Advertisements in data 1, 2, 3, 4, 5, 6 and 9

4.9 Interconnectivity or interaction amongst the textual, audio and visual elements of Yoruba television advertisements.

A television advertisement is a multimodal text consisting of contiguous, dynamic and interwoven sounds (verbal, musical and/or background) and visual images (still, moving and/or graphic). The visual features of advertisements increase the effect of the product advertised, function to depict specific aspects of the narrative and appeal to the audience triggering an emotional reaction. In the Yoruba television advertisements, the visual elements interact with the verbal and textual elements playing the following roles;

- i. a means by which the audience understand the advertisements;
- ii. a means by which verbal and textual texts are interpreted;
- iii. a tool utilised by the audience in narrowing interpretation from other plausible meanings; and
- iv. a tool to coerce and appeal to the audience's emotion.

The verbal elements are important aspects of Yoruba television advertisements. These elements inform the audience directly through spoken medium, buttress what the visual elements depict and also appeal to the audience. Below are the functions the verbal elements perform in the Yoruba television advertisements.

- i. The verbal elements function as a tool for emphasising the information in the advertisements.
- ii. The audience rely on the verbal elements to fully comprehend the visuals.
- iii. The verbal elements include sounds, music, speech, that further add to the meaning or purpose of the advertisements.
- iv. The verbal elements appeal to the audience on the reason for the advertisements.

The textual features increase the overall impact of the advertisements and sometimes repeat the information passed both verbally and visually. In the Yoruba television advertisements, the textual features interact with the verbal and visual elements playing the following roles;

- i. Textual elements increase the understanding of the audience.
- ii. Audience rely on textual elements to comprehend some verbal utterances.
- iii. Textual elements re-echo the information passed by both the visual and verbal elements of the advertisements.
- iv. Sometimes, textual elements add little to the information passed by the advertisements.

The visual, verbal and textual elements of Yoruba television advertisements interact in the following aspects.

4.9.1 Juxtaposition of text and images

In Yoruba television advertisements, there are logical presentations of the three elements (visual, audio and verbal). In some cases, music occurs first to introduce the purpose of the advertisements. The initial introduction of music serves as an attention-grabbing technique in attracting the viewers. In data 9 and 10, the advertisements commence with music, which draw the attention of audience. This is a strategy deployed to inspire customers. Also, verbal expressions are used to introduce some other advertisements instead of music. The suspense

created through the verbal remarks makes the advertisements catchy and captivating. Examples are seen in data 5, 8 and 11.

In Yoruba television advertisements, the verbal expressions simultaneously explain what the visual images depict. For example in datum 1 and datum 4, the images directly depict what the texts explain. Looking at the images, the participants speak Yoruba and are also dressed in Yoruba attire. These completely draw the attention of the audience.

Cartwright and Sturken (2001) explain that the juxtaposition of text and image that are not directly related to each other attract viewers. This deviation from viewers' expectation causes the viewers to pay more attention to the advertisement and thus the advertiser succeeds in getting the message across. In datum 3, the images deviate from the language spoken. The participants are dressed in western casual attires, very different from the Yoruba attire and the language. This is a way the advertiser uses in gaining the attention of the viewers.

In images, "myth" can be employed to construct an idea of truth. Myth refers to cultural values that are expressed at a level of connotation in pictures (Cartwright and Sturken, 2001, pp.19-20). In the data, the images depict Yoruba cultural values. This is evident in the language and dress.

Rose (2001) explains that signs can produce more than one potential meaning, but one preferred meaning is present in most images most of the time. For example in datum 2, the signs depict wealth and the wealth can be gotten as a result of purchasing a recharge card, in order to have the opportunity of becoming a millionaire.

An important concept mentioned by Scollon and Scollon (2003) is "geosemiotics". Geosemiotics studies the "social meaning of the material placement of signs and discourses". The location of an advertisement, for example, adds meaning to the advertisement itself.

Studying the place semiotics of the Yoruba television advertisements, it is evident that the place and audience to which the advertisements are targeted are the Yoruba audience and speakers.

For visual semiotics, three concepts are the most useful, namely the participants, the modality and the composition. The participants in the Yoruba television advertisements are categorised as either “narrative” and “conceptual”. The narrative participants are related to action. For example, the main participant taking his bath in datum 1, the wealthy man in appendix II and the participants discussing in one another in datums 4 and 5. These participants are action-related. As for the participants in the conceptual categories, they are not related because of action, but other characteristics (Scollon and Scollon, 2003, p.86). An example of these participants are the people dancing behind the participants in datum 2 and also the people seated beside the wealthy man also in datum 2. All participants can be “interactive”: the participant depicted in an image may interact with the viewer (Scollon and Scollon, 2003, p.53). This can be done through eye contact. For example, when the participant is looking at the viewer. An example of this concept is in datum 3, when the main participant speaks looking at the viewers directly.

The modality examines the realness. The higher the modality, the more reliable or true it is. Colour is an aspect of modality that shows the modality of images in advertisements. In Kress and van Leeuwen (1996), modality is analysed as:

- i. Colour saturation: The data have full colour saturation.
 - ii. Colour differentiation: In the data, there are maximum range of diversified colours.
- This shows that the advertisements have high modality because they have more than only one colour, or monochrome.

- iii. Contextualisation: In the data, the detailed backgrounds depict a higher modality than the absence of background.
- iv. Representation: The data utilise more representation of pictorial details. For example, there are moving images in the advertisements.
- v. Brightness: The data have brightness of higher modality than just two degrees.

The composition of an advertisement can be either linear or nonlinear. Traditionally, Yoruba texts are read linearly from left to right, one line after another. Nowadays, with both images and textual information given together, viewers hardly read the same information linearly. For example, in our data in this study, the reader may choose to study the image first before reading the text. In linear composition, the viewer only reads the information in one direction, and so the design of the information is less coded. The sequence of the information creates meaning. For non-linear composition, the individual elements need to be more coded. This way, no matter in what sequence the viewer reads the information, the meaning created is intact (Kress and van Leeuwen, 1996).

Anchorage is another tool that identifies interconnectivity amongst the textual, verbal and visual elements of Yoruba television advertisements. Rose (2001) argues that when there are more than one denotive meanings of the visual images, textual information is needed to supply one denotive meaning of the images. The textual information is termed “anchorage”. This is generally true, visual images may present many messages, and the text can provide the audience with clues to interpreting its most important message. However, sometimes it may be the case that the text provides various messages, e.g. polysemy of lexical items is employed, and the image confirms which meaning the text refers to.



Image 21: Visual image that accompanies datum 4

In data 1 and 4, the textual information reaffirms the verbal and visual information passed across to audience.

4.10 Summary of Findings

The study analyses and describes basic principles of Yoruba TV advertising. The analysis reveals that the registers in Yoruba TV advertisements are unequal, informal and multimodal. From the perspective of metafunctions of the advertisements, the study reveals that interpersonal metafunctions involve not only the ways speakers and audiences interact, the language used to establish and maintain the relationship among them, but also the means to influence their behaviours, to express views about the world. Ideational system is transitivity, and transitivity in

Yoruba TV advertisements refers to the interpretation of the various domains of experiences, configuration of the processes, participants in the processes and the circumstances attendant on it. Also in textual metafunctions of the advertisements, the clause rank is categorised into two, namely theme and rheme. The study also identifies some typographic features in the advertisements like majuscles, boldfaces and coloured lettering. There are unequal font sizes, admixture of capital and small letters, symbols and numbers in words and sentences, and the use of only capital letters in some expressions. The images and subtitles are systematically placed to help appeal to the audience. The layout of images in the advertisements are positioned in specific places to send or pass important information to the audiences.

In the linguistic aspect of the study, the lexical, syntactic and semantic levels were analysed. At the level of lexicon, it is discovered that the Yoruba TV advertisements use verbs as its main keyword and adjectives to appeal to the customers/audience. At the syntactic level, various sentence types like the declarative sentences and imperative sentences are used by the advertisers to persuade and encourage the viewers to patronise the products. At the semantic level, the use of personification, simile and metaphor stimulate the viewers to understand the concepts of the advertisements.

The visual study identifies some elements like mood, vector, perspective, social distance, modality and colour as features of the television advertisements. The mood unravels the way the participants gaze to express a demand or an offer. The vectors in the advertisement lead the audience from one participant to another. The perspective establishes whether the viewer is being positioned to adopt a subjective or objective point of view. The social distance explains how the viewers are positioned so as for them to respond to represented actions in advertisements with

varying degrees of familiarity. The modality in the advertisements describe the degree of credibility of the visual images.

The audio study describes the use of both the verbal expressions and music to communicate with the audience. It must be noted here that the audience attracted are Yoruba speakers and those who understand the language that are non-native speakers.

The analysis also unravels that the visual, verbal and textual features of Yoruba television advertisement jointly communicate with the audience to achieve the aim of the advertisements.

CHAPTER FIVE

SUMMARY, CONCLUSION, RECOMMENDATIONS AND SUGGESTIONS

FURTHER STUDIES

5.1 Introduction

This chapter proffers a summary of findings, draws conclusion on the multimodal stylistic features identifiable in Yoruba television advertisements, and finally suggests recommendations for further studies.

5.2 Summary

The multimodal stylistic study of Yoruba TV advertisement unravels how the television users construe meaning by using three signs system; written, verbal and visual. It can be said that in Yoruba TV advertisements, the major goal of the advertisers is to prime the audience and possibly win their patronage, as discussed in chapter four. Yoruba TV advertisements contain textual, audio and visual elements. The textual elements make it possible for the audience to reconfirm what they have heard or listened to. There are visual features – colours, images (static and non-static), subtitles, that systematically appeal to the target audiences with resounding tropes with which to interpret and repeat the theme of the advertisements. Multimodal texts combine visual prompts and stimulants creating para-texts that attract the audience: videos of a rich man seated on a chair, narrating the he became rich as a result of buying a recharge card. There are audio features in Yoruba TV advertisements. The features include verbal expressions and music. The verbal expressions provide the lead information and are in some cases subtitled for the audience. Music is another feature that is used to prime the audience. It relays the attention of the network providers. All the elements are brought together to construct multimodal text in which meaning is construed through reciprocal process with the target audience. In order to provide answers to the research questions set out in the introduction, the Yoruba TV advertisements were analysed through the deployment of systemic functional theory and other

theoretical models such as Kress and van Leeuwen (1996), Cartwright and Sturken (2001), Rose (2001) and Scollon and Scollon (2003).

5.3 Conclusion

The result of this study shows that advertising is a multiplex field that requires special attention. Advertising has various areas that can be studied. There are some advertisements that are more like a movie. Such type of advertisements are hardly broadcasted on the television. They are found on the internet or social media platforms. This is because of the length. Yoruba advertisements are short and also fight for attention from the viewers with several unusual graphical displays and music which are attention-seeking.

For the purpose of this study, twelve selected Yoruba television advertisements were analysed. Studied samples were remitted to the complex analysis, considering their linguistic, visual and audio attributes.

The study shows that there are different graphological features used in attracting the viewers. There are unequal sizes of the fonts, admixture of capital and small letters, the use of coloured words and the use of unusual spelling in the data. These are attention-catching strategies adopted by the advertisers.

The linguistic analysis proves that the advertisers tend to be conservative with words and sentences. The prevailing features are reserved use of simple sentence structure, compound complex structure and declarative sentences. The likely reason for this trend is that, considering television advertisements, the images and music play more important role than the written part. To come up with attractive sentences that would fit the main idea of the advertisement and also be a few second long television advertisement spot, seems to require an extraordinary effort.

The research demonstrates that there are some features peculiar to print advertisements, but are unavailable in television advertisements. For example, some figures of speech and linguistic features like fronting and parallelism, assonance, dialect, do not occur in television advertisements. The reason for this might be conservative. The fact that advertisers pay heavily per second of spot and therefore, they use other features to attract the viewers. Figures of speech are used extensively in print advertisement, but are rarely used in television advertisement.

The advertisers seem to prefer music and spoken message to written. The written message needs to be read, but the audio information requires no extra effort before it is being processed by the viewers. The use of popular music on the background helps the viewers recall at any time necessary. Popular music is easy to remember. The viewers remember the advertisements whenever the song is played. Music has proven to be very important part of television advertisements.

5.4 Recommendations

This study, hereby make the following recommendations on multimodal stylistics particularly for the categories of researchers and practitioners:

- i. Directors, producers and professionals in making advertisement should ensure that all TV advertisements are simple enough to understand. The information in the visual features must correspond with that of the verbal and textual features.
- ii. Students at all levels of education instruction should be introduced to multimodal stylistics. This will enable them develop the necessary knowledge in language and communication and analyse advertising text as a multimodal text.

- iii. New entrants into the field of stylistics, particularly instructors should be encouraged to learn the proper use and basic tools for analysing multimodal text from a systemic functional perspective and multimodal stylistic perspective.
- iv. Steps should be taken by the Nigerian government to establish an academy for the production of advertisements in Nigeria. The academy should consist of linguists who are professionals in film analysis and discourse analysis for the improvement of the productions in conformity with national language policy.

5.5 Suggestions for further studies

In addition to the recommendations of this study on the multimodal stylistic study of selected Yoruba television advertisements, the under listed areas of research are equally suggested for further investigations:

- (i) Further research should focus on logical layout structure of advertising segments in Nigerian telecommunication advertisements. Such studies will help to unravel the various layout structures of advertisements with more than two scenes. The same research will lead to the use of multimodal corpus authoring model as a software for analysing both static and non-static multimodal artefacts.
- (ii) Steps should be taken to develop a standard structure of advertisements produced by telecommunication service providers in Nigeria. A fully subtitled advertisement reaches out to more audience.
- (iii) Multimodal stylistics is a new branch of stylistics. Steps should be taken to test its strengths and weaknesses on corpuses like book covers, stickers, art works, etc.

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APPENDIX: TRANSCRIPTS OF SELECTED YORUBA TELEVISION ADVERTISEMENTS.

DATUM 1

GLO BORROW ME CREDIT ADVERTISEMENT

1. Ohun òmíràn lè tán mọ́ọ lẹ́wọ́, sùgbọ́n kò gbọ́dọ́ jẹ́ owó ìpè.
2. Bíódún! Bíódún
3. Owó ìpè rẹ́ láti pe ẹnikẹni ò tó nńkan, jẹ́wọ́ ẹ́ ẹ́fikún àkókò ìpè rẹ́.

4. Ìwọ sáà ti tẹ *321# fún ‘Glo borrow me credit’, kí o gba owó ipè tí o le sọ àti sanwó rèsíwájú.
5. Maa sọrò nso pẹlu ‘Glo borrow me credit’.

Something else can get exhausted, but not your airtime.

Biodun! Biodun!!

Your credit has been exhausted, please load a recharge card.

You can dial *321# for ‘Glo borrow me credit’ and receive an airtime you can pay installmentally.

Continue talking with ‘Glo borrow me credit’.

DATUM 2

GLO RECHARGE TO STARDOM ADVERTISEMENT

1. Háà!
2. Kíni?
3. Kì nse bọbọ Rọbọrọbọ nu?
4. Mílìonù ọdún sí igbà ta wàyíí, Rọbọrọbọ òlè ri báun.
5. Ìgbà tinse ó lẹ singtonù mójú.
6. Wòó! Rọbọrọbọ rée.
7. Rọbọrọbọ ni.
8. Èyin tẹmi, ẹ maa bọ.
9. Háà! Rọbọrọbọ. Irúnmolẹ tí ń fa fídà.
10. Báwo lo se sé? Jáwa si.
11. Se ẹrí i, ó rọrùn gan - an o.
12. Ìwọ sáà ti ra káàdi ipè Glo. .
13. “hẹhẹn! Jẹ ọkan nínú àwọn olóríire egbẹrún méeđógbọn tàbí jù bẹẹ lọ, tí yóò jẹbùn nínú ipolongo Glo 500 recharge to stardom promo.
14. Fi owó sórí káàdi ẹka ipè Glo rẹ pẹlu ọgórùn-ún náíra tàbí jù bẹẹ lọ láti jẹgbẹrún mewaá náíra tàbí egbẹrún mewaá náíra nínú iyíkoto lójoójúmọ, pẹlu káàdi ipè egbẹrún kan náíra.

15. Bóo bá sì ra káàdi ipèèlégbèrún mēwàá náirà tàbí jù bẹ̀ẹ̀ lọ, nínú àgbàyanu èbun mílìyòùn mēèdógbòn náirà láàárín ọ̀górún ọ̀jọ̀, bí o bá ẹ̀ nra káàdi ipè sí, bẹ̀ẹ̀ni ànfààní àti jẹ̀ẹ̀bùn ràbàndì ràbàndì rẹ̀ ó ẹ̀ pọ̀ sí.

16. Òfin àti ilàna wà síbẹ̀.

Haa!

What is it?

Is that not the boy called Roborobo

Millions of years from now, Roborobo cannot be like that.

When you are not blindfolded, See! It is Roborobo.

It is Roborobo.

My friends, you can come.

Haa! Roborobo. Irunmole now sucks feeding bottle.

How did you do it? Let us know.

Listen, it is very easy. You can just buy a Glo recharge card.

Yes! Become one of the lucky millions of people that will win in the Glo 500 recharge to stardom Promotion.

Load your 500 naira worth of Glo recharge card or more to win 1 million naira or 10 million naira during the daily raffle draw with 1000 naira recharge card.

If you buy 10,000 naira or more during the mega million within 100 days, the more you buy the recharge card, the more the opportunity to win wonderful prizes.

Terms and conditions apply.

DATUM 3

GLO BUMPA ADVERTISEMENT

1. Orúkọ mi ni Wande Cole.
2. Mo mọpé láti jẹ èniyàn kò rọrùn nílẹ̀ aiyé.
3. Fún di èyí, gbogbo ohun tí mo bá ndáwólé, mo má ngbìyànjú láti ẹ̀ ní ọ̀nà ìgbà tayọ̀ àwọn ẹ̀gbé mi tókù lọ, ìgbé aiyé mi, àwọn orin mi.
4. Nígbà tí mo kọ̀rin mi àkókó, èrè gọ̀bọ̀yì ni mo rí nìbẹ̀.

5. Ìwọ náà a lè jẹ ànfàní alááàánú gbèdèkẹ yìi pèlú Glo Bumpa, ètò èyí tí o fún ọ ní ànfàní èrè ọfẹ lána ìgbà.
6. Ìwọ náà dara pọ̀ mọ̀ àwọn olóríire tí ó nlo Glo Bumpa tariff plan lónìí.
7. Èyí o ní pé, ilọpo méfà owó tí o bá fi sórí èrò ipè rẹ ní gbogbo ìgbà, ọgbòn ọjọ gbáko lo ó fi lo èrèòfẹ lóna igba yìi, tí o fún ni ànfààní láti bá àwọn tìrẹ sọrọ lóri èrọ ayélujára láti tẹ àtẹránsẹ àti láti pè lóri gbogbo ọpóilà tó wà ní Nàìjíríà.
8. Ọmọbìnrin tí yòò wà pèlú mi títí láláláí, ìwọ náà dara pọ̀ mọ̀ àwọn olóríire tí ó nlo Glo Bumper tariff plan lónìí.
9. Tẹ *1000*10*1#.
10. “Glo Unlimited” Glo tí kò lódiwọ̀n.

My name is Wande Coal.

I know that to become a wealthy person is not easy in life.

Because of this, in everything I do, I strive to exceed my other mates, my lifestyle and my music.

When I sang my first song, I made a lot of profit from it.

You too can benefit from this mind blowing promo with Glo Bumpa, a promotion that offers free airtime. This means that six times the amount of money you load on your phone everytime, you will use the free bonus for 30 days, which gives you the opportunity to speak to your friends on the internet, with text messages and to call all networks in Nigeria.

For the lady who will stay with me forever, you too must join the lucky people using Glo Bumpa tariff plan today. Dial *1000*10*1#.

Glo Unlimited.

DATUM 4

ETISALAT ADVERTISEMENT

1. Wòó, mo tí n lo sîmù Ètísàlatì yìi tipétipé.
2. Ilọpo ilọpo ló máa nfún mi ní gbogbo ìgbà tí n ba fowòipè sí orí rẹ.
3. Kódà, mi o ti sọrọ tó bá yìi rí láyé mi.
4. Ó dára púpọ̀nì tí ká fi pè, sùgbón láti lọ lóri èrọ ayélujára, ẹlẹgbẹ rẹ o sí.
5. Nígbà yìò ówù tí mo bá ra 200 mb, wọ̀n máa fún mi ní 300 mb, iye nìdajì àádọta dátà ọfẹ.

6. Dúroná! Ìyẹní nípé, bí mo ẹ njeìgbádùn lófè, ìwọ náà njeìgbádùn dátà lówó.
7. Háhàá! Nògèrè “dotcom”. Shh! “dotcom” ni mo sẹsẹ ngbó ni sá.
8. A ò ní rétí gbọràn mó nì yẹn.
9. Èmi náà fẹ lo sórí ẹrọ ayélujára “dotcom”.
10. Sẹ o ri pé nògèrè ni ọ lóòótó.
11. Níbáyìí o sẹsẹ ń sọrọ.

See! I have been using this Etisalat sim card for sometime.

I get double the amount I recharge. In fact, I have not spoken like this in my lifetime.

It is an awesome network and in terms of internet, no network is comparable.

Anytime I buy 200 megabyte, they give me 300 megabyte that is half of 50 free data.

Wait a minute! This means that as I am enjoying free airtime, you are also enjoying free data.

Haha! ‘Nogere dotcom’. Sh! “dotcom” is what I am just hearing.

We would not be able to have peace. I also want to use the internet, “dotcom”.

You see that you are local.

DATUM 5

ETISALAT ADVERTISEMENT

1. Mää pèè padà.
2. Wo ìbó ipè Ètìsàlatì náà.
3. Mo fẹ yiri ẹ wò.
4. Hèhèhè! Oyá, bó káàdì ipè rẹ sí orí ẹrọ ipè rẹ, kí o rí nńkan.
5. Hẹn!
6. Wá, kí lónsẹlẹ.
7. Mo fi káàdì ọlọgòrún méjì náírá sí ẹrọ ipè mi, wọn sì fún mi ọlọgòrún méréin náírá.
8. Ọlọgòrún márùn-ún náírá mo fi sí ẹrọ ipè mi, wọn sì fún mi ni ẹlẹgbẹrun kan náírá.
9. Ọrẹ, ẹlẹgbẹrun kan náírá ni mo fi sí orí ẹrọ ipè mi. Wòó! Káàdì ipè ẹlẹgbẹrun méjì.
10. Èsimi ẹdò!
11. Ètìsàlatì tii n fún àwọn ẹyàn ni ilọpo méjì káàdì ọlọgòrún méjì náírá tàbí jù bẹẹ lọ fún àwọn oníbààrà tuntun.

12. Ifà yìí sì tó fún ọjó méje gbáko.
13. Ìyẹn ni tí mo bá fi káàdì sí orí ìpè mi ní ẹmẹwá ní ọjó kan, wọ́n o sa ọ ni ilọpo méjì, ilọpo méjì ní ẹmẹwá nìyẹn.
14. Ra sîmù Ẹ̀tísàlatì tìrẹ̀ lóníí ki ìwọ náà bèrẹ̀ sí ma jẹgbádùn ifà onílopo méjì yí láti pèyíkẹyí nínú ẹ̀ka ìpè.
15. Ẹ̀tísàlatì, nísìsìyí ló ń sọrọ̀. “Etisalat, now you are talking”

I will call you back.

Look at the Etisalat scratch card.

I want to see it well.

Henhen! Now, scratch the recharge card, load it on your phone and see something.

Hen

Come! What is happening?

I loaded 200 naira on my phone, I was given 400 naira.

I loaded 400 naira on my phone, I was given 800 naira.

My friend, I loaded 1000 naira recharge card. See 2000 naira airtime.

Relax your mind.

Etisalat has started giving people double a 200 naira recharge card or more for new subscribers.

This bonus lasts for seven days.

That is, if I load my phone ten times in a day, I would get twice my airtime ten times.

Buy your Etisalat sim today, so that you can start benefiting from the double bonus to call any network.

“Etisalat, now you are talking”.

DATUM 6

3 IN 1 RECHARGE ADVERTISEMENT

1. He He He !! láti ìbẹ̀rẹ̀ wá, gbogbo nnkan ilé isẹ̀ Glo ló máa ń rọ̀rùn láti ẹ̀, pẹ̀lú Glo recharge pin kan péré ìwọ yíò ní ànnfaní àkókò ìbáni sọ̀rọ̀ sí ilú òkèrè bí ó bá ẹ̀ wù ọ̀.
2. Kàn tẹ star oókan, éjì, ẹ̀ta, start, pînì pẹ̀lú ash.
3. Fún àkókò ìbáni sọ̀rọ̀ (Wooo): Kàn tẹ star, éjì, éjì, ẹ̀ta, star, pînì pẹ̀lú ash.

4. Fún èto dátà (woow): Kàn tẹ star, éta, éjì, éta, star, pînì pèlú Harsh.
5. Fún ìpè sí ilú òkèrè (wooooow!!): Ó rọ̀rùn látí ẹ̀, kò sí ẹ̀lẹ̀gbé ẹ̀, pèlú glo pînì kan péré,
ohunkóhun tí o bá wùn é, o ti di ẹ̀sẹ.
6. Ọ̀rẹ ma mu ayé le fún'ra ẹ o.
7. Kíni a n ko sîmù rẹ̀pẹ̀tẹ̀ jọ fún? O ẹ́a ti gbọ.
8. Glo 3 in 1 recharge option, o le jẹ̀ ìgbádùn èlẹ́ lórí dátà bí o ba ẹ̀ n ra káàdì ìpè sórí ẹ̀rọ àgbé
sọ̀wọ̀ rẹ !!!!

He he he !! right from the onset, GLo's activities are always easy, and now with one Glo recharge pin, you will have an international airtime opportunity to be used as you see please. Just dial *123*pin# for air time.

Wow, just dial *223*pin# for data plan

Wow!! Just dial *323*pin# for international calls

Wow!! Its easy and it has no comparator. With one glo pin, anything you want is possible.

Friends don't make life difficult for yourself. Why do you need to own multiple sim card. Now you know

Glo 3 in 1 recharge option, you can enjoy bonus on data plan as you buy more airtime on your phone

DATUM 7

AIRTEL SMART RECHARGE ADVERTISEMENT

1. Olúwaségunfuńmi
2. Hello màámi

3. O sé Modúpe dúpẹ, gbogbo ilé lo fi to gifti, mori mori òkan tún ni. Hen
(Èrín músẹ)
4. Hmmwam hmmwan, mo ò sọfún ẹ lójoójúmọ wi pe gbogbo ohun to ò sẹ fun mi, ọmọ á sẹ
fun ẹ ní ilọpo.
5. Àmín
6. Abiyamọ ayé, abiyamọ ọrun wọn á sùre fún ẹ.
7. Àmín
8. Ibàjẹ o kéré ótobi kòní kọn ẹ.
9. Àmín
10. Ọmọ o ní ní ko gbétíwá kohun ge jẹ.
11. Àmín
12. Ọmọ o ní tí ẹ lọ sibí tí o ò lérò.
13. Àmín
14. Ní gbogbo ọjó ayé ẹ, o ò ní ríbi.
15. Àmín
16. Tí wọn bá n pin wàhálà idààmú, o ò tiẹ ní rówó ràá.
17. Àmín
18. Bẹ̀ẹ̀ni, o ò ní kábàámọ.
19. Àmín
20. Èni tó o máa kó ba ìgbé aye ẹ, kò ní ba ẹ rìn, iwọ náà ò ní ba rìn.
21. Àmín màámi
22. Ọmọ á dùn ẹ nínú.
23. Àmín

24. Abùkù ò ní kàn ẹ o.
25. Àmín màámi mà
26. Ayé ò ní rí ẹ m ú o
27. Àmín
28. Mo sọ fún ẹ ni tinú tinú tókàn tokàn, lólá ọyàn méjéèjì tóo mu ni igbá àyà mí, mo sùre fún ẹ
ìre á mọ ẹ
29. Àmín
30. Abiyamọ ayé, abiyamọ ọrun wọn á sùre fún.
31. Óyá ẹ sare gbe baba wolé, ó ti n su ára, ó ti n tò ára, kòní jé tì ẹ.
32. Àmín
33. Wọnú ògo tutun lọ, Olúwaségun wọnú ògo tutun lọ.
34. Àmín màámi
35. Óyá wọnú ògo tutun lọ.
36. Àmín
37. Hen! Wọnú ògo tutun lọ, hen Èlédàámi haa.
38. Màámi, airtime yín nńkọ?
39. Sẹ ìwọ ti rí òkun tógbẹ ri.
40. Yeh!
41. Oti rí ọsà tógbẹ ri
42. Ha! Kole gbe nbi
43. Àmín mà Àmín
44. Haha, àwọn wo lo n sọrọ nńbẹyẹn?
45. Èmi àti àwọn ọrẹ mi ni.

46. Àwọn ọrẹ ẹ, óyá fi sí speaker
47. Wọn n gbọ yín
48. Torí ẹbùn nlá tọmọ mi gbéwá fún èmi yìí, Ọlọrun á rọnyìn lẹwọ, ẹyin náà á le ẹ irú ẹ fún àwọn ọbí yín
49. Àmín mà Àmín mà
50. Gba ilọpo mewaá owó ipè rẹ lóní. Pè kí o sì lo ẹrọ ayélujára rẹ bó ẹ wù ọ.
51. Ra owó ipè pẹlú *220* number owó ipè rẹ # kí o le gbádùn ànfàní yìí, ó wà fún àwọn oníbààrà tutun àti àwọn tí ó ti pẹ pẹlú wà.
52. Mr Announcer, èmi n gbàdúà, ìwọ n polówó ojà?
53. Ìwọ náà gbórí ẹ wá ko wá gbàdúà! Bẹ̀ni á dǎa fún ẹ.
54. Àmín mà
55. Sóori bóo ti n taja fún ẹlòmí, àwọn ọmọ á sin ìwọ náà.
56. Àmín mà
57. Ìwọ náà á dirú, wàá di igbà
58. Àmín
59. Ayé ẹ á dára
60. Àmín
61. Ọoní dààmú
62. Airteli, networki fún ẹrọ ayé lujára tó dǎngájíá

Oluwasegunfunmi

Hello mommy.

Thank you so much I am grateful, you designed the whole house with gifts, yes I've seen them and this is another one.

Hen, Hwum Hwum I do tell you every day that your children will do more for you.

Amen

The mothers of this world and that of heaven will surely bless you

Amen

Destruction little or big will not befall you.

Amen.

Your child will not bite off your ear

Amen

Your child will not take you to an unexpected place.

Amen.

Evil shall not befall you in all your lifetime.

Amen.

When trouble is being distributed, you shall not partake.

Amen

May you not regret?

Amen.

May you not relate with someone who will implicate you.

Amen.

Your children shall make you happy.

Amen.

May you not be put to shame.

Amen Mommy.

May your enemies not concur you.

Amen

I pray for you from the depth of my hearth, by the virtue of my two breast you sucked, you shall be blessed.

Amen.

Mothers of this world and heaven shall bless you.

Amen mommy.

Quickly rush him inside, he is defecating on himself. That shall not be your portion.

Amen

Enter into new glory, Oluwasegun enter into new glory

Amen mommy

Enter into new glory, my God.

Mommy what about your airtime?

Have you ever seen sea get dried up?

Yeh!

Have you seen ocean dry up? Ha it cannot be dry hear

Amen ma!!

Haha, who those ones speaking from the background?

I am with my friends.

Your friends?

Now put it on speaker.

They can hear you.

Because of this huge gift I received from my son, may the Lord help you to do such for you parents

Amen ma.

Get 10 times your recharge value to call and brows anyhow.

Recharge with *220*pin# to enjoy this offer, available to new and existing subscribers.

Mr announcer, you are advertising while I pray?

You too bring your head for prayer.

It shall be well with you.

Amen ma

You see how you sell to people, your children shall serve you too.

Amen

May you be multiplied.

Amen

May your life be blessed.

Amen

May you not be stressed.

Airtel, The smartphone network.

DATUM 8

GLO IN THE AIR ADVERTISEMENT

1. Njẹ o ẹ àkíyèsì nnkakan, òò le fi ọwọ kàn án àmọ ó wà káàkiri àgbáyé, Glo a nínú aféfẹ.
2. Dátà ni (ohun ni o n lo ni gbogbo igbà láti fi orin si orí ẹrọ rẹ, ohun ni o le fi wo orísi rísi eré àgbélé wo láti orí ẹrọ rẹ.
3. Dátà ni, ohun ni àwọn ilé ifowó pamọ fi n ẹ àmójútó owó rẹ, dátà ni.

4. Kò ẹe má ní fún ayé ìgbàlódé (Dátà) àtipé níbo ni gbogbo rẹ ti wá?
5. Gégé bí àwọn tó ẹe ìwádìí orísun rẹ ẹe é sọ, púpò àti púpò irú rẹ wá láti ibi, gbogbo wọn ti gbà wí pé, Glo ni.
6. Wọn ti gbà wí pé Glo ni networki tó tóbi jù, pèlu Glo submarin wáyà wọn, àwọn osìsẹ abẹ omi ti so gbogbo rẹ pò lóníran ‘nran pèlú mewaà àti egbeegberún kilometers okùn ìríran ẹrọ wọn.
7. Glo le pèsè data oníye kíye, ní ibikíbi tàbí ni ìgbàkúgbà, ní ìròrùn pèlú owó tí ó gani lára rára ju ẹni kẹni lọ.
8. Sé o ti rí, Glo wà nínú afẹfẹ, ní ibi gbogbo. Háà!
9. Tẹ *777# láti yan èto dátà to wù ó jù.
10. Olùpèsè dátà tí ó tóbi jùlọ, Glo ọgá àgbà olùpèsè dátà.

Have you noticed something, you cannot touch it but it is everywhere in the world.

Glo is in the air, It is data.

You use it every time for downloading songs on your phone.

You can use it to watch all kinds of movies on your phone.

It is what banks use in monitoring your money, it is Data.

It is inevitable for the modern world and where does it all come from?

According to those who have carried out research on it, many of it comes from this place and they've all agreed that it is Glo.

They have agreed that Glo is the biggest network.

With Glo one submarine wire, it has all been configured by their submarine workers with tens of thousands of kilometers network coverage.

Glo can offer data of any amount wherever or whenever with ease for cheap prices.

Can you see, Glo is in the air everywhere. Haaa!!!

Dial *777# for your choice of data plan.

DATUM 9

GLO JOLOF RECHARGE ADVERTISEMENT

1. Hello!
2. Omo iyá mi, my sister from another mother, Jòó o.
3. Whasit why you are not pick your calls.
4. Abeg no fex nah. ijó yìí nàà ni, nah this dance I dey dance, hen! you and dancing self, how is it, how is you.
5. Party! party!! Níbo?
6. Party for the gbogbo biz boys and gbogbo biz girls, no don't worry, don't talk on the phone so you will not use your credis, I came over to your house, I will discuss it, you hear?
7. Forget that one, I can talk till anytime I want to talk
8. Hen you can talk for as long as you wants?
9. Pe èyí keyíí nínú ẹka ìpè pẹlú Glo jolof recharge fún àádọta náírà, jẹ gbádùn ìpè iseju mẹfá pẹlu àtẹjísẹ mẹfa.
10. Te *0805*50#.
11. O tún wà ní ọlọdìjọ oní náírá mēèdọgbón.
12. Gbogbo biz girl thing.
13. Hẹn o ya ná, see you at the party!
14. Later!

15. Jolof recharge, glo unlimited.

Hello

My sister! My sister from another mother *Joh ooo*

What is it and why haven't you been picking your calls

Please don't be angry, its this dance that I dance.

Hen you and dancing self.

How is it, how are you doing. Excuse me, yes. Party!!

Party where?

Party for the big boys and girls

No don't worry, don't talk much on phone so you won't use your credit. I'll come over to your place then we discuss it. You hear?

For that, I can talk till anytime I want to talk

Henhen, you can talk for as long as you want?

Call any network with Glo jolof recharge. For #50 NGN, Enjoy 6 minutes with 6 free sms.

Dial *0805*50#.

It is also available in #25 naira packs.

All big girls things, alright see you later.

Jolof recharge.

Glo, Unlimited.

DATUM 10

GLO MOBILE MONEY ADVERTISEMENT

1. Hunn! Mchew.

2. Njé o mò wípé gbogbo èyàn ló n wa owó tó pò jaburata.
3. Ohun tó n wá lọ sí Sókótó wa lápò sòkòtò rẹ.
4. Lóri ẹrọ ibáni sọrọ alágbèéká rẹ, Ìròyìn ayọ fún ọ.
5. Láìpẹ àwọn èyàn ó bèrẹ sí fowó ránşẹ tàbí sanwó lóri ẹrọ alágbèéká wọn sùgbón ohun ti àwọn èyàn kò mò ni wípé àwọn kan ní láti wá fún àmójú tó ètò owó yí.
6. Ní bá yí à n wa asoju fún owó alágbèéká yí.
7. Èrẹ gidi n bẹ nìbẹ o, ohun tí o kàn nílò ni ẹrọ ibáni sọrọ rẹ (alágbèéká rẹ n mò n sọ o) pèlu Glo line rẹ.
8. Kíákíá fi ìwé àtẹjísẹ sọwó sí wa pèlú àlàyé ara rẹ.
9. Ní ẹkún rẹrẹ bí eléyí, tẹ àtẹjísẹ si 33003 pèlú orúkọ rẹ, orúkọ ẹbí rẹ, ilú tó n gbe, ipílẹ rẹ.
10. Owó jaburata n bẹ lóri ẹrọ Glo.
11. À n wá àwọn asojú fún mobile money.
12. Tẹ àtẹjísẹ si 3303 tàbí 0815 0033003 fún àwọn ẹka ipè tókù.

Haa Mchew!!

Do you know that everybody is looking for lots of money? What you are looking for in sokoto is in your trousers pocket.

On your mobile phone, I have good news for you.

Very soon people will soon start sending money and paying on their phone but what people don't know is that some people will have to be monitoring these cash.

We are looking for money agents, there is a lot of profit on it, all you need is your phone, I am talking about you handset. Send us a message immediately and explain yourself in full like this. Send a message a message to 33003 with your name, your family name, where you live and your state.

There is a lot of money on Glo.

We are looking for mobile money agents. Send a message to 33003 or 0815 00 3303.

For all other networks.

DATUM 11

GLO OVERLOAD ADVERTISEMENT

1. Olùkópa àkókó: Ẹ jòó ẹ dúró dèmí kí n sáré ra káàdì.
2. Olùkópa ìkejì: háà owó èeyàn méjì lẹ mà san à n.
3. Olùkópa àkókó: mtchew!
4. Olùkópa àkókó: Ẹ rọra. Sẹfẹ gbémi subú ni, kílódé? Hẹhẹn, em henhen henhen ẹ má ì tū move o, ẹ dúró ná, ẹ dúró ẹ jẹ kí n lóòdù káàdì mi na.
5. Olùkópa ìkejì: Óyáá óyáá!
6. Olùkópa àkókó: kílódé ẹ kó sùúrù kin sáré lóòdù, háà!
7. Olùkópa ìkejì: Óyáá
8. Yèè háà àláájì! Kíló sẹlẹ?
9. Gba ìdá ọgórùn ún méjì èrè tó dájú lófẹẹ, ra káàdì pẹlú ọgórùn ún méjì nàìrà kì ó sì gba akoko káàdì ipẹ elégbẹta nàìrà, gba èrè ìdá ọgórùn ún méjì lóri data bundle.
10. Ra káàdì ipẹ elégbẹwá nàìrà fún ìdá méjì àbò gigabyte, o tún le gbẹbùn owó lònà ọgórùn ún lóri káàdì tó o ba rá.

11. Olùkópa àkókó: Má overload
12. Olùkópa ìkejì: Má lóòdù mó.
13. Olùkópa àkókó: Moní má lóòdù si
14. Tẹ *200# láti bọ sori ìpele yìí!

Please don't be offended, you will have to wait for me to buy recharge card.

Haa! You will have to pay for two.

Mtchew!

Take it easy, do you want to make me fall or what is it?

Hehen!

Don't move yet, wait and let me load the airtime.

Come on!

What is it? Take it easy so that I can load the airtime.

Yeh ha! What is going on?

Receive sure 200% bonus for free.

Buy 200 naira worth of airtime and receive 600 naira worth of airtime.

Receive 200% on data bundle. Buy 2000 naira worth of airtime and receive 2.5 GB worth of data.

You can also receive a multiple of 100 bonus on any recharge card you buy.

I will overload.

Stop loading.

I said I will load more.

Dial *200# to migrate to this plan.

DATUM 12

MTN GOODY BAG ADVERTISEMENT

1. Hẹn ẹn!
2. Kòsító mà ẹ káàbò
3. Ẹ wọ kọret dress.
4. Mò n lọ.
5. Ẹ dákun ẹ wá bá mi raja.
6. Ẹgbón mi o kó yẹn jẹ.
7. Níbo ni kọret dress wà?
8. Òun nìyẹn.
9. O rí ohun tó n sẹlẹ nínú ojà yìi ni, o ò rí bí gbogbo èyàn ẹ n lo sọdọ Tunde.
10. Kódà, ìsọ rẹ ò sì wa dǎa tó ìsọ mi o, kódà gan an ò tū rí oníbààrà kan.
11. Ewe jóbèlè, ti wón n lò sọdò ẹ bi esinsin láti fun fèrè.
12. Wòó dákẹ o jàrẹ, mú fèrẹ ẹ lówó, jẹ ká lọ rẹ é sèwádì ọrọ n dáadáa.
13. Hẹn ẹn! ẹ béẹni?
14. Jẹ a lo yiri rẹ wo.
15. Háà! kílódé kílódé kílódé?
16. Háhá! ẹwọ nìkan lo n tasọ ní gbogbo ibí,
17. Hun, fun fèrè.
18. (Ó rẹrìn-ín). Ọrọ tẹmi ò kan fèrè, hẹn MTN gúdìbagì ní o.
19. Han in, kí ni gúdìbagì.
20. Wò ó pẹlú náìrà mèdógbòn péré, o le fi MTN gúdìbagì gbé owó ìsọrọ rẹ sókè lórí facebook, twitter, whatsapp àti bèbẹẹ lọ.

21. Náírà mèèdògbòn.

22. Kúkú ra márùn - ún tó bá wù ó fún àádòta náírà, tẹ *131# ránsé látí bèrè.

23. Kátà kàrà ò le bà ó lèrù.

Hem!

Ha! Customer you are welcome.

I am going to correct dress.

Please come and buy from me.

Brother, I am not interested in that. Where is the correct dress?

It is over there.

Haven't you noticed what is going on in this market?

Don't you see the way everyone keep going to Tunde's shop?

Even his shop is not as good as mine. In fact, I have not seen any customer today.

Look at the way people keep rushing to his place like flies.

I will blow whistle.

Keep your whistle. Let us go and find out what is going on.

Henhen! Is that so?

Let us go!

Haha! What is it? What is it?

Are you the only one selling clothes in this whole market?

I had to hold Koya back, he would have blown his whistle.

I will blow whistle.

I am not concerned.

It is Mtn goody bag.

What I goody bag?

With #25 Naira only, you can use Mtn goody bag to upgrade your data on Facebook, *hem* Twitter, Whatsapp and so on.

#25 Naira!

Why not buy 5 for #50 Naira.

Dial *131# to get started.

You cannot be afraid of trading.