

**A SEMIOTIC EXPLORATION OF MULTIMODAL PERSUASIVE DEVICES  
IN SELECTED NIGERIAN GSM TEXT ADVERTISEMENTS**

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## ABSTRACT

The language of advertising through Global System for Mobile Communication (GSM) text features linguistic and pictorial stimuli which were designed to inform and persuade the audience. Previous studies examined the language of GSM advertising from the semiotic and stylistic perspectives, showing that linguistic choices and visual elements serve the communicative function of persuasion. However, such studies have not given adequate attention to the significance of the interface between linguistic and visual representation in GSM advertisement. Multimodal devices in selected Nigerian GSM text advertisements were investigated in order to examine how they combine to produce persuasive effects.

Halliday's model of Systemic Functional Semiotics was adopted for its relevance to the relationship between the co-occurrence of linguistic and visual forms on a page. A corpus of 400 Nigerian GSM advertisements - 100 each from MTN, Globacom, Etisalat and Airtel, which were collected between 2013 and 2016, and purposively selected based on the availability of interface between verbal and visual content. Data were subjected to functional semiotic analysis.

Seven major categories of multimodal devices that interfaced to encode and decode persuasive meaning in GSM text advertisements are grapho-graphetic, spatial-syntactic, verb-vectorial, verbal-visual metaphor, sight-sound, verbal-visual symbolism and textual-iconic. Grapho-graphetic devices portrayed declarative clauses such as *Our attitude rocks* indexed with graphetic forms (visual shape and typography) in MTN to communicate dynamism. The left-right spatial composition of two actors on a moving boat interacted with syntactic post-modified noun phrase such as *Gist without limits* (Globacom) to depict value and express limitless capacity. Verb-vectorial forms portrayed the sequential description of actions between the imperative statements such as *Enjoy great rewards*, *Refer-A-Friend* and the facial expression of represented participants in MTN, to express enthusiasm. Verbal-visual metaphors depicted an interface between concepts such as the declarative statement *15 kobo can't buy a bus ticket, but it can take you to places* and the photograph of a moving vehicle which conveyed two actors in Globacom, to express efficiency and affordability. Sound and sight devices interacted as consonance to visualise what is said verbally as in the interaction between the alliteration *Go Green, Go Glo!* and the colour 'green' of Globacom logo to enhance sense of sight and identity. Verbal-visual symbolism portrayed the relation between the noun phrase *happy valentine's day* (signified) and the photograph of a red heart shape in-between a man and woman (signifier) in Airtel to signal passionate affection. Textual-iconic forms showed direct imitation of concepts as in the noun phrase *2015 megabytes* which interacted with the photograph of windy software applications and served as the icon signifier (MTN) to communicate the strength of *2015 megabytes* and emphasize the products' attributes.

Verbal-visual devices namely- spatial-syntactic, verb-vectorial, and verbo-visual metaphors interfaced to achieve persuasive effects such as dynamism, efficiency, and affordability in GSM text advertisements. The interactions of multimodal devices for persuasion as observed in this work have shown further insights into the understanding of GSM text advertisements in the Nigerian context.

**Keywords:** Nigerian GSM text advertisements, Systemic Functional Semiotics Verbal-visual interface, Multimodal devices

**Wordcount:** 483

## **Dedication**

This work is dedicated to the Lord God Almighty, for making me see through difficult times and endowing me with a positive approach to life to believe that all dreams are possible.

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With a thankful and a grateful heart, I deeply and sincerely express my gratitude to GOD Almighty, by whose divine guidance and providence I am attaining another feat in life. To Him alone be praise, honour and adoration for all you have done and are yet doing in my life. Great indeed are His works and they are marvellous in my eyes.

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## **Certification**

**I certify that this study was carried out by Mr. ORIMOLOYE, Philip Moyosore in the  
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# CHAPTER ONE

## GENERAL INTRODUCTION

### 1.0. Introduction

This study is a semiotic exploration of the interface between the verbal and visual devices deployed in selected Nigerian GSM text advertisements. This chapter discusses the background to the study, the statement of the problem, aims and objectives of the study, research questions, significance of the study, scope and justification of the study, limitation of the study and clarification of significant terms.

### 1.1. Background to the study

Communication is an act of interaction through which we share thoughts, feelings, data, ideas and beliefs with people and environment. Two or more individuals exchange information through gestures, signs, symbols, expressions and tone. They interact and influence the ideas, beliefs and attitudes of each other. One thing is obvious – if communication between two and more participants of the dialogue is not effective, people will not be able to come to agreement and achieve any goal. Moreover, the term communication is closely connected with the social sphere of human life.

Nowadays, there exist different types of communication, but the main and mostly widely spread types of communication is verbal and non-verbal. The verbal communication conveys messages with a specific semantic content through speech or writing. It is clear that the process of verbal communication often assumes using the means of language, its grammar and vocabulary. The verbal type of communication can be oral or written. It has such common features as conversations, speeches, letters, newspapers, magazines, cassettes both audio and video, and telephonic conversation. In order to determine the concept "verbal communication" it is necessary to understand what its purpose is and what it is based on. The closest meaning of the word "communication" is contact, relations between people. The most significant means of communication between people is the use of language. It acts as the tool of knowledge and the tool of thinking. However, the main goal of verbal communication is exchange of any kind of information. Though, this goal can be achieved not only by means of the language.

Non-verbal communication conveys information that relates to the image content of a message, the general feeling and emotional state of the speaker through gaze, mimics, facial expressions, gesture, posture, emotions and other non-verbal signals. Quite often nonverbal

communication is called a language of gestures. Understanding of nonverbal language is really very important. Such necessity is conditioned owing to many reasons. Firstly, sometimes only words are not enough to fully understand a person's feelings and disposition. Very often people say such a phrase "I cannot put it into words". Secondly, a person's ability to understand the language of nonverbal communication speaks about his/her ability to be self-controlled. Nonverbal communication can tell what an interlocutor actually thinks of another person. Also, the value of nonverbal communication is that it happens unconsciously and spontaneously. Mimicry, gestures, intonation of a voice can tell about a person much more, than habitual words in everydaylife.

Mimicry is a person's countenance. It is the most widespread and understandable manifestation of feelings in nonverbal communication. Positive emotions, such as love, surprise and joy are recognized best of all. It is more difficult to perceive negative emotions. It is more difficult to recognize anger or rage than joy as people can hide anger better than happiness. There are several main characteristics which speak about a certain feeling what is called body language. For instance, raised eyebrows, widely open eyes, dropped down tips of lips and the slightly opened mouth can tell that a person is surprised. Anger is shown by lowered eyebrows, bent on a forehead wrinkles, closed lips and clenched teeth. A crumpled nose, lowered eyebrows and the lower lip which is stuck out forward express disgust.

One of the most important subtypes of nonverbal communication is visual communication. Visual communication is transmission of information by means of visual language (images, signs, etc.) on the one hand, and on the other hand – by means of visual perception (organs of vision, perception). In everyday life, visual communication can be defined as "everything I see". However, nowadays visual communication is extremely developed and complicated both at the level of language and at the level of perception due to active development of visual art and electronic and digital technologies.

In XX century, visual communication deeply penetrated in all spheres of culture. Consequently, such concepts as visual text, visual language and visual culture were coined. Visual communication is one of the basic components of modern mass media creating the visual interface of transmitting information, and also transforming and transferring any information to visual language (images and press portraits, photos, etc.). Sometimes, in human consciousness visual side is more effective than content. Content is more forgettable for the mind than an image.

One of the most important pieces of visual communication puzzle is aesthetics. The nature of beauty and why it affects us so deeply seems to be mysterious. But we think that in reality it should be obvious. Beauty arises everything positive in a human being. So, it communicates. Very often, looking at somebody beautiful, one can understand this person's nature. This fact can be proved by a well-known phrase "a sound mind in a sound body". It is a well-known fact that beauty cannot be put into words, it should be only perceived.

The aesthetic aspects of communication are visible, structural and configurational in nature. It is noteworthy that philosophy, art and science are those disciplines that should be minded while studying the issues about visual aesthetics. Out of the mentioned three disciplines visual art is most important as it gives really complete understanding of visual communication. It is certain that visual communication should apply the same human perception system as art objects do.

It is noteworthy that any physical object contains noticeable relational properties among and between all the visible elements. Every line, shape, value, colour, and so on, is related to other visible elements. Out of the mentioned, we would like to emphasize colour as, to our mind, colour has the greatest power of communication. In this aspect symbolism plays the huge role. It is a well-known fact that colours have special symbolic meanings and in order the communication to be effective one should have proper understanding of the symbolic value of this or that colour.

Creating meaningful connection between the developing visible form and a hoped for message is the goal of the maker. The physical, particular nature is vital to both the viewer and the maker, helping them connect and communicate.

As the image-maker engages in shaping the emerging system of phenomenological elements, an intimate relationship develops between the object and its maker. To fully participate in the creative process, the maker must focus on all emerging physical relationships, mental nonmaterial relationships, plus the relationship to personal intentions and goals. There must also be a concern for the potential response of the viewing audience. While creating, the maker also serves as an initial viewer of the emerging image. Other viewers will also get visible information from the perception of the object. Short of explicit verbal statements of intention by the maker, the visually literate viewer needs to complete the maker's creative act by interpreting these relationships among visible relationships in the created object.



After analysing verbal and nonverbal communications (particularly, the subtype of the latter – visual communication) we would like to focus on similarities and differences between them.

The first and most vivid similarity between verbal and visual communications is that in both cases we deal with the process of transferring and receiving the information. Secondly, both of them are connected with brain. In both cases perceptual processing determines the type and amount of information that is sent to the brain for further thought. But if in verbal communication brain receives the information through the organs of hearing (by the uttered words), in the second case the process is accomplished through the organs of vision (by the viewed object). In both cases, the addressee should be very well aware of codes sent by the addresser; otherwise there will be no communication. But in case of verbal communication words, phrases and sentences should be properly understood and in case of visual communication – the objects, images should be properly perceived where symbolism should definitely be minded.

The wide access to the digital space and technological devices has brought about a current shift in the communication landscape. There is an increase in the intermingling of text, audio, video, and images in meaning making to the point that Kress (2000) argues that it “is now impossible to make sense of texts, even of their linguistic parts alone, without having a clear idea of what these other features might be contributing to the meaning of a text” (p. 337). The supremacy of the verbal language in the conception of literacy has been undermined, as diverse aspects of visuality have been incorporated into literacy. Kress lists three aspects that paved the way for a new conception of literacy and communication in light of the electronic era. First, we have experienced a “trend towards the visual representation of information which was formerly solely coded in language” (Kress, 1997:66).

We have seen how the dominance of the book has given way to the dominance of the screen. Thus, we have become visual cultures. This is a phenomenon that can be observed daily as we navigate the Internet or we use digital devices. Most digital interfaces are designed so that we are required to read less verbal language and instead we are prompted to read more audiovisual messages. A look at the navigational interface of smartphones or websites such as Facebook, Flickr, or YouTube exemplifies the displacement of writing as the primary medium of dissemination in many domains of communication to favor image. Digital devices evince the

transition from language-centered texts (monomodal texts) towards multimodal texts (Lankshear, Peters, & Knobel, 2002; Kress, 2003; Jewitt, 2006; Cloonan, 2010).

Second, language studies have been impacted by ‘the multimodal turn.’ Contemporary technologies facilitate the combination of various modes of communication such as image, sound, written language, and animation among others. This is the reason why several scholars have acknowledged that all communication is multimodal (e.g. Kress, 2010; Machin, 2007; O’Halloran & Smith, 2011). The turn to the multimodal is in stark contrast with language studies that have primarily foregrounded oral and written modes of communication. Language studies have downplayed the role of other semiotic resources such as proxemics, chronemics, gesture, gaze, spatial distribution and other elements that interplay in communication exchanges and contribute to meaning making.

Third, the digital era has given way to the development of convergent technologies. Kress (1997, 2003, 2010) and Kalantzis and Cope (2008) show that unlike past technologies in which electronic devices (e.g. radio, television, telephone) were designed to perform one main task, new devices are designed in such a way that different technologies converge. If we look back in time, items such as phones, television, computers, radios, photographic cameras, video games, and newspapers were associated to certain rituals performed at certain times and at specific physical spaces. Today, all of these items converge in a single device in which communication and information are accessible, mobile, and ubiquitous: the cellphone. The circulation of these devices impacts communication due to their ubiquity, availability, and ease of use (Beetham, McGill, & Littlejohn, 2009).

The new communication landscape has shaping effects on how people design, negotiate, and disseminate meaning; therefore, it has brought about another approach to language and communication called multimodal approach. This new approach that is heuristic and looks at the different elements that part-take in meaning making and sign production. Hence, verbal and non-verbal language cannot actually be separated. Communication is thus increasingly becoming multimodal across different contexts as text producers draw on a wide range of semiotic resources for the projection of meaning.

Advertisements, through the aid of modern technology showcase the collaboration between verbal (or written) and visual elements. Clearly, the copywriters and graphic designers place the various kinds of images, as well as the writing, on the pages not at random but for various semantic

purposes. The collaboration between verbal and non-verbal elements in advertisements account for its pervasiveness as multimodal documents. Multimodal texts can be syntactic, semantic, semiotic and functional. The growth in the use of multimodal resources in advertising discourse is connected with the public's awareness of the potentiality of multimodal texts to convey clearly important meanings. The advertisements are produced to create new genres and requires new skills from the readers. For the present purpose, our focus is on the interface between the verbal and visual devices deployed on the pages of Nigerian GSM text advertisements.

## **1.2. An appraisal of the Global System for mobile communication (GSM) in Nigeria**

The development of telecommunications facilities in Nigeria began in 1886 when a cable connection was established between Lagos and London by the colonial administration (Adegboyega, 2008). From the very beginning, it was clear that the introduction of telephone services in the country was not induced by economic or commercial motives. It was not meant to enhance economic growth, but it was originally developed as a tool for colonial subjugation (Mazango, 1998). For this reason, by 1893, government offices in Lagos were provided with telephone service, which were later extended to Ilorin and Jebba in the hinterland. A slow but steady process of development in the years that followed led to the gradual formation of the nucleus of a national telecommunication network (Ajayi et al., 2008:1).

However, as the European mercantile activities gained foothold in the country, the first commercial trunk telephone service was established to link Itu and Calabar in 1923. Between 1946 and 1952, a three-channel line carrier system was commissioned between Lagos and Ibadan and was later extended to Oshogbo, Kaduna Kano, Benin and Enugu; Thus, connecting the colonial Office in London with the commercial centres in Nigeria (Adegboyega, 2008; Ajayi et al., 2008). In those early days, services were primitive and the coordinated pegboard switching system was used. This later progressed to manual switchboards of different sizes, shapes, and capacities until stronger exchanges were installed into the national network at Lagos Island, Ikeja, Ebute Meta, Apapa and Port Harcourt between 1955 and 1960. The telegraphy service also witnessed a parallel development, from telegraph delivery by way of manual coordinated pegboard switching to the use of Morse code for telex switching. As at 1960, a manual telex exchange of sixty subscriber lines were in service in Lagos. All the above efforts were essentially aimed at improving internal telephone services in Nigeria.

At independence in 1960, with a population of roughly 45 million people, the country only had about 18,724 phone lines for use. This translated to a tele-density of about 0.5 telephone lines per 1000 people. The telephone network consisted of 121 exchanges of which 116 were of the manual (magneto) type and only 5 were automatic. Between independence in 1960 and 1985, telecoms services become commercialized. The old department of Post and Telecommunications (P & T) under the Ministry of Communications became separated and Nigeria External Telecommunications Limited (N.E.T) was created to take care of external telecoms services while the old P&T handled internal network.

By January 1985, the erstwhile (P & T) Post and Telecommunications divisions merged with NET to form Nigeria Telecommunication Limited (NITEL) a government owned Limited Liability Company. The objectives of establishing NITEL was to harmonize the planning and coordination of the internal and external communications services, rationalize investments in telecoms development and provide accessible, efficient and affordably services. NITEL, the only national monopoly operator in the sector, was synonymous with epileptic services and bad management which made telephone then to be unreliable, congested, and expensive and customer unfriendly.

According to Ajayi et al. (2008), the years 1992 to 1999 was tagged as the partial liberalization era, when government embarked on market – oriented, partially liberalizing the Nigerian telecommunication sector via NCC Decree 75 of 1992. NCC was positioned to improve the poor performance of NITEL, the nation's telephone service provider and attract private investors into the telecommunication sector. The regulatory body issued various licences to private telecommunications operators which include fixed telephone providers that have activated 90,000 lines 35, internet service providers with a customer base of about 17,000. The reforms include separation of the policy – making body from industry regulator and networks operators/service providers, and licensing of network operator service providers which began in 1996. Despite the huge potentials offered by the Nigerian telecom market, progress was slow due to political uncertainties and perceived policy inconsistencies as NITEL still continued to retain monopoly power over voice telephony in both national and long-distance international calls (Ajayi et al., 2008). Adegboyega (2008), and Ndukwe (2008), both argued that this period was dominated by chaotic, hopeless and frustrating circumstances. The Network was bad, there was

weak infrastructural base, huge unmet demand, concentration of lines in selected urban centres, slow growth of subscriber base as well as limited investment”.

However, with the liberalization of the telecommunication industry in 2001, the story changed dramatically. Simply put, the Nigeria’s telecom sector witnessed a major revolution in 2001 with the granting of the global system for mobile telecommunication (GSM) license to providers. Global System for Mobile communications (GSM) is a wireless telephone system invented by a study group called ‘Group Special Mobile’. It empowers service providers to make mobile phone services accessible to subscribers who pay for airtime after buying a subscriber identity module (SIM) card from the network operator. In addition to basic its call facilities, the operators also provide value-added service (VAS) like voicemail services, text messages, news briefing, fax and data services (Nigerian Communications Commission, 2013).

A democratic system of government came into power in 1999 and declared the licenses issued as fraudulent. This warranted a full deregulation of the telecommunication sector. 3 GSM licenses were auctioned in January, 2001 for 285 million naira each and further reserved a license for NITEL. The companies that partook in the auction are MTN communications, ECONET wireless, NITEL and CIL; communication investment limited. CIL was refused a license on the ground that it did not meet payment deadline. NITEL, MTN and ECONET were awarded Digital Mobile License (DML) on 23rd March, 2001 with 90 days deadline to start operation, operating license validity for 15 years, five years period, dual-band recurrent task, a waiver of yearly working fee (not in excess of 25 percent of yearly turnover) for the principal year of activity, global access for own subscribers to facilitate roaming after rigorous bidding and payments of license fees of \$285 million.

ECONET wireless was the first to begin operations on August 6, 2001 with its contract package which was followed by its post-paid package, popularly referred to as pay-as-you-go. MTN communications opened its doors to its clients two after with a comparative bundle. Therefore, interested clients besieged the network administrators to get the lines. Because of internal issues and lack of effective preparation, NITEL was off the scene as regards operations. Within 12 months, ECONET and MTN, added more telephone lines. They have over a million subscribers in Nigeria. This situation was further warmed up when the NCC approved a license for Globacom Nigeria on August 12, 2002 as the second National operator (NSO). The purpose was to produce an alternate network to NITEL and the other two existing operators MTN and

ECONET. Globacom paid the required 200 million dollars for the license before August 30, 2002 deadline (Nigerian Communications Commission, 2013).

The responsibility to be performed by Globacom contains the provision of 150,000 digital lines on its mobile network and 100,000 fixed line network within the first 12 months of operation. Globacom signed interconnectivity contract with MTN Nigeria and appointed over 350 dealers nationwide on Friday 29th August, 2003. Globacom now known as GLO mobile rolled out their services in Abuja and true to their earlier promise, they introduced a per second billing system with a tariff of 50 kobo per second for the pay-as-go subscribers. Solid data uncovers that a SIM line (card) cost 8,400 Naira with a compulsory 2,000 Naira credit and 18,400 Naira for a SIM line and telephone set. They promised to roll out their services in Lagos, Port Harcourt, and Ibadan before December, 2003. In view of the activities of Globacom, it is expected it will be able to create a more competitive environment in the industry. Within the space of thirteen years, the GSM industry has grown significantly and literally changed the face of the nation; it has made communication much easier. Today, there are over 145 million subscribers to the GSM services (Nigerian Communications Commission, 2013).

There are four operational GSM service providers in Nigeria namely MTN, Globacom, Airtel and Etisalat. They currently offer various services including voice call, text messaging, internet services, etc. As one of the fastest growing GSM industries in the world, there is a rush by the service providers to have significant control of the market. This has led to stiff competition with heavy reliance on advertisement through the mass media in order to gain a competitive advantage and higher market share. In order to appeal to the viewer/reader, these GSM text advertisements deploy verbal and visual devices. The interface between these Verbal-visual devices and the meaning they communicate is the focus of this study.

### **1.3. Print advertisements as multimodal texts**

Advertisements are produced through diverse platforms such as online, television, radio and print media. The print media deploy newspapers, magazine, pamphlets and leaflets to reach the desired audience. The basic components that make up a print advertising message include written language such as headline, a body copy, a signature line and standing details and graphic elements such as key visuals, symbols, icons or illustrations. Headlines depicts the relevant message and summarize the body to attract the readers' attention and create interest for the

audience. The body portrays the unique selling proposition to create desire, and also to keep the readers interested.

The print media through advertisements as a sub-genre conveys the interplay between words and pictures in its highest level of sophistication and complexity. Messages in print advertisements are transmitted through verbal and visual signs with certain encoded devices deployed to entertain, illustrate and significantly make meaning. Verbal and visual signs through the devices inherent within them signal meaning separately and in collaboration. The messages in print advertisements can be decoded through understanding of the forms and functions of devices deployed through the written text, images and design elements represented in the print advertisements.

Print advertising creates a medium for understanding how advertisers attempt to persuade potential readers. Bignell (2002) states that, "photographs used in print advertisements work as a system of signs that gives form and meaning to consciousness and reality". Kress (2010:62) believes that:

"The sign is the central concepts of semiotics. In the sign, meaning and form are fused into one entity. In a Social Semiotic theory, signs are made\_ not used\_ by sign-maker who brings meaning into an apt conjunction with a form, a selection/choice shaped by the sign-maker's interest".

According to van Leeuwen (2005: 8), "a good starting point for studying aspects of visual communication is to consider that there are two verbal and visual modes of communication in print advertising with complex interaction between them". It can be conceived that the linguistic as well as visual choices made by ad producers are not accidental at all. Bignell (1997: 78) believes that "when scanning the print ads, the qualities that bring it together and set it apart from other media are ones that could be labelled, 'artistic'; the range of colour, the sense of sign, intertextuality and the 'beauty' of the forms". He states that the magazine is "just a collection of signs. These signs may include paradigmatic and syntagmatic elements such as the title of the magazine, the fonts used, the layout, the colours, the texture of the paper, the language adopted, the content of the articles and soon, and each of these signs have been chosen to generate a meaning" Bignell (1997: 78).

Although language and images feature prominently on the pages of print advertisements, quite a few has been done to unveil the relationship between the modes. This fact prompts the quest to examine the Nigerian GSM text advertisements as a sub-genre of print advertisement and uncover the interface between its verbal and visual content. GSM (Global System for Mobile Communication) service providing firms in Nigeria provide a platform for interaction amidst people of diverse social orientation and cultures in Nigeria. These GSM service providers advertise their products and services through print advertisements using both textual and visual forms. The GSM text advertisements are multimodal in nature. They expand the linguistic and visual mode of communication.

It is crucial to undertake this study because advertisements as multimodal texts have become a part of our daily lives. We read newspapers on daily basis. They portray contents that are not exclusively verbal; but are accompanied by visual content. In recent times, linguists have become more interested in the interface between verbal and visual content on the pages of the print media. On the whole, this section has shown evidence of how the meaning of a print message will be incomplete if any of the codes (words and images) are overlooked. From a multimodal perspective, it is essential to understand, firstly, that images contain as much (culture-bound) information as the verbal message, and secondly, that new meanings may result from textual-visual interaction. Thus, it is crucial to approach the message as an integrated unit, with competency in the analysis of both code systems.

#### **1.4. Overview of GSM texts**

Texts adopted for use in this study are the verbal and visual features of the print advertisements selected from the four GSM brands in Nigeria. The GSM brands are MTN Nigeria, Globacom, Etisalat and Airtel Nigeria. Discourse as a linguistic method of study investigates language above the level of a sentence, as it occurs in any context with properties that show organization and unity. The verbal and visual texts of print advertisements of the four GSM brands adopted for use in this study are therefore discourse events, considered to have elements of organization and unity and are thus brought under scrutiny to determine the interaction between the Verbal-visual devices. Hence, we shall examine these four GSM brands to determine their background features.



### **1.4.1. MTN Nigeria**

MTN Nigeria operates under a subsidiary called MTN International (Mauritius) Limited which in turn manages under the larger umbrella of the MTN Group. As earlier mentioned, MTN refers to mobile telephone network (Wikipedia, 2016). The group was launched in South Africa in 1994 to function as a mobile operator. The headquarters is located in Johannesburg, South Africa. Besides Nigeria, MTN has its presence felt in some African countries and the Middle East bloc. It functions in places such as Ghana, Ivory Coast, Guinea Republic, Afghanistan, Cyprus and Syria. Significantly, MTN (2016) advocates that the firm is already an advanced communications network which is African oriented. In that respect, it connects globally to more than 203.8 million subscribers in not less than 22 countries.

The incorporation of MTN Nigeria Communications Limited occurred in Nigeria on the 8th of November, 2000 as a private liability company. After about three months the company secured a license to operate a full-fledge digital telephone system, that is, Global System for Mobile Communications (GSM). The Nigerian Communication Commission (NCC) granted MTN the license on the 9th of February, 2001. The approval inspired the organization to emerge as the leading GSM operator that made a phone call on its network in Nigeria beginning from the 16th of May, 2001 (ACL Services Ltd, 2014; Bloomberg, 2017).

On the accounts of MTN's over ten years of operation in Nigeria, HubPages Inc. (2011) argues that MTN has been the biggest telecommunications company in Nigeria. The claim rests on the fact that MTN has made a formidable impact on the lives of many Nigerians in so many appreciable ways.

MTN has, however, made a lot of profits as well in Nigeria. That is the compelling reason that MTN can only threaten but cannot pack away from Nigeria when the enterprise violated the guidelines of Nigerian Communication Commission (NCC) that controls the telecoms. The infringement of the regulations attracted a sumptuous amount of fine slammed on the company. Some of the products and services of MTN are MTN Happy Hour, MTN Bundles, MTN Super Saver, MTN F@stLink, MTN Mobile Internet and MTN BlackBerry Services. It is on these and other products that MTN places adverts as campaign practices that have the capacity to persuade the Nigerian public in order to patronize the services. Given MTN's aids to the society and the relevance of its advertisements, this study will account the interaction

between the verbal and visual strategies deployed in MTN leaflets as one of the GSM service providers in Nigeria.

#### **1.4.2. Globacom Nigeria**

Globacom commenced operations in Nigeria in the year 2003. She had a vision to be the leading service provider in the telecommunication sector. It has over 25 million clients. Globacom as a corporation, became the first to construct \$800 million high-capacity fibre-optic cable, called Glo-1. This is the first effective submarine cable from the United Kingdom to Nigeria, It has the capacity to reduce telecom procedure and make available surplus bandwidth to all the municipals linked to the cable. This historic enterprise will also advance tele-conferencing, distance learning, disaster recovery and tele-medicine and other benefits.

#### **1.4.3. Airtel Nigeria**

Airtel Nigeria (Airtel Networks Limited) is a foremost mobile telecommunication services provider in Nigeria as an affiliate of Airtel Africa Group. The organisation delivers advanced, exhilarating, reasonable and quality services to Nigerians, giving them the liberty to connect, rise above their daily trials and drive commercial and communal growth. On the 5<sup>th</sup> of August, 2001, the company became the first telecoms operator to introduce commercial GSM services and a toll-free 24-hour customer care in Nigeria; it became the first to introduce service in the entire six geo-political zones in the country; it introduced inexpensive recharge denominations; and introduced monthly free SMS and airtime bonus.

As an inventive establishment, Airtel has shown flexibility, creating new ways in ensuring that it meets the demands and needs of its valued shareholders. The enterprise has proven to possess a strong commitment to the evolution of the telecommunication industry in Nigeria by extending coverage of the network and providing inexpensive services to Nigerians.

#### **1.4.4. Etisalat Nigeria**

Etisalat made its foremost authorized call on the 13<sup>th</sup> of March, 2008 in Nigeria. The 3.75G network which allows Nigerians to enjoy very fast services for personal and commercial purposes was launched on the 26<sup>th</sup> September 2011; the network has grown speedily with fifteen million subscribers. Its core values include teamwork, honesty, growing and empowering Nigerians and passion for quality.

The verbal and visual texts from these four GSM brands make up the corpus from which the data for this study is drawn. They provide a rich pool for the mapping of issues that relates to

advertising discourse generally, and a resource for this study. The verbal and visual components in GSM text advertisements reflect the socio-cultural and economic landscape of the Nigerian nation. It also reveals how people interpret meanings projected through print advertising in Nigeria. As such, the print advertisement of GSM brands in Nigeria are worthy of investigation, so as to unravel the collaboration between the verbal and visual devices therein.

The explication of the devices embedded within verbal and visual modes of Nigerian GSM text advertisements will better equip us to appreciate how their copywriters set out to inform, educate, and persuade their audience of their brand's intentions, products and services. This study will therefore investigate the interface between the verbal and visual devices in selected Nigerian GSM text advertisements and describe how they combine to make meaning.

### **1.5. Statement of the problem**

Several works have been done in recent time on multimodality of discourse in advertising, religion and even, media: Olowu (2012) examines the Multimodal Discourse Analysis of Women Mirror Magazine through which he describes the modes employed in religion magazine, while Abuya and Akinkurolere (2012) investigate the way multi-modes assist children in understanding Bible stories through illustrations, Linda (2005) bothers on Multimodal Discourse Analysis of advertisements of Hongkong charity organizations, and closely related to this research paper is the work of Ariyo (2013) which focuses on panorama of TELL Magazine. But more importantly, Akinkurolere and Abuya (2013) multimodal analysis of selected cover pages of TELL Magazines basically focuses on interpretation vis-a-vis the linguistic text of the magazine.

The studies, analysed pictures and words separately. They basically explained the semiotic import of verbal and visual texts such as their connotations, ideological perceptions, themes and appeals and described the relationship between words and pictures as mere enhancement and unintentional. Particular attention has not been given to account for how the words and pictures in Nigerian GSM text advertisements interface to project meaning. This study therefore sets out to bridge the research gap by investigating the interface between verbal and visual devices deployed in Nigerian GSM text advertisements in order to account for its persuasive meaning. To make sense of multimodal texts, it is crucial to comprehend how the linguistic and visual features interact to convey meaning.

## **1.6. Aim and objectives of the study**

This study inquires into the interface between verbal and visual devices as deployed in selected Nigerian GSM text advertisements in order to reveal how they construe meaning and achieve persuasion. These will be done to meet the following objectives:

- i. to identify contextual parameters that inform the deployment of verbal and visual devices in selected Nigerian GSM text advertisements;
- ii. to determine the semantic and logical relations between verbal and visual devices deployed in selected Nigerian GSM text advertisements;
- iii. to ascertain the grammatical and phonological relations between verbal and visual devices deployed in selected Nigerian GSM text advertisements;

## **1.7. Research questions**

This study proposes to answer these questions:

- i. What contextual parameters inform the deployment of verbal and visual devices in selected Nigerian GSM text advertisements?
- ii. Which semantic and logical relations define the verbal and visual devices deployed in selected Nigerian GSM text advertisements?
- iii. What grammatical and phonological relations portray the verbal and visual devices in selected Nigerian GSM text advertisements?

## **1.8. Scope and justification for the study**

There are numerous channels of advertisements such as television, radio, magazines, internet and newspapers. However, it will be quite cumbersome using all these channels as the primary source of data for this study. The leaflets of Nigerian GSM text advertisements provide the readers with information about the products and services of the service providers. They also serve as a marketing and advertising tool. Nigerian GSM text advertisements influence the reader's mind through the interaction between its verbal and visual elements. The conjunctions of words and images as represented on the pages of Nigerian GSM text advertisement makes it suitable as the data for this study. In addition, print advertisements are more or less self-contained units, allowing for the analysis of a relatively large number of samples across time. In respect to the more specific choices of Nigerian GSM text advertisements, two reasons motivate this choice. One, is that the leaflets has been regularly published since 2001, covering a broad span of time without interruptions. Another reason is that GSM text advertisement is a well-

known publication with wide circulation in Nigeria. Such a large readership makes the leaflets attractive.

### **1.9. Limitation of the study**

One of the limitations of this study is that the results are limited to one research context. The interface between verbal and visual devices has only fairly recently started to attract research attention. Thus, it appears vital that the research questions of this study be re-investigated within different contexts in order to determine the validity of the findings. This study offers some suggestions regarding the interface between verbal and visual modes. Further studies are needed to provide a fuller picture of the multimodal benefits of verbal-visual devices for language-learning contexts. For such studies to contribute to confirming or disproving the findings of this study, I suggest it is vital that they adhere to a similar methodology as the one proposed by this study. This will enable them to make contributions that go beyond speculative suggestions or anecdotal evidence and to ensure that their results are comparable with those presented in this study and other future studies.

### **1.10. Significance of the study**

This study will bring to fore the possible interface between the devices deployed through the verbal and visual signs in Nigerian GSM text advertisements. It will also expound the notion of GSM advertising discourse in Nigeria so as to produce a scientific knowledge of the interaction between its modes as regards how the diverse devices interface to persuade the audience. The outcomes to be considered consist of the following: an expansion of advertising literature in Nigeria by showing how GSM text advertisements discursively construct and represent products and services, an understanding of the functions and meaning of specific devices deployed in GSM text advertisements, an exemplification of the growing importance of multimodal instruction and interaction in Nigeria, addition of linguistic and non-linguistic resources to the lexicon of multimodality, a deepening of knowledge of educators, illustrators and copywriters as regards the application of the semiotic potentials of both language and image. This study will be published in journals and on the web for accessibility to those in the field of semiotics, media studies, and GSM advertising discourse.

### **1.11. Clarification of key terms**

This section discusses terminologies that are germane to the study of the interface between verbal and visual devices as deployed in GSM text advertisements as multimodal

documents. The terminologies include: context, colour, discourse, GSM, multimodality, typography, language, image, gaze, layout, mode and intersemiotic relations.

#### a. **Context**

Context is a term often used in methodological accounts to refer to what falls outside the empirical focus of a study yet is, at the same time, seen as relevant to the interpretation of that empirical focus. Thus, when data are collected and analyzed a distinction is made between ‘text’ and ‘context’, and often different empirical status is accorded to them, text being ‘primary’, context being ‘secondary’. One extreme position in this debate is taken by, for instance, some conversation analysts who argue that anything outside the (multimodal) text selected for analysis is irrelevant for its analysis, unless participants themselves orient to it.

At the other end of the spectrum we find the position taken by some ethnographers that as much of the context (of a case) as possible must be taken into account. Somewhere in the middle lies the position taken by, for instance, (interactional) sociolinguists and systemic functional linguistics. They argue that we must investigate how language (‘text’) ‘fits into’ context and how people construct and recognize these contexts. Frequently in research the empirical boundaries between text and context coincide with modal boundaries: a linguist treating image as context, for instance. Multimodality aims to avoid pre-defining such boundaries along modal lines, opting instead to investigate the functions of various modes in ensembles.

#### b. **Colour**

From a multimodal perspective, colour can be understood as a mode in that it consists of a set of elements and features, or semiotic resources, including hue, saturation, differentiation, modulation and purity. These exhibit regularities of use that are understood by people in context. Colour can be used to denote ideational, interpersonal and textual meaning: it is metafunctional. But the resources of colour are not (yet) fully specified in semiotic theory to the extent that some other modes are. Indeed, the question of whether colour is a mode, or exists as a mode on its own is debated within multimodality. Certainly, it is the case that the resources of colour are often combined with other modes. The features of colour and its communicative functions exist in advertising. Colour combines social semiotics with cognitive semantics

#### c. **Discourse**

Discourse is a contested term rooted in different disciplines and used in a variety of ways. In a narrow sense, discourse can be understood as language in use – everyday ways of talking.

In a broader sense it can be used to refer to a system of language use and other meaning-making practices (e.g. behaviour, dress, and customary practices/habits) that form ways of talking about social reality. Discourse is an important term for multimodality and many working in this area are concerned with understanding the use and effects of Discourse through the uses of modes and their arrangement in modal ensembles. The assumption is that all multimodal texts, artefacts and communicative events are always discursively shaped; and that all modes, in different ways, offer means for the expression of discourses. From this perspective, different discourses may be brought into play modally and, therefore, the choice of modes may itself be used analytically to indicate the presence of different discourses in specific texts.

#### **d. Typography**

Typography refers to the visual design of language through the selection of type font, size, line, and spacing. From a multimodal perspective, typography represents a mode/code in its own right, which interacts with other modes and it has commutative effects. Every written document has its typo-graphic qualities. Typography deals with the graphic structure of the overall document.

#### **e. Intersemiotic relations**

The relationships across and between modes in multimodal texts and interaction are a central area of multimodal research, and multimodal research often investigates the relationship between a given context and the configuration of modes in a text or situated interactions. This helps to both better understand the modal resources in use and to address substantive questions. This focus on multimodal orchestration has been a focus of this study, for instance understanding how multimodal cohesion is realized (or not) through the integration of different semiotic resources in multimodal texts and communicative events via rhythm, composition, information linking, and modal density or intensity.

#### **f. Language**

Language is typically used refer to speech or writing, or both. In multimodality, speech and writing are treated as separate modes as they refer to different sets of semiotic resources. For instance, among other resources, speech has intensity (loudness), pitch and pitch variation (intonation), while writing has punctuation, type, and indentation. As any mode, speech and writing vary across time and space; they are socially and culturally shaped. The recognition of

different ways of using speech or writing also varies significantly; some ‘languages’ are named, described, institutionalized, and made official, others are not.

Multimodality avoids looking at speech and writing in isolation. Speech and writing are not seen as the ‘dominant’ modes in all communication, or as modes that have more potential for making meaning than other modes, or as the ‘unmarked’ forms of communication (as suggested by dichotomies such as ‘verbal’-‘non-verbal’). Rather the functions that speech and writing serve on a given occasion are investigated and understood in the light of the affordances and recognition of all modes available on that occasion. For instance, people’s speech is described in conjunction with their use of gesture, dress, hair style, and so forth. The term ‘language’ is often used to refer to modes other than speech or writing, for instance in ‘body language’. In multimodality, this use of the term is avoided, on the basis that the modes implied by these prefixes, e.g., gaze and gesture, have resources that are distinctly different from speech and writing.

#### **g. Multimodality**

Multimodality is an inter-disciplinary approach that understands communication and representation to be more than about language. It has been developed over the past decade to systematically address much-debated questions about changes in society, for instance in relation to new media and technologies. Multimodal approaches have provided concepts, methods and a framework for the collection and analysis of visual, aural, embodied, and spatial aspects of interaction and environments, and the relationships between these.

Three interconnected theoretical assumptions underpin multimodality. First, multimodality assumes that representation and communication always draw on a multiplicity of modes, all of which contribute to meaning. It focuses on analysing and describing the full repertoire of meaning-making resources that people use (visual, spoken, gestural, written, three-dimensional, and others, depending on the domain of representation) in different contexts, and on developing means that show how these are organized to make meaning. Second, multimodality assumes that resources are socially shaped over time to become meaning making resources that articulate the (social, individual/affective) meanings demanded by the requirements of different communities. These organized sets of semiotic resources for making meaning (with) are referred to as modes which realize communicative work in distinct ways – making the choice of mode a central aspect of interaction and meaning. The more a set of resources has been used in the social



life of a particular community, the more fully and finely articulated it will have become. In order for something to 'be a mode' there needs to be a shared cultural sense within a community of a set of resources and how these can be organized to realize meaning. Third, people orchestrate meaning through their selection and configuration of modes, foregrounding the significance of the interaction between modes. Thus, all communicational acts are shaped by the norms and rules operating at the moment of sign making, and influenced by the motivations and interests of people in a specific social context.

#### **h. Image**

An image is a re-production of something that sustains features of likeness. It is a term that is used to refer to many different things: photographs, drawings, impressionist paintings, film, three dimensional representations, and, beyond these, images in a mirror, dreams, memories, even the 'mental images' prompted by verbal descriptions. Multimodality attends to images that are material entities, such as photographs, monuments, film, and so on. It asks how the image has been made, what it is a representation of, what ideas and attitudes it communicates and how this is achieved, as well as investigating how social relations are constructed (i.e. how the 'viewer' is encouraged to relate to the image), and, overall, what the image is being used to do, such as to inform, explain, persuade, warn, entertain, and so on.

In an advertisement, aspects of a person's appearance might be exaggerated or diminished through colour saturation in order to create a slightly idealized representation of this individual. Image can also construct the social position of the 'viewer' through offer or demand, which is created through the proximity (close-up or distant), orientation (front on or sideways) and gaze (averted or direct) of represented people. These features provide clues to how the 'viewer' is being encouraged to evaluate the person represented in the image, and hence what the image is being used to do. A multimodal approach also asks how an image relates to other modes, such as writing alongside a photograph in a newspaper, as well as the actions and interactions (e.g. action, gaze, speech, gesture) entailed in the process of producing it.

#### **i. Space**

Multimodality provides one way to describe/ground the actualization of theoretical concepts of space, place and time. A multimodal approach focuses on the relationship between people and the space in which they are located and on people's *experience* of space: what they do and with whom, what they feel and how they make sense of the physical and virtual world

and the spaces between them. Multimodality focuses on social dimensions of space – with attention to the physical dimensions of space as a sign of the social, in this way space transcends the structural and geometric and is understood as a social embodied product as much as place. The ways in which people become attached to environments, how they evoke feelings, emotions and attachments is an interest within multimodality.

Multimodality is concerned with how people re-arrange and modify spaces – physical and digital – and its elements. It understands space as fluid and dynamic (lived) and place as a lived instance of the environment, an embodied experience of space. From a multimodal perspective both physical and virtual space and place, like talk, writing, unfold in time and space and multimodality provides tools to describe the resources of the space as a static, fixed and constructed entity, a snap shot or space at a particular moment in time, as well as the dynamic organization of space – that is the ways in which spaces – both physical and virtual and those in between spaces, unfold dynamically over time – as people move through and experience them, create pathways etc. To date, much of the multimodal research on space has focused on the: Spatial dimension of texts print and digital, spatial dimension of co-present bodily interaction and the built environment and experiences of these.

#### **j. Gaze**

Gaze is the direction of orientation that people display through the positioning of their head, notably their eyes, in relation to their environment. Understanding the agency of the viewer as articulated via their gaze demands a shift of analytical emphasis away from the image/text to the social identities and experiences of the viewer. This necessarily connects with the context of viewing as part of the production of meaning. Gaze is widely considered to index social understanding.

#### **k. Layout**

Layout refers to the arrangement of entities in two and three-dimensional spaces. For instance, on a page, bits of writing and images are given a specific place in an arrangement of entities; they are placed. In a room, pieces of furniture and people are placed. These placements are based on certain semiotic principles. For instance, the proximity of entities signifies a particular categorization or classification. It is believed that what is placed closely together belongs together. The positioning of entities relative to one another signifies their ‘information value. It is also believed that what is placed in the middle carries more weight than what is

placed in the periphery. Layout serves as a mode that makes texts internally and externally coherent, representing meanings about social relations and the world of states, actions and events.

#### **l. Mode**

This term refers to a set of socially and culturally shaped resources for making meaning. Mode classifies a channel of representation or communication for which previously no overarching name had been proposed. Examples of modes include writing and image on the page, extending to moving image and sound on the screen, and speech, gesture, gaze and posture in embodied interaction.

#### **m. GSM (Global System for Mobile Communication)**

Global System for Mobile Communication (GSM) is a mobile technology that enables network operators provide telecommunication services to interested customers. These subscribers buy the subscriber identity module (SIM) card and pay for the airtime to make calls, In addition. the operators also provide value added service (VAS) like voice mail services, text messages, news briefing, fax and data services.

#### **n. Copywriter**

A copywriter is a professional who composes, writes and edit content such as headings, sub-headings, and body copy of advertisements, brochures, catalogs, direct mail offers, product literature and more. Copywriters develop written content for websites, sales letters, articles, books, and the production of other verbiage for information, entertainment, education or any other outlet known to man. In the context of this study, the producers of MTN, Globacom, Airtel and Etisalat are referred to as copywriters.

### **1.12. Conclusion**

This chapter discussed the research profile. It gave a background outline of the study. It further discussed the central problem that gave rise to the investigation of GSM print advertising in Nigeria. It then specified the questions that guides this investigation and the expectations of the study. The rationale for the study and its potential contribution to knowledge was also discussed. In the next chapters, the research report will be presented as follows: Chapter two will review relevant literature and discuss the theoretical issues pertinent to this study. Chapter three will present a detailed description of the research method used for this research. Chapter four,

five and six will carry out analysis of the data and discuss the findings. Chapter seven will summarize, give recommendations and conclude the study.

## CHAPTER TWO

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

#### 2.0. Introduction

This chapter reviews theories and methods that are related to the concepts of this study. It discusses theoretical approaches used in related studies leading to the specific theoretical framework to be adopted for this study. This review also attempts to juxtapose this research with such earlier works, in order to see in what area(s) this study can build on such works. This effort will provide the opportunity to critically explore the connexion between verbal and visual devices deployed in Nigerian GSM text advertisements.

#### 2.1. The concept of semiotics

Semiotics is the study and interpretation of signs and or signification (the process of creating meaning) within the society. According to Umberto Eco (1976), semiotics involves the study, not only of what we refer to as 'signs' in everyday speech, but also of anything, which 'stands' for something else. It allows us to describe any system of signs: texts, images, performances, multimedia productions, traffic signals, fashion, and daily life. There are specific semiotic systems (for text, images, multimedia, and so on) that take into account the specifics of each system of signs. Semiotics is considered as the theory of the production and interpretation of meaning. Meaning is made by deployment of acts and objects which function as 'signs' in relation to other signs.

Thwaites et al. 2002:35 sees semiotics as a study of the relationship between the sign, the message, the users, and the culture. Given its centrality in culture, the scrutiny of the nature of signs has commonly been conducted through a distorting human lens. In these instances, signs have usually been considered to be connected to the human capacity for language and ensuing cultural products, with a bias towards the verbal.

Our society is preoccupied with linguistic and non-linguistic signs. People combine signs (such as words, pictures, numbers and objects) to communicate their intentions. Objects, actions, events, patterns are representation of signs and they are deployed to convey and interpret meaning. These actions and objects function and interact as signs depicted through words and images.

Signs are used in space and time to produce texts. The relationship between signs is contextual. How signs are construed differ from culture to culture. The meaning of signs is shared.

It is based on agreed mutual understanding. Semiotics is preoccupied with how the meaning of signs can be. Signs can be iconic (pictures), indexical (an item which refers to something else), and symbolic (words and body language). The more 'semiotized' a group of people living in an area is, the more cultured it is considered to be (Keller, 1998).

Linguistics is preoccupied with the study of the structure of language while semiotics focuses on the theory of signification, that is, the generation or production of meaning (Martin & Ringham, 2006:175). Semiotics as a theory explains the use of sign, its representation, its language, its interrelations and its meaning. This accounts for a systemic way of organizing, analysing, and understanding the characteristics of similarity and differences of signs and how they express meaning.

Semiotics has been sub-divided into pure, descriptive and applied areas. These subdivisions are influenced by the tradition and nuances given to the notion and meaning of semiotics. Most definitions of semiotics are derived from that of Saussure. To cap it all, semiotics investigates the use of signs as representations that interact and convey meaning with the aim to inform, influence or deceive.

## **2.2. Theoretical approaches to semiotics**

Semiotics has its root in Greece (Nöth, 1995; Chandler, 2002; Kravchenko, 2003). The first interpretation of signs occurred in medicine, when bodily manifested symptoms were represented as signs to infer illnesses in the past, present or future.

In days of Aristotle (384-322 BC), philosophers were also curious about the nature of signs, and recognised the three scopes that took place simultaneously when interpreting them. They talked about the corporeal part of the sign, the referent and meaning (Sebeok, 1994:4). Later, in the religious field, studies related to signs started to gain importance and an initial taxonomy of signs was developed. Signs were classified into natural and conventional, the former dealing with nature and God and the latter created and used by human beings.

However, many centuries later, John Locke (1632-1704), a British philosopher pointed out the importance of words used as conventional signs to represent ideas and knowledge among humanity. Thus, modern semiotics may be considered to have its origins in Locke's late 17th century essay. This fact surfaced in the works of Charles Saunders Peirce (1839-1914) and Swiss Linguist Ferdinand de Saussure (1857-1913). They are American philosophers and they influenced the works of Charles Morris, Thomas Sebeok, Umberto Eco, and Roland Barthes.

### **2.2.1. Peircean semiotics**

In its simplest form, the Peircean sign has been defined as something that relates to something else for someone in some respect or capacity. Peirce conceives semiotics as the doctrine of signs and believes that there is more to the existence of things than the way it is seen or perceived. Peirce studied the logical and scientific method of signs without confusing it with what he referred to as “beliefs”. Peirce’s studies embraced communication in general. The core of his model is the classification of signs into three main categories: icon, index and symbol. This model explains that the iconic sign occurs when “there is a topological similarity between a signifier and its denotata” (Seebok, 1994:28). The iconic sign, therefore, signifies by resemblance, that is by virtue of a similarity (e.g. visual or acoustic) to what it denotes. The indexical sign exists when the signifier bears a direct existential link to its signified. The symbolic sign manifests by the virtue of a shared convention through the link between the signifier and the signified.

Within this tripartite classification, icons and symbols are the signs more relevant to this study, given that, in general and rather simplified terms, images can be considered iconic signs and words symbolic signs. The iconic and symbolic sign functions as a continuum, with no clear-cut division.

Hartley, (1992:28), believes that pictures talk in literal terms or in collaboration with writing. Discussing iconic signs, John Bignell states that each picture is a specific representation of an object. The colour and shape of a picture signifies the specific object it represents. The signifier of an object or concept is believed to call up the signified object (Bignell, 1997:15).

Such an idea, however, is seen as problematic by many. In particular, what has been questioned is whether or not drawings and photographs can be convincingly regarded as pure iconic signs. Umberto Eco (1976:191-217; 1982:32-38), for example, totally rejects this idea and theories that rather than resembling their objects that they represent are normally visually perceived (Eco, 1982:32). Thus, according to Eco, there are certain similarities in the way a photograph and its real object are perceived which make it possible for the former to be considered the signifier of the second.

But the existence of some similarities implies the existence of differences, and that is the reason why Eco opines that images become iconic by its degree of representation, rather than its

absolute qualities. A water-colour painting and a photograph have different degrees of iconicity, but neither is purely iconic. Cook, (1992:70) says a sign can only be said to be iconic when it is universally perceived to be so.

In advertisements, the pictorial elements are natural, motivated and analogical. This makes the pictures iconic while the verbal elements are conventional, arbitrary and digital. This makes the verbal language symbolic.

As a result of interaction with the verbal elements, the image ceases to be defined as an only analogical system and acquires the characteristics of a digital system, organised into discrete units associated with precise ideas. In respect of advertisements, the stylisation of the pictures prevents the readers from concentrating their attention on pointless details. In fact, one of the most common structures of this type of pictures is, for instance, the thrilling easiness or total absence of backgrounds, so as to ensure the maximum foregrounding of the fundamentals that should receive attention. If something is important for the meaning of the story, it is bound to have a spatially prominent position within the picture in which it is shown.

Thus, it can be concluded that purely iconic signs do not exist. Photographs, paintings, and drawings are all, to varying degrees, also, symbolic, and therefore conventional and arbitrary. This fact allows one to establish a scale of symbolicity/iconicity; therefore, making stylized pictures close to the symbol end of the scale since their interpretation relies very much on codes of recognition, which need to be acquired and are highly conventional. Their proximity to the symbol end of the scale, makes pictures also close to verbal language, which is the most symbolic, arbitrary and conventional system of signs. The stylisation of pictures and their closeness to verbal language, removes the leading role of the latter and makes it possible to suggest a more collaborative type of relationship.

Media platforms such as newspapers, advertising, the internet and television portrays the interplay between visual and verbal codes through the different sizes of letterforms and shades of colours so as to convey stress or emphasis, and mood that signal or suggest a point of view. Guy Cook significantly observes that “Ads and literature differ in the degree to which they exploit the potential for paralinguistic meaning in sounds and letters. Literature makes so little use of the paralinguistic potential of writing that exceptions are both striking and well known” (Cook, 1992:75).



### 2.2.2. Saussure on semiotics

There is a strong relationship between linguistics and Saussure's concept of semiotics. He believes that linguistics should be the premise on which semiotics is anabaptized. His paradigm is called the linguistic view of the sign. Saussure defined language as a system constituted by signs that acquire its meaning only because of the relationships they have with each other. Hence, the meaning of concepts can only be understood if treated and studied as linguistic signs. He proposed a dualistic notion of signs (sign/syntax, signal/semantic). Saussure believes that words lack inherent meaning and that they only act as signifier; thereby representing something. Such signifier must interface with the mental image; which is the signified so as to produce meaning. The relation between signs and signified is called signification. It takes socio-cultural conventions to change the meaning of signs over time.

Saussure made a distinction to the analysis of language. He came up with synchronic and diachronic approach to the study of signs. The synchronic approach shows language, as the capacity of human in developing structured systems of communication through the predetermined grammatical rules and conventions and parole, as the personal way of using and speaking in particular circumstances.

Saussure states emphatically that meaning spring from the differences between signifiers such as syntagmatic (which has to do with positioning) and paradigmatic (which has to do with substitution). The two dimensions are often presented as horizontal and vertical axis. (Chandler, 2002). The linguistic paradigm of Saussure can be summarized in three statements: the nature and role of structure, communication and meaning creation; the nature and role represented by symbolism; the cultural influence on communication and its meaning creation.

The paradigm is essentially a set of syntagms and signs taken from different kind of paradigms in order to create the message. The syntagmatic relation refers to all the possible combinations and successions that could be done with the interacting elements of a discourse in order to produce a meaning. This kind of relation could subsist between one item and the others in a sequence, or between elements which are all present. The construction of the sequence is made by the use of conventions and syntactic rules. The sequential nature of the language means that linguistic signs have syntagmatic but also semantic relationships. The opposition to what succeeds or precedes that, is called asyntagm.

A syntagm is a combination of signifiers that are combined to create meaning. For example, if we think about an advertising campaign, it could be considered as a syntagm composed of visual signifiers. To find what is the paradigm hidden behind the advertising campaign and its signification, we have to break the sequence and isolate the various elements contained in the syntagm. Syntagms could be spatial and temporal. In the case of visual signifiers, they are able to exploit more than a single dimension at the same time. The spatial syntagmatic relation is present in photography, drawing and painting, while cinema, television and web are characterized by both temporal and spatial syntagmatic relationships.

Paradigmatic relation subsists among elements that are replaceable to each other for what concerns their position within the discourse, or between one element yet contained in the structure and one absent from that. Moreover, this kind of relation could work on the signifier, the signified, or both. We can say that a sign is in a paradigmatic relation with all the other signs that can occur in the same context but not at the same moment. This means that if one element is in use, the substitute is not. In this way, the paradigmatic relation is also seen as contrastive. This kind of relationship could be also associative, since both items are in a single membership set. It refers to the mental association that could be done between two terms regarding their form and meaning.

### **2.2.3. Barthes on semiotics**

The origin of Roland Barthes principles on semiotics dates back to an early and famous study, Nelson Goodman's *The Language of Art* (1969), which offers a particularly enlightening clarification of the different signification processes that are pertinent to images and verbal language. Goodman sees the difference between non-linguistic systems and language in terms of an analogical/digital opposition. Essentially, he argues, that the way images and words are perceived or read is fundamentally different: the former can be said to belong to an analogical system in that there is no pictorial expression that can be uniquely associated with one definite meaning, whereas language is composed of non-continuous discrete units, each with a precise meaning.

To exemplify this concept, Goodman uses, in comparison, an instance of the dissimilarity between a graduated and an ungraduated thermometer. In the former, each position is always associated with one of the marked values, whereas with an ungraduated thermometer, the number of diverse potentially meaningful levels of the mercury is infinite, and each position

cannot have an absolute meaning but only a relative one within the setting in which it occurs. Similarly, the units that compose language (words), for example, are distinct entities which can be associated to specific meanings independently from the context, whereas the contiguous elements of a painting have a particular significance only in relation to the whole painting itself (Goodman, 1969:159-164).

Texts are interpreted correctly with precise meaning because words co-exist with pictures. This view is the preoccupation of “Rhetoric of the image”, an essay by Roland Barthes (1997). Barthes explains how pictures can be “read”. First of all, he points out that very often images contain verbal elements, such as captions, titles, and legends; so, clearly, these elements already provide part of the “textuality” of images. But the “reading” can go beyond the purely verbal message, to find further (iconic) messages in the image, in a signification process that depends very much on the viewer’s experience of the world.

What is shown in the image, as well as the way it is shown, can be associated, in the mind of the viewers, to various ideas according to their cultural knowledge. In the example used by Barthes (an advertisement of some grocery products of a supposedly Italian brand), for example, the objects displayed may convey ideas of freshness, of *Italianicity*, and of “total culinary service”, while their arrangement in the scene may be associated with many “still life” paintings thus adding an aesthetic value to the image.

This kind of associations, however, is rather intuitive and depend very much on the knowledge of the world that each individual has. In order to be correctly interpreted, Barthes maintains that; pictures need words: the verbal messages direct the viewer/reader to the right interpretation. This is what the French scholar calls the “anchorage” function of language: because images can be open to a proliferation of different interpretations, often a verbal element is included, which helps the viewer/ reader choose some signifieds and ignore others (Barthes, 1997:39). That is what Barthes indicates as the reason why linguistic messages are apparent in every image.

This same view is essentially shared by Perry Nodleman in *Words about Pictures* (1988). Connecting his attention on children’s picture books, the author aims at showing diverse means through which language and images contribute to the narrative of a picture book (Nodleman, 1988:193). He agrees with Barthes’ idea of “anchorage” and insists on it repeatedly, although he

re-elaborates it slightly stating that we get to understand pictures more significantly when words explain what they mean.

The same line of thought is present in some works which deal specifically with advertisements. Abbot, (1986:159) regards the relationship between words and pictures as a complementary one, but he also sees a predominant role of the verbal elements: He states that words influences how image is perceived and determines the meaning deduced from it. Similarly, Bianchi and Farello (1997) claims that “Normally, the relationship between words and pictures in the creation of the narrative can be one of selection, when the words direct the reader towards the relevant aspects of the scene, or one of compensation, when the words say what is not represented” (Bianchi and Farello, 1997:16). When readers engage words and images (which are natural and represent reality), they interpret meaning based on cultural codes which unifies the signifier and signified.

Barthes explains the layers of meanings of signs and codes in advertising images. His first layer is denotative meaning. It is an explanation of what the literal or informational meaning. It accounts for what is empirically noticeable; easily recognized and identified. As an example, lines, shapes, colours and textures are observed as a representation of things in the world.

The second layer is connotative meaning. It is a symbolic message with an underlying background knowledge which can be pragmatic, cultural, patriotic, historic or aesthetic. It is dependent on the denotative level and comprises broader associated meaning.

Barthes analysed the contextual affiliation between images and verbal text using the concept of anchorage and relay (1977:38). He explained anchorage saying words and pictures are both signs and they can be treated alike. He projects that there is a connection between the meaning of images and words when used together. Images becomes open to variety of meanings when they are interpreted without the support of words. Hence, images require a dependence on verbal language to offer a more functional explanation.

Barthes submits that words in whatever form serve as an anchor that fix conceivable visual incongruities. Anchorage includes a circumstance of visual -verbal reliance, whereby the verbal content connects the picture and the circumstance in space and time. The interaction cannot be recognised through purely visual means of expression.

Barthes' view of relay however is that "text and image stand in a complementary relationship; the words, in the same way as the images, are fragments of a more general syntagm and the unity of the message is realized at a higher level" (1977:41). The interpretation of relay in relation to the message of verbal/visual content, includes the integral connection between both the verbal and visual (picture) constituents— it signifies a proportional affiliation, with the end goal that every mode adds to the general message anticipated. Barthes claims this is uncommon in settled pictures, yet most normal in modes.

Vestergaard and Schröder, in a talk of Barthes' work, attest that the two language -image relations ought not be seen as fundamentally unrelated, for there are clearly multimodal writings containing the two pictures and verbal content where either the essential relationship is one of anchorage, with some component of transfer, or one of relay, with some component of anchorage (1985:33-36).

Theo van Leeuwen and Carey Jewitt (2001:5) encourage the combination of elements from different approaches and believe that, "the choice of an appropriate method of analysis is dependent on the nature of the project in which it is to be used, on the visual material that is being investigated, and on the goals of the research project ... sometimes several methods may be necessary".

Barthes' conceptualization of semiotics is favoured as a reason for investigation for its foundations in structuralism which encourage deliberate and systematic examination. Barthes' semiotics has the ability to peel away the layers of meaning of a text, revealing its underlying myths and latent ideologies. In this study, it is not simply a question of a text-image relation of addition and duplication. This study alludes to Barthes' theories as an analytical methodology through employing an analysis of the levels of meaning according to the following levels or layers: firstly, denotation; secondly, connotation/myth; and, thirdly, ideology. This study is concerned with the interaction between verbal and visual devices deployed in selected Nigerian GSM text advertisements.

#### **2.2.4. Morris on semiotics**

Morris (1938) came up with semiotic trichotomy which is the first description of the difference between semantics and pragmatics. He explains three aspects of semiotics which are: syntax, semantics and pragmatics. The first aspect is concerned with the relation between one

sign and the other at the structural level. The syntactic study of signs is quite abstract, It disregards their denotata and use.

Semantics is concerned with what is said. It studies the objects which signs refers to and accounts for the relationship. It examines meaning as regards representations deployed through signs. Semantics includes grammar and the study of sense but not use.

Pragmatics is preoccupied with the interpretation and implication of words in use. It is a process whereby the receiver establishes what the speaker intended – has classically equally a semantic and a pragmatic constituent. It accounts for the source, usage, implication and interaction of signs to interpreters. It is a rich study of philological usage which include syntax and semantics.

These descriptions admit a difference between the concern for the inevitability of the relation of sign to objects which they signify and whose properties they actually state- the domain of semantics- and for “language as a type of communicative activity, which origin and nature is social; by which members of a social group are able to meet more satisfactorily their individual and common needs - the domain of pragmatics.

The respective aspects of signs are peculiar to each semiotic discipline and these aspects can be studied separately. In other words, semantic features of signs can be treated as something independent of their pragmatic properties. However, the focal point as regards the concepts in question is that words mean what they do by virtue of the way they are used. Consequently, differing from Morrisian methodology, the examination of semantic properties of signs, can also give room for their pragmatic features.

#### **2.2.5. Eco's concept of semiotics**

Eco, (1997:55) clarifies that semiotics discusses a range of signs; their classifications and processes of interaction they give rise to. This also include the display of unexpected or hidden sign systems. Umberto Eco (1976) presents a study of the hypothesis that the significance of signs or signs is dictated by the items (i.e. things or occasions) to which they allude and is a dismissal of the idea that 'notable' signs must be in the similarities of their items. He contends that the importance of signs or signs isn't really dictated by whether they allude to real objects. He clarifies that the presence of objects to which signals, or signs may relate is not an essential requirement for their connotation. Eco likewise scrutinizes the thought that a typology of signs

may clear up the idea of sign capacity, contending rather that any typology of signs may neglect to clarify how various types of signs may have similar methods of generation.

He contends that the right way to deal with building up an integrated semiotic premise ought not to be to propose a typology of signs but rather ought to be to give a strategy for examining how sign-vehicles may work as signs and to give a method for seeing how sign-vehicles might be delivered and deciphered. He trusts that a general semiotic hypothesis ought to incorporate not just a hypothesis of how codes may build up rules for frameworks of implication however a hypothesis of how signs might be delivered and translated. A hypothesis of codes may clear up parts of meaning, while a hypothesis of sign-creation may illuminate parts of communication. (Eco, 1976:1).

Eco sees signification as the semiotic occurrence in which a sign is a representation of an object. Through the use of codes, communication produces specific intelligible meaning. The presence of a code gives set of standards which decides how the outflow of signs is to be connected with their content. The utilization of a code or an arrangement of meaning with a specific end goal to connect the expression and content of signs helps in creating procedures of communication.

Eco likewise clarifies that a hypothesis of sign-creation ought to incorporate a hypothesis of communication as well as a hypothesis of 'notices' (i.e. alluding acts) and a hypothesis of communicational acts. A hypothesis of communication may clarify how information may be conveyed from a source (or content-continuum) through a channel (or expression-continuum) to an end point. A premise of 'remarks' may clarify how signs might be utilized for naming things and for making declarations about real circumstances. A hypothesis of communicational acts may clarify how a sender may convey verbal or non-verbal messages to a recipient.

Eco takes note that Hjelmslev (1943) portrays semiotics as an investigation of signs which is itself similar to a language and which may consequently be considered by a 'metasemiotic.'. A 'metasemiotic' is a metalanguage which is preoccupied with the vocabulary of semiotics. Hjelmslev likewise makes a difference between technical and non-technical semiotics and characterizes 'semiology' as the investigation of non-technical semiotics. A 'metasemiology' is consequently a technical 'metasemiotic' which studies the vocabulary of 'semiology.' (Eco 1976:2)

He clarifies that semiotics may include a wide range of zones of research, for example, zoosemiotics (the investigation of the interaction between animals), paralinguistics (the investigation of how voice control or vocal attributes add to interaction), kinesics and proxemics (the investigation of how physical motions or stances add to interactions), tactile communication (the investigation of how conduct, for example, a gesture of congratulations or a slap on the shoulder work as a method of interaction), visual communication (the investigation of how photos, illustrations, maps, or outlines work as methods of interaction), therapeutic semiotics (the investigation of medicinal signs and side effects), content hypothesis (the investigation of abstract writings), and the investigation of talk, the investigation of antiquated letterforms and mystery codes, the investigation of formalized dialects (the investigation of numerical, legitimate, or logical dialects), the investigation of common dialects (organic and natural signs), the investigation of olfactory signs, the investigation of codes of taste, the investigation of melodic codes, the investigation of frameworks of articles (the investigation of engineering and of modern plan), the investigation of social codes (the investigation of gathering and family conduct), and the investigation of mass correspondence (the investigation of media, for example, TV, daily papers, magazines, and film). (Eco 1976:3)

#### **2.2.6. Cognitive semiotics**

Cognitive semiotics is an interdisciplinary field that spotlights on the multi-layered phenomenon of connotation. It incorporates strategies and hypotheses created in the discipline of cognitive science, semiotics, and linguistics on a shared meta-hypothetical platform of ideas, techniques and shared observational information, with a definitive goal of giving new bits of knowledge into the domain of human signification and its display in socio-cultural practices ([www.cognitivesemiotics.com](http://www.cognitivesemiotics.com)).

Cognitive semiotics can't be characterized as far as spheres or methodology; it slices through and extends crosswise over existing disciplinary divisions and arrangements. It is not to be viewed as a branch of the general field of semiotics. Cognitive semiotics is affected by thoughts exuding from the linguistic school known as "cognitive semantics" which centres around semantics and pragmatics. Meanwhile, it stretches beyond the scope of linguistic concerns. It is likewise identified with: gesture, language evolution, semiotic advancement and the personified mind.



Brandt, (2014) connected cognitive -semiotic hypothesis to the examination of mystifying linguistic phenomenon, for example, subjectivity, iconicity, metaphor and fictive motion in his significant journal '*Spaces, Domains and Meanings: Essays in Cognitive Semiotics*'. Brandt expanded a portion of these thoughts, while additionally drawing on the on the French linguistic tradition of "enunciation.

Østergaard, (1997) demonstrates the developing impact of a cognitive - in the logic of mental approach to meaning in his work '*The Mathematics of Meaning*'. He deliberated on narration and temporality—as replicated in the conventional literary works of Borges and Proust—looking for parallels with basic properties of mathematics such as infinity. Lately, Østergaard has diverted to thoughts from developmental psychology and the investigation of face-to-face interaction.

Together with Kristian Tylén and Riccardo Fusaroli, a "dynamical record of linguistic meaning making" is being followed, where the investigators syndicate thoughts from dynamical schemes model and disseminated reasoning with corpus linguistic and experiential methodologies.

Nevertheless, not all cognitive semiotics research is investigational. Bundgaard, (2010)'s work on image schemas, force dynamics and aesthetic cognition (Routledge Companion to Semiotics, 2009) follows a purely qualitative practise of conceptual analysis, nevertheless not in the narrowly philological sense. It included explanations of Peirce's thoughts on icons and above all drawings.

Göran Sonesson, in his comprehensive monograph *Pictorial Concepts* (1989) can be seen as the harbinger of cognitive semiotics in numerous respects. He has steadily contended for the dominance of perceptual connotation over other kinds of meaning—including signs—and expounded a definition of the sign concept on the basis of phenomenological ideas such as experienced irregularity and discrepancy.

Sonesson, (2009:108) maintains that meaning cannot be purely "eidetic" or "autonomous". He states that it must also be based on psychological studies. For the purposes of his analyses of graphic signs (his specialty), he frequently mentions Gestalt psychology as well as the ecological psychology of the Gibsonian tradition. Tomas Persson, a primatologist applied cognitive semiotics concepts to the study of visual acuity and graphic competence in non-human primates (Persson 2008).

Cognitive semiotics investigates meaning on all planes—from awareness to language, along with the various forms of social representations (drama, song, images, movie, etc.)—mainly as dynamic procedures rather than still products. However, the latter can be a suitable evocative shorthand (e.g., of the “lexicon” of a language, or the “repertoire” of gestures in a community). Numerous creations of cognitive semiotics have been used to capture the dynamic nature of meaning: sense making (Thompson, 2007), meaning construction (Oakley, 2004), etc. Typologies as a theme under cognitive semiotics deals not only with linguistic typology but also with patterns of connexion in manifold “semiotic resources” such as dialogue, symbols, signals, song and social objects.

### **2.2.7. Social semiotics**

The concept of social semiotics developed in the late 1920s with Valentin Voloshinov, a Russian linguist, in his book *In Marxism and philosophy of language* (1929/1973). He gave relevance to the actual linguistic behaviour of individuals than the internal relations of the system of language. The work placed emphasis on speakers’ utterances, that is the speech acts and the social factors involved in meaning making (Voloshinov, 1973:82). It also dismantled the traditional view of langue and parole, where analysis was only focused on the former, the semiotic situation was transformed into a more material and social one.

These three propositions (Voloshinov, 1973:21 in Hodge & Kress, 1988:18) clearly explained the importance of this shift towards material nature and society; a.) ideology may be not separated from the physical authenticity of sign; b.) signs may not be detached from the tangible forms of social intercourse (seeing that the sign is part of systematized social interaction, and cannot exist, as such, outside it); c.) communication and its forms may not be disconnected from the material basis.

Voloshinov’s ideas was a radical change from the structuralist semiotics’ conception of signs to that of social semiotics. The main variance between traditional semiotics and social semiotics is that the latter is based on the exploration of meaning through cultural, social and historical approach, rather than on an individual sense. Social semiotics focus on the analysis of semiotic systems, thereby rejecting the traditional study of signs and approaches that are based on semiotic systems as systems of meaning (Andersen, Boeriis, Maagerø & Tonnessen, 2015). That is to say, the concept of sign was put aside and more relevance was given to the stratification of language into content and expression (meaning and form).

In the 1970s, as a result of the new perspective towards the meaning of signs taking into account social and cultural aspects, semiotics started to undergo an important transformation and a new branch appeared, namely social semiotics.

The term social semiotics was established by Halliday in his work titled “*Language as social semiotic: The social interpretation of language and meaning*” (1978). He views language as a semiotic system in the constitution of culture and culture an information system and interprets it within socio-cultural contexts (Halliday, 1978). Gunther Kress (2010:54) says that social semiotics accounts for meaning in social connections and setting. This means that the society originates and produces meaning through semiotic procedures and systems.

The notion of stratification was introduced by Halliday in the 1970s, highly influenced by the Hjelmslev’s model of interdependent planes (Taverniers, 2011). Halliday and Matthiessen (2014), proposed the following stratified model of language that introduced the planes of content, expression and context.

On the one hand, content was spread out into lexicogrammar and semantics, which broadened the meaning potential of a language. As language was considered a powerful tool to communicate, there was a necessity to establish a close relationship between grammar and the social processes that occur outside language (contexts of situation and culture) to avoid problems in the meaning making procedure

Halliday and Matthiessen, (2014: 25) believes that grammar must interface with the social procedures we participate in. This must be sharpened through the elucidation of knowledge, and the representation of societal procedures, so that they can be changed into intelligible expressions. This task is divided into two steps. The first step accounts for the interface; that is the experience and interactive relations are transformed into meaning; this is the stratum of semantics. The second step accounts for how the meaning is changed into expressions; this is the stratum of lexicogrammar.

In other words, not only grammar had to be organised correctly to create appropriate communicative acts, but also social processes or experiences had to be arranged so they could be expressed into words. Thus, once experiences were transformed into meaning (semantic stratum), this meaning was reproduced into words (lexicogrammar stratum). On the other hand, the expression plane was divided into phonology (how sounds are structured into systems) and phonetics (classification of sounds), bearing in mind biological resources of human beings. The

last level that was represented in this stratification was context, which was very much related to the linguistic system in this approach. This connection among the levels of organization of language was called by Halliday and Matthiessen “realization”.

Another distinction between semiotics and social semiotics is the conception of rules and codes. On the one hand, semiotics understood language and semiotic systems as made up of codes and rules to link signs and meanings. On the other hand, social semiotics, rejected this idea since it suggested that semiotic systems are based on semiotic resources to make meaning.

Finally, the arbitrariness of signs was not considered by social semiotics, it yielded to a motivated relation of the parts of the sign (form and meaning) chosen by the sign-makers’ in relation to their interests. Therefore, the main aspects of the social semiotic approach in the process of meaning making were the producer’s concerns, the context where meaning was formed through the conceivable groupings of semiotic properties. (Kress, 2010). The variety of semiotic resources makes it possible to create a range of meanings based on society and culture.

In conclusion, we have considered some of the differences between semiotics and social semiotics. First, we have paid attention to the shift from the exploration of meaning in an individual sense to a more cultural, social and historical one. Considering the fact that social semiotics’ focus was on the analysis of semiotic systems instead of individual signs, we have presented Halliday and Matthiessen’s stratification of language. Then, we explained how social semiotics rejected the application of rules and codes in the process of meaning making; and also, how arbitrariness was not of social semioticians’ interests, highlighting the importance of semiotic resources. In the next section, we will discuss multimodality and semiotics.

### **2.2.8. Multimodality and semiotics**

Multimodality accounts for the variety of semiotic assets and social settings involved in representation and meaning making procedures. It is a new interest that has arisen as a result of the arrival and rapid dissemination of technology that produces a great variety of modes employed in designs. These modes provide resources such as typography, moving images, still images, sounds and colour.

There is a rapid increase and spread in the growth of multimodal texts; making an effort to facilitate communication. This therefore necessitated a new theoretical means that will aid the analysis and understanding of the parameters that illuminates the procedures of meaning production in multimodal texts (Ventola, Charles & Kaltenbacher, 2004:1).

The various potentialities of combining communication modes in the ‘new’ media, like the computer and the Internet, have forced scholars to think about the specific qualities of these modes and therefore the methods through which they semiotically function and combine in the discourse.

A model that clarifies how these texts are made and how they can be delivered, is required. In other words, there is a need for a kind of meta-language associated with other modes apart from language, such as pictures (still or moving) and gestures, among other methods of portrayal, that will help in the planning and generation of multimodal writings (Bezemer & Kress, 2014a).

In the last two decades, the term multimodality has picked up significantly in scholarly research. Multimodality, as opposed to the conceivable conviction of being another method of analysing non-verbal communication (Scollon & Scollon, 2009), is an inter-disciplinary approach that is based on social semiotics. It is described 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...” (Kress & van Leeuwen, 2001:20). A mode is a set of socially and culturally structured resources for making meaning. Thus, in general terms, the multimodal approach studies how communication works and how the process of meaning making is produced through the combination of modes, which are influenced by social and cultural aspects.

The primary motivation behind this approach is the demonstration of the fact that variety of semiotic assets can be employed in the production and social interpretation of language and in the process of meaning making, such as images, written words, spoken words, gestures, gaze (Jewitt, 2009). For this reason, multimodality is considered more a “field of application” (Jewitt, 2009:2) in a range of disciplines rather than a theory (O’Halloran & Smith, 2011).

In spite of the fact that multimodal communication has always existed, there has been an inclination towards the exploration of a single mode, spoken or written, in isolation. This point of view, in which a single mode was the object of research, was known as monomodality. Language (spoken and written), was contemplated as the principal resource for representation and communication since no more modes were taken into consideration.

Though language was the central mode of communication, this thought did not imply the non-existence of other modes. The rest of modes, aside from

language, such as image, gesture, facial expressions, posture and music, among others, were categorised as secondary but always encompassing language as the core of communication. Modes were deemed as items encapsulated to perform specific tasks. For instance, if images were supposed to provide action in films, they could not be seen as producers of emotions in the same way that music can do it.

Focusing on production and representation, written documents were presented without illustrations and with a uniform layout, paintings were created with the same materials without paying much attention to what exactly they wanted to express, specific languages appeared with technical words for each discipline (linguistics, art history, musicology and so on); and the codes of dressing were well-established according to roles (Kress & van Leeuwen, 2001).

Nowadays, this monomodal viewpoint on communication is no longer relevant and more research is being done to explore the role of multimodality in the process of meaning making. Some of the reasons for the growth of multimodal research maybe a consequence of, on the one hand, the necessity of looking beyond language; and on the other hand, the increase in multimodal discourses due to improvements on technology. Advances on digital devices and software have helped modes to reach the same level of representation.

The interest on multimodality dates from the late 1990s, based on the work done by Michael Halliday (1978) on language as a social semiotics system. His work presented a shift from a static view of language as a system to a more social perspective, considering language a social system. Following this last idea, not only linguistic aspects of language were under study, but also social features, such as context. Halliday's theory of language, highlighted the importance of social functions in the development of meanings. Therefore, language was shaped as a system of possibilities, where meanings were selected by their potentials in different situations. Later on, other scholars (Hodge & Kress, 1988; Kress & van Leeuwen, 1996/2006) broadened and adapted Halliday's conception of meaning and focused their research on applying social semiotics to different semiotic systems apart from language. *Reading Images: the grammar of visual design*, written by Gunther Kress and Theo van Leeuwen (2006) was influential in the initial steps of multimodality because it was one of the first books devoted to examining visual texts.

Though, multimodality is a quite recent field of application, it provides assumptions,

frameworks and concepts to help in the analysis of multimodal texts. Therefore, multimodality facilitates the possibilities of identifying, examining and reaching conclusions about the production of meaning through the interrelation of resources and social context. According to Jewitt (2013), three different theoretical premises underlie the multimodal approach are; a.) language is part of a multimodal collaboration. The first premise postulates that representation and communication is produced due to the variety of modes that contribute, equally, in the process of meaning. It refuses the idea that meanings are only distributed through written or spoken words. In spite of the fact that language has been the central mode of analysis for many years, multimodality emphasises the idea of analysing all modes produced in multimodal collaborations (representations of more than one mode). Thus, the focus of research is based on the resources available to communicators, the meaning potentials produced by these resources and their uses in context; b.) each mode in a multimodal collaboration is understood as realizing different communicative work. The second assumption is based on the way modes have been created by the influence of culture, society and their use along history. The different roles that can be applied to modes are highly influenced by context, therefore, they are not fixed but situational. Consequently, modes could differ from culture to culture and they are shaped by different meaning potentials and semiotic resources; c.) people orchestrate meaning through their selection and configuration of modes. The third premise pays attention to the orchestration of modes and how different combinations of modes can be influential in the meaning-making process. The postulation of this premise draws our attention to the technological improvements produced in the last decades with the integration of internet and new forms of online communication and representation. Due to these improvements, a special interest has grown in how modes work, semiotically speaking, and how they are used in online discourse.

### **2.2.9. Approaches to multimodality and semiotics**

The portrayal of these approaches, will demonstrate their configuration in terms of the objectives undertaken and the methods used in the analysis of multimodal texts. It will also explore how the elements (i.e., texts, contexts, interaction of modes, semiotic resources, etc.) are involved in multimodal communication.

#### **2.2.9.1 Social semiotic multimodality (SSM)**

This is also known as multimodal social semiotics. It focuses on the interpretation of texts and their processes of meaning-making and considers social and functional factors. Also, it attends to the material resources involved in representation, communication and in the production of meaning (Kress, 2010). This approach is based on social semiotics and systemic functional linguistics, disciplines as developed by Michael Halliday. These disciplines uphold the conception of texts as functional, contextual and multimodal items that create meaning.

According to Jewitt (2009), SSM is characterised by representing how the different modal resources used by people in specific social settings perform in communication. Hence, the notion of sign-making as a social process emerges. This fact is grounded by considering the correlation between language and context as being motivated (by the sign-maker's interests) and non-arbitrary, one of the main social-semiotic assumptions. Context, in this sense, is seen as a masterpiece in the process of meaning-making since it is influential in the availability and selection of specific semiotic resources and not others.

Therefore, people decide which forms are more adequate for a particular situation to construct a determined meaning. It means, that these forms, constituted by semiotic resources and modes as a system, have the capacity to adapt themselves to a diversity of situations due to their changeable, openness and dynamic ability. Thus, the main purpose of SSM is to deal with forms and meanings, not considering the observation of use necessary, since texts are different because of the interests of sign makers and the situations that define their performance. In times past, these three entities were studied in isolation, form was examined by syntax, meaning by semantics and use by pragmatics (Kress, 2010).

Analysis of multimodal texts under a social semiotic perspective are developed through the thorough observation of the modes appearing (written, spoken, gesture, images, etc.) in a specific context. Instead of paying attention to how modal systems are configured, the importance resides in the behaviour of these systems under social and cultural conditions to create meaning. One of the most relevant works related to texts from a SSM approach has been done by Kress and van Leeuwen's book "*Reading images: The grammar of visual design (1996/2006)*". It presents the description (grammar) of visual design in multimodal texts in line with Halliday's metafunctions. The development of visual grammar produced an innovative impact on the methods used to analyse communication. It had mainly been done in terms of written or spoken language, leaving other modes (e.g., images or gestures)



aside. Kress and van Leeuwen denote how the different functional meanings (i.e., ideational, interpersonal and textual) could also be accomplished in visual communication.

### **2.2.9.2. Multimodal discourse analysis (MDA)**

This is the second approach within the multimodal landscape. MDA is basically associated with the work of Michael O'Toole titled *The language of displayed art* (1994/2011). His research is devoted to the exploration of the systems of meanings using a micro-textual methodology (Jewitt, 2009). He worked closely with specific texts such as paintings, architectural designs and sculptures to derive models which can be applied to other works.

O'Toole outlines a framework to analyse systems of meanings in works of art based on Halliday's metafunctions (i.e., ideational, interpersonal and textual) and the systemic functional grammar. He proposes the exploration of meaningful systems of signs through three aspects: representational, modal and compositional meanings (O'Toole, 2011:1). Although his terms differ among scholars and the items under analysis are also different, they all obey to the same parameters of study (i.e., content, relation of elements and coherence).

Another important aspect to be highlighted is how O'Toole adapts the SFL concepts of realization (i.e., relationship between the levels of meaning: phonological, lexicogrammar, semantics and context) and ranks a scale to works of art (e.g., paintings, sculptures, buildings). He creates a rank scale for paintings and sculptures structured into: work/picture, episode, figure and member; quite similar to the hierarchy of ranks proposed by Halliday (1973:141) for language (i.e., clause, group/phrase and word).

Each rank is made up of one or more of the next lower rank except for the last rank (i.e., member). Work is the highest unit and it is entailed of episodes. Episodes consist of figures and can be classified into single or multiple. Examples of figures are human beings, animals, furniture, parts of a building or of a landscape; they are comprised of members. Members are the smallest units on the scale and they depend on the internal scale of the object described, some examples could be branches or fingerprints. Taking into consideration these units (i.e., work, episode, figure and member) in the exploration of representational, modal and compositional functions, O'Toole classifies the elements of analysis in paintings and sculptures. Since the explanation of both frameworks (i.e., paintings and sculptures) would extend in excess this literature review, we are going to focus on his classification of the elements of paintings

(O'Toole, 2011:9-31), which is more concerned with the thesis we are presenting.

The first function, representational meaning, conveys information about reality. While examining this function, at the rank of member we focus on parts of body/object and natural forms, which cannot be divided into parts. At the rank of figure, we have to pay attention to character object, act/stance/gesture and clothing components. In reference to the rank of episodes, systems to be described are actions (i.e., what people are doing), events (i.e., natural facts where human beings are not involved), agent-patients-goals (i.e., role of participants), focal/side sequence (i.e., interpretations) and the interplay of actions. Finally, the rank of work in representational meanings is composed of narrative themes (i.e., the whole story), scenes (i.e., the description of something with no action), portrayals (i.e., scenes with a person or group of people) and the interplay of episodes.

In the modal function, we find the devices used by the author to engage the viewer's attention to the painting, represented in figure 2. At the rank of work, important systems are: rhythm, gaze, framing, light, perspective, modality, colour, volume, paths (i.e., a connector between the viewers and the world represented in the painting) and intermediaries (i.e., minor figures between the viewers and central characters). At the rank of episode, the analysis is based on the observation of relative prominence (i.e., the scale and centrality, in focal terms, of the whole picture) and the interplay of modalities. Systems such as gaze, stance, characterization, contrast and conflicts of line, light or colour are included at the rank of figure. In the smallest rank, member, the main system to be considered is stylization (i.e., an abstract representation following a style in non-concordance to nature).

In comparison to Halliday and Kress and van Leeuwen, O'Toole supports the idea of starting the analysis of the grammar of paintings by describing the modal rather than the representational meaning. Instead of first paying attention to the topic, he prefers looking at how the picture engages the viewer, how it produces emotions and thoughts without bearing in mind external elements (i.e., mythology, history or techniques).

Finally, the compositional function, which is in charge of how elements interplay in a cohesive way, is related to the following systems. At the rank of work, O'Toole introduces the German term "Gestalt" since there is no English word which covers the relation between the whole image and its parts. Gestalt hypothesis posits that we always have an overall perception of forms and objects and that when we focus on their

parts, we perceive them in relation to the whole” (2011:25).

In the description of Gestalt, elements such as frame, horizontals, verticals and diagonals and their relations to shapes are examined. When analysing a frame, the shapes connected to the vertical and horizontal axes provide stability and harmony. However, the relation between forms and the diagonal axis is more related to energy and dynamism. Moreover, proportion is another system to bear in mind at this rank, associated with geometry, line, rhythm and colour.

O’Toole’s intention of presenting this framework is far from creating constraints on interpreting the meaning of work of arts, but offering a chart that systematises “the semiotic space created by the work within which our perceptions and conceptions are negotiated” (O’Toole, 1995:165). Moreover, with the realisation of this grammar he pretends to generalise it to other discourses apart from paintings, emphasising Halliday’s (1975:126) concept of register (i.e., “a particular configuration of meanings that is associated with a particular situation type”) based on field, tenor and mode and related to the context of situation.

This grammatical perspective offered by O’Toole has been the starting point for scholars such as Baldry (2000, 2004), Baldry and Thibault (2006), Djonov (2007), Knox (2009), Lim (2004), O’Halloran (2004, 2005, 2008, 2011), Smith, Tan, Podlasov, and O’Halloran (2011), Stenglin (2009, 2011), Tan (2009, 2010), Unsworth (2006, 2008) and Unsworth and Cleirigh (2009).

### **2.2.9.3. Systemic functional multimodal discourse analysis (SF-MDA)**

Taking into account the importance given to systemic functional linguistics in social semiotics, multimodality and MDA, a new approach embracing both approaches has emerged, it is systemic-functional multimodal discourse analysis (SF-MDA) (O’Halloran, 2004, 2005, 2008, 2011). SF-MDA is an approach that applies the principles of Systemic functional linguistics to the analysis of semiotic systems such as images, gestures, speech, written words and music among others and the combination of these semiotic resources as multimodal phenomena to create meaningful communicative situations and their interaction (Djonov, 2005:73).

Through the examination of the potentialities and constraints of semiotic resources such as images, gestures and music among others, we can facilitate the production of meaningful multimodal discourses. Although research on the multimodal landscape is relatively recent, some academics have devoted their studies to create ‘grammars’ which explain the main characteristics

of arrange of modes.

Kress and van Leeuwen (1996/2006) and O'Toole's works, previously presented, are clear examples of this new direction towards the description of modes and semiotic resources. The former pays attention to images, while the latter focuses on paintings, sculptures and buildings. Other examples of research on semiotic resources and modes include mathematical symbolism (e.g., O'Halloran, 2005) music and sound (e.g., Callaghan & McDonald, 2002; van Leeuwen, 1999; West, 2009), gestures and movement (e.g., Jaworski & Thurlow, 2009; Martinec, 2000b, 2001, 2004), architecture and space (e.g., Pang, 2004; Stenglin, 2004), colours (e.g., Kress & van Leeuwen, 2002), gaze (e.g., Bezemer, 2008; Lancaster, 2001).

Among the kind of texts examined we can find written/printed texts (e.g., Baldry & Thibault, 2006; Bateman, Delin & Henschel, 2007; Bowcher, 2007; Kress & van Leeuwen, 1996/2006; Lim, 2007; Martin, 2002; Martinec, 2005; Moya, 2014; O'Halloran, 2005; Royce, 1998; Thibault, 2007; Unsworth, 1999; van Leeuwen, 2005; Ventola, Charles, & Kaltenbacher, 2004), electronic and film texts (e.g., Baldry & Thibault, 2006; Bateman, Delin, & Henschel, 2007; Djonov, 2006; Iedema, 2001a; Lemke, 2002; Thibault, 2000; Unsworth, 1999) and three-dimensional sites (e.g., Pang, 2004; Ravelli, 2000; Stenglin, 2004).

Many of the studies which we have referred to are based on shaping social semiotic processes, specifically resemiotization, intersemiosis and intrasemiosis. Re-semiotization, coined by Iedema (1997, 1999, 2000b, 2001, 2003), refers to the shift from one context to another, one practice to another and one stage of a practice to the next in the process of making meaning. (Iedema, 2003: 41).

Intersemiosis indicates relationships between modes in multimodal texts and how they produce meaning in different settings meanwhile, intrasemiosis refers to theories of one mode. According to O'Halloran and Lim (2009) through the meta-functional analysis of systems (e.g., print advertisements with written words and images), we can observe how the different choices function intersemiotically along the complete strata (i.e., expression plane, content plane and context), having as a result, meaningful and contextualised relations.

In the content plane, semiotic choices in the rank of language (i.e., word, word group, clause, complex clause and discourse) interact with those in the rank of images (i.e., part, figure,

episode, work and inter-visual relations). Semiotic choices of systems in the expression plane (e.g., colour, font type and graphics) merge with those in the content plane as well. The different arrangements of semiotic choice in both planes are incorporated in items and mini-genres (e.g., photos and logos), to perform the register in reference to field, tenor and mode. Consequently, all this process forms a genre (i.e., in this example, print advertisements) with its own characteristics, functions and ideology.

Throughout this review related to MDA and SF-MDA, we have observed the importance given to the contextualized analysis of semiotic systems. With the descriptions of semiotic resources and the way they construct meaning we can better understand why people use them in specific situations. Once again, significance lies on the multimodal phenomenon.

#### **2.2.9.4. Multimodal interaction analysis**

Multimodal interactional analysis approach is mainly focused on the examination of context (how people use gestures, gaze, posture, space) in a situated interaction (Jewitt, 2009). It is developed to describe the processes involved in a given interaction (Norris, 2004:4). It analyses what individuals express and react to in specific situations, in which the ongoing interaction is always constructed". MIA is strongly influenced by mediated discourse analysis (Scollon, 2001), multimodality (Kress & van Leeuwen, 1996, 2001) and interactional socio-linguistics (Goffman, 1974; Gumperz, 1982; Tannen, 1984),

Multimodal interaction analysis's interests are distant from considering how people experience perceptions, intentions, feelings and thoughts, which can differ from what individuals really express or perceive. Nevertheless, this approach, similar to SSM and MDA, studies the different communicative modes or in Kress and van Leeuwen's words 'systems of representation' (i.e., heuristic units), used to create meaning in specific situations rather than only examining language as the principal communicative mode. Scholars following this interactive approach, do not take modal system as a principal matter, since they believe modes do not exist without interaction. It means that the relationship between mode, sign-maker and context is impossible to be broken.

Norris (2009:80), due to her interest in social interaction and the analysis of mediated actions, regards all modes and all media as mediational means. She does not make any distinction between medium and mode as Kress and van Leeuwen (2006) do, but encompasses both terms in one, coined 'communicative mode' and assumes the appearance of several mediational means.

She explains that to perform a gesture as a communicative mode (i.e., a mediational mean) it is impossible to do it without using another mediational mean such as hands. Moreover, contrary to Kress and van Leeuwen's (2001) attention on establishing the rules and uniformities of systems of representation in action, Norris focuses her analysis on describing the rules and regularities that appear when people make use of communicative modes (Norris, 2004, 2009). Another important point related to mediational means is that they limit actions and allow them to establish sociocultural and historical relations (Scollon, 2001; Wertsch, 1998). Wertsch catalogues mediational means into technical and psychological tools.

The former refers to concrete objects such as pens, keyboards and microphones. The latter was first coined by Vygotsky (198:137) and refers to the representations of objects, such as language, mnemonic techniques, writing, schemes, algebraic symbol systems among others. However, Wertsch emphasises the idea that all mediational means (i.e., technological and psychological) must be thought as 'material' in essence, since psychological tools can also be transformed into material through words or texts.

Multimodal interaction analysis takes the idea of mediated action and applies it in analysis that considers every action as mediated. According to Norris (2012:147), every action contains the following components: "social actor(s), multiple mediational means and the performance of the action that ensues". Thereby, analyses cannot be carried out without considering the people performing the action and the mediational means represented by the social actor(s) when accomplishing the action. In the description of a mediated action, the first step is to identify two common points in actions, the starting and the ending. While this process is being executed, researchers realize there are many layers of actions which are classified into various layers of higher-level actions, lower-level actions and frozen actions (Norris, 2004, 2009; Norris & Jones, 2005).

This study alludes to the review made so far as regards multimodal approach to semiotics. It will draw from this works to make the claim that verbal and visual modes interact on the pages of selected Nigerian GSM text advertisements and project persuasive meanings.

### **2.3. The discourse of advertising**

Advertising is an evolving concept. It designs novel approaches to astonish and draw the audience attention to products and services. Advertisements use as media channels such as magazines, television, internet and newspapers. The communicative procedure in print advertising combine words and visual images such as photos, maps, pictures, and cartoons. Print advertising messages are communicated in a written and visual form. They are simple in concept and positive in communication. These features emphasize the exclusivity of the advertised products and services therein. Print advertisement are creative and effective so as to attract the audience and aid understanding. A good piece of print advertisement alludes to the values, needs and lifestyles of the audience (Kelly and Jugenheimer, 2006).

The co-occurrence of the verbal and visual codes in the message of a print advertisement, in some way enhances the effectiveness of the message. The message of an advertising discourse depicts symbolic and socio-cultural meanings, influenced and derived through the channels and influences of culture and social relationships (Yang, 2007).

#### **2.4. Approaches to studies in advertising and persuasion**

Many forms of advertisements rely on a combination of verbal and visual elements to convey an intended message. An advertisement may or may not contain verbal claims about the intended message; an advertisement might or might not include visual stimuli about the intended message. It is necessary to understand the effects of these elements in order to design effective communication programs. This section will evaluate works on advertisements from linguistic, critical/discourse, multimodal and persuasive approach so as to build a good stand point for effective investigation into the interface between the verbal and visual elements in advertisements.

##### **2.4.1. Linguistic approach**

Linguistics is preoccupied with the investigation of the structure and functions of natural language. It is seemingly the most complex method of interaction presently being used. Sociolinguistics as a branch of linguistics discusses the relationship between language and the society. The constituents of sociolinguistics in advertising discourse stems from the moral, social, political, cultural and aesthetic values of the society. Language in advertisements is deployed to draw the attention of readers to the advertised products and services.

Gumperz, (1982) examined advertising discourse. He deployed the theory of interactional sociolinguistics. His enquiry was fixated on the use of rhetoric and lexicalization as

persuasive strategies deployed by copywriters. He underscored the occurrence of normal interactive event in advertisements; where at least two visible participants or interlocutors interact in their language and they make use of strategies as the initiator of and respondents of the discourse, so as to achieve their communitive ends.

Another illustration of sociolinguistic study of advertisement is crafted by Vestergaard and Schreder (1985). They completed an unadulterated basic investigation with an attention on the verbal content; utilizing the hypotheses of discourse act, semiotics, actantial relation and systemic functional linguistics. Additionally, they espoused a Marxist stand in analyzing a commercial advertising in a capitalist society. They claim that "the dogma of advertising is disadvantageous because it reinforces those leanings which seek to make the society inert. (Vestergaard and Schreder 1985:14). They regard advertising as 'verbal and non-verbal, public, one-way communication'.

Jakobson (1985) enumerates the mechanisms of advertising communication which include meaning, code (verbal and visual), channel (press advertising), participants (advertiser and reader) and context (e.g. reader's knowledge that the text is commercial advertising). These components account for at least seven meanings that are peculiar to language use in advertisement. They are expressive, directive, informational, metalingual, interactional, contextual and poetic. Jakobson, (1985:16-17) believes that the contextual function is usually carried out by explicit deictic elements (e.g. this, that, I and you). In his terms, deictic devices are used 'to anchor the text in a concrete situation'.

Nevertheless, Jakobson's explanation does not provide any criteria for recognizing the logical capacity of a content which does not have any deictic components, nor do their deictic components have spatio-temporal elements, that will assist us to comprehend its spatio-temporal capacity. The deictic components (spatio-temporal) in a text are not satisfactory for understanding certain parts of contextual meanings. The entire meaning does not come exclusively from the textual analysis.

Akinbode, (2012) utilised the sociolinguistic model in his examination of the language of advertising in selected Nigerian mass media commercials. He proves that the fundamental intention of advertisements is to accomplish a linking between the sender and the receiver and by so doing; the language must be intended to engage man's feelings. Akinbode's work is quite a departure from the focus of this thesis. He sought to find out how the language of



advertising impact on the consumer's buying attitude, this current research examines the correlation between the verbal and visual devices deployed in selected Nigerian GSM text advertisements.

In addition, Akinbode validates that the language must be accurate, and the vocabulary must be suitable to the consumer it is hoped to impact. Consequently, advertising language must be interpreted into the consumer's language. In other words, the language must be construed in a way that suits the group or class of the target audience in terms of the style, language use and so on. This suggests that an advertisement targeted towards an elite listener might encompass more linguistic finesse than the one targeting unschooled listeners.

Akinbode, (2012:27) reposes advertising messages as communication premeditated by the sender to produce certain forms of response in the conduct or attitude from the receiver of the message. Akinbode's investigation obviously contends that the efficiency of an advertisement depends so much on its listeners in terms of educational, social, political and religious context as well as age, gender and so on. In order to get the message to the consumer, a clear understanding of when and how to advertise is important. Hence, the consumer is essential in advertising.

Akinbode's view also reverberates with Dada's (2013:35) sociolinguistic standpoint of GSM advertising in Nigeria. He posits that the choice of words in GSM advertisement aligns with certain forms and typologies based on social setting, situational and attitude influenced by socio-cultural norms of communicative aptness.

Stylistics ponders on the connection between linguistic form and literary function (Leech and Short, 1981:4). Stylistics as a branch of linguistics has been widely useful to the investigation of advertising discourse. Kannan and Tyagi (2013) used stylistic theory to investigate advertisement. Their submission states that the style of advertisement becomes unique and distinct when the copywriters deploy the verbal and visual content simultaneously.

Kannan and Tyagi (2013:9) affirm this attestation by inferring that the language of advertisements entices the clients. They state that advertising is the craft that affects human activity and arouse the desire to patronize products and services. Kannan and Tyagi (2013) further state that copywriters frequently considers the emotive power of the words they use; they make a decision about what to convey and what to withhold".

Ánh's investigation discusses stylistic strategies that make advertisements attractive. She explores the stylistic devices in English and Vietnamese advertising language. In the first place, Ánh

found numerous conventions of rhymes which together, have impacts on clients' minds as regards the phonological level of stylistic analysis. This is because they easily come to one's heart and, thus, readers can undoubtedly recall the sentence and the brand name of products also.

Ánh (2012:3) claims that individuals demonstrate more enthusiasm in stylistic devices with an effort to make the advertisement concise and intense. He believes that stylistic devices provide rich creative energy and abundant undertones for readers so as to arouse their desire. The use of stylistic devices in advertisement is aimed at arousing and persuading consumers to buy what is advertised. Their proper use makes the advertisement sweet to the ear and pleasing to both the eye and the mind. Thus, stylistic devices are the best choice of language for the advertisers to make up ideal advertisements.

Besides, Ánh extricates a significant quantity of reiterations in her study which permitted her to conclude that such occurrences of reiteration help to imprint the message in the memory of the consumers. As such, one universal feature often recurring in adverts is the predominant use of reiteration. Ánh concludes that advertising language makes use of a special kind of language which is extensively different from common language. However, adverts share some common features and that is the use of simple and attractive language and that is where style comes in. Stylistic devices make advertisements more effective and persuasive.

It can be inferred from the above argument that stylistic devices manifest the influence of the language of advertising. Ánh (2012) and Kannan and Tyagi (2013) concur that advertising pursues to display why a specific product may be more enticing and thus, can be preferred to others.

Using a stylistic framework, Robert (2013:61) exhibits the inevitable power of language and its capacity to influence people and their behaviour in her study on the critical analysis of the language of advertisement in newspapers and magazines. She particularly focused on the aspects of graphology and lexis in the selected newspapers – The Nation Newspaper and News watch Magazine respectively. Robert like other scholars realized that the language of advertisement is persuasive, informative and thus, serves as a reminder to the consumer in order to patronize the products. Okanlawon and Oluga (2008:37) believe just as Robert that the goal of advertisers is to

capture the attention of the target audience or prospective customers. By so doing, they make desire and demand the advertised services.

Robert notes that advertisers employ both linguistic and non-linguistic features with the intention of urging and prompting consumers to purchase goods. Such linguistic forms include the manner and style of composition of texts as well as lexical choices while non-linguistic forms include the use of graphetic and graphological features such as punctuations, colours, images and so on. Robert argues that the non-linguistic form is indeed consequential in that it assists in arousing and appealing to the emotions of the consumer, thus catching the attention of the readers/customers. This is a position also strengthened by Peracchio and Meyers-Levy (2005:29) that “visual images can communicate ideas beyond those that are depicted literally”. They further argue that the descriptive assessment of a product by the audience can be influenced by the visuals involved in it. However, the combination of linguistic and non-linguistic forms would mainly assist in extensively creating a special effect of the message conveyed in the consumers’ eyes and minds.

Robert (2013) maintains that the choice of language use consistently affects the way messages are composed, conveyed and received. This parallels with Noriega and Blair’s (2008) observation that language choice can determine advert effectiveness through ease of processing. Lazović (2014) also confirms that the success of an advert strongly depends on the linguistic means used. The stylistic study of adverts thus clarifies what and why certain linguistic features are employed instead of others in terms of functional contexts. Robert’s study was based on the belief that advertisers use graphological and lexical features to achieve precise objectives and goals.

Robert (2013:63) reveals that advertisers persistently utilize figurative expressions, simple diction, proper names and emotive expressions to appeal to potential customers. Another significant contribution of Robert is the attention given to the role of non-linguistic features. Robert argues that when colour is added to words, it shows interesting and exciting details and the quality of the strings of words that have been fused together buttress the objective(s) of the advertisement. Also, the artistic and aesthetic function of the advertisement would be implied in the images used in it.

Robert (2013) further confirms that the interrelatedness of words and images in adverts can easily communicate the desired message of the entire expression. In that regard, meaning is not

obtained from isolated entities rather it is derived from the environment of other entities Okanlawon and Oluga (2008) also conducted a study in which they examined the language use in contemporary Nigerian advertisements. Their findings concur with those of other studies that have already been reviewed.

However, their study presents and clarifies different stylistic devices such as personification, alliteration, ambiguity, and faulty language among others. They note that in stylistics, personification is a “technique often used to establish a kind of relationship between the brand or products, services, ideas or organizations being advertised and prospective customers who constitute the intended advert audience” (p38). Alliteration which is common in contemporary adverts is thus employed to aid “memorability because the rhythmic pattern of the repeated sound makes it easy to memorize and remember advert” (p39). Ambiguity, on the other hand, is used in adverts because they are susceptible to double or multiple semantic interpretations as they convey both intended and unintended meanings. Lastly, faulty language is also often used intentionally in order to deviate from norms and thus, create a stylistic effect.

Their research shares a great similarity with Nnamdi-Eruchalu’s. Nnamdi-Eruchalu (2015) recognizes the benefits of figurative expressions in adverts. She noted that these expressions tend to beautify language and make it appealing and evocative. At times, they also serve emphatic purposes and create emotional effects. Such expressions could occur in the form of metaphors, hyperbole, personification, and so on. Nnamdi-Eruchalu also believes that the language of advertising can deviate from the normal grammatical rules and this can occur through ellipsis. In a similar vein, Lazović (2014) also studied “the language of online bank advertisements in English”. She found enormous uses of typographical presentations, frequent words, ellipsis and speech acts.

In another study, Mensah and Ndimele (2013) consider style in Nigerian Pidgin advertising. In their study, they appraised the use of extreme adjectives, superlatives, vague and verbless expressions and glowing figurative language as strong linguistic attributes of the language of advertising. They further note from Crystal (1987) that the language of advertising is also generally laudatory, positive, unreserved and emphasizing the uniqueness of a product.

Their findings are not afar from the submissions made by other scholars. Nevertheless, their study presented a different dimension because it focused specifically on pidgin advertising. Other scholars were probably focusing on strict stylistic rules. Mensah and Ndimele were more

interested in linguistic creativity as exhibited in Nigerian pidgin advertising. They identified the use of proverb, code-mixing, message reduction, dramatic monologue, uniqueness claim, humour and reduplication as essentials in Nigeria pidgin advertising. Mensah and Ndimele (2013) conclude that “Nigerian pidgin presents both emotional and functional capabilities in brand promotion with the goal of influencing market decisions and increasing sales, given its neutrality, acceptability and creative potentials in a linguistically heterogeneous and increasingly competitive market environment like Nigeria....”

In her analysis of the linguistic features of billboard advertising in Nigeria, Nnamdi-Eruchalu (2015) mention that the language of advertisement is a deliberate attempt to deploy specialized expressions for the purposes of disseminating messages within the limited time and space available. The study argues that the language of advertising has its own favoured linguistic expressions through which it reaches its target audience.

It is within this context that advertisers tend to go for short smart messages which can be read at a glance. Such patterns of linguistic choices according to her imply the style of the language of advertising. Zuliana, Tanjung and Ardi (2010) specify that language style deals with the techniques used in showing freedom of expression, comment, express ideas, feelings, and give information to people. Though, Zuliana, Tanjung and Ardi particularly focused on slangs in advertisements, they were still able to provide relevant findings that can be generalized. They acknowledged that slogans in advertising are firmly characterized by slangs and colloquialisms.

Nnamdi-Eruchalu also made a case for the use of adjectives in the language of advertising. She maintained that adjectives are used to paint an attractive picture of the services advertised. She further notes that they assist advertisers to build beauty, splendour and strength around what is advertised so as to make the audience desire the service. She also argued that manipulation is often present in the language of advertising. In that respect, she agrees that advertisements are carefully worded to manipulate the minds of the target audience to believe that patronizing the services will make them win some of the gifts promised in the advert.

Nnamdi-Eruchalu (2015) further argues that grammatical rules are deliberately violated in an attempt to effectively achieve their communicative aim. As such, verbs (action/doing words) are deliberately omitted. She also testifies that there are morphological processes (i.e. word-formation) which can capture the attention of the audience within a short period of time. She however cautions that the language of advertising should not be seen by language learners as a

model for correct and acceptable usage because it is characterized by some features of the field of advertising.

Lazović (2014) also frames her study within levels of stylistic analysis such as phonological, orthographic/graphological, lexical, and grammatical levels. The study concedes that advertisers make use of orthographic features such as capitalization, bold print, gothic writing and punctuation marks to emphasize a point. She also notes that lexical features are used to explain in details the product's features. The lexical features mainly serve the informative and persuasive purposes in adverts. Examples of such in adverts are current, fixed, online or new.

On the grammatical level, tenses and parts of speech are often employed. Such linguistic strategies are perceived to be indicators of direct user addressing and so-called personal style. When verbs are used, they often serve imperative purposes such as giving an instruction, making a polite request or suggesting to the reader to act in a certain way.

Njemanze et al. (2015) analyzed the advertising language of mobile telephony in Nigerian newspapers and found that advertisers employ language that is filled with emotive words to appeal to their prospective customers. Texts in adverts are usually presented in simple informative language. The idea of simplicity in adverts has been noted by different scholars in this review. One can easily conclude that adverts generally prefer simple language which is easily accessible to consumers. Njemanze et al (2015) argues that if advertisers want their products or services to appeal to the audience, they must choose words and structures carefully so that they can be attractive and compelling enough to make prospective customers go for the products/services. This is usually strengthened by the use of good images, hence graphic designs and layouts ensure that the message conveyed is clear.

Li (2009) conducted a study on the “Atkins Chocolate Chip Granola Bar” magazine advertisements to study the general stylistic characteristics of commercial advertisements. Li focused on aspects of linguistic description such as graphological style markers, lexical style markers, syntactic style markers, grammatical style markers, and semantic style markers, textual analysis (the layout and the paragraph development, cohesive devices) and the contextual analysis (medium of communication and role-relationship) of the advertisement. He concluded that the “Atkins Chocolate Chip Granola Bar” advert used well-organized language, exact figures, eye-catching and bright pictures and affirmative adjectives to describe the quality of the product (Li 2009). Li's submission in this regard is also similar to Goddard's view that over the

years, there has been an increasingly noticeable level of sophistication in the use of startling images in advert. Li's study indicates that by using stylistic devices; the producer can communicate better and make the product more popular in order to achieve the goal of everlasting purchase and popularity among the consumers (Li 2009).

McQuarrie and Phillips (2008) are also persuaded that in today's advertising, advertisers make pictures perform tasks historically assigned to words. Thus, unlike what was obtained in the past, adverts now have to be entertaining. The reason for a fascinating advert is principally because visual elements are now presumed to be an essential, intricate, meaningful, and culturally embedded characteristic of contemporary marketing communication (McQuarrie and Glen Mick 1999). Evidently, advertisers make use of non-linguistic or graphetic devices to embellish and interpret their language.

Semantics is the investigation of the significance. It bargains essentially with the psyche to give proper importance to a word or an articulation. Advertising depends on readers' method of decoding the message of a text. Crystal and Davy (1969: 19) embrace the fact that semantics as an investigation of the linguistic meaning of a text considers the meaning of lexical items exclusively.

Leech (1966: 156, 157) portrays semantics as the art of assigning meanings which underwrites the marketing efficiency of an advertisement. Expressions of inevitability, optimistic thoughts and commendatory traits are included to express uniqueness. The distinctiveness of the choice of words makes the language of advertising a specialized field of study. Exactness and practicability in advertising depend on the observant application of words. Words are exploited to pass on meaning precisely and distinctively to the mass. It is essential here to analyze the language of advertising as far as word meaning is concerned.

In one view, meaning is the connection between language and the external world (referential or denotative meaning), amid a word and the concept it stands for. Denotation of a word is the obvious literal meaning or common dictionary meaning. The denotations will be roughly the same for people who use the same dictionary. In another, it involves the mental state of the speaker, as reflected in a range of personal, emotive overtones (affective or connotative meaning). Connotation is the meaning with which it is associated. It is the evaluative, inferred or emotional meaning; however, words have different connotations for different people.

Udofot (1999:6) recommends that 'it is important for semantics to draw a difference between the typical meaning of a word or an expression and the meaning it has in a particular situation'. She proceeds to state that 'a semantic investigation must mull over shared information and conviction, the society where the expression is made and the subject that is being talked about'. Henceforth, copywriters utilize rich lexico-semantic items such as words, phrases, jargon, and registers in their vocabulary which differentiates it from normal use and at the same time, limit it to an initiated minority while maintaining its self-respect. In other words, it has a rich index which is peculiar to only its converts. One of such practices is the use of out-dated phrases and words in their vocabulary.

Emodi (2011) detects that the core of an advert is the act of persuasion ingrained in it. In her investigation, connotative meaning of words, adjectives, coined words, misspelled words, repetition, metaphoric use of words, punning, non-existing words and ambiguous statements were discussed in relation to how the producers use them to achieve their ends (persuasion). She deliberates on the sorts of words employed in advertising as those that can inspire the listener to reason about a diverse product and hold the attention of the viewers. She contends that the words employed by advertisers must be alluring. Emodi has confidence in the fact that whether the consumer falls for the advert solely lies on the wise language use of the advertiser. The advertiser must apply creative, unique, and new language (p325).

Noor *etal* (2015:7) also from a semantic standpoint considered TV commercial slogans. They support the fact that the language of advertisements encompasses concealed meaning and composed of such a mixture of words that appeals to the viewers which is a point Emodi also raised. The point of connection between Emodi and Noor *etal* is that the language of advertising is framed in a way that it will, for a while, stick in the mind of the viewers.

Advertisements that express meaning use words with wide extensions. The words often imply strength, reliability, perfection, notability, and other such qualities. One can say that the language of advertising is connotative. Bournvita advertisement has nourishing connotations that seeks to appeal to a viewer which is anticipated to perceive the rich and delicious content of the beverage. The copywriter wants the viewers to bear in mind that Bournvita is nutritious and could be taken any time of the day whether the weather is hot or cold. It is also for the young and the old, hence the invitation 'ideal for the whole family'.



Many words used in copies are endowed with strong emotional connotations. They not only provide us with information, they tell us a lot about the emotional state of the user. A word like 'home' seems to be inherently emotive and in captions carries a high emotive overtone. The emotive overtone of words is always pleasant. This is because advertising seeks to influence the audience and, as such, words of pleasant connotations must be used.

Advertisements rely a great deal on adjectives for effect. They arouse a vivid picture of what the advertiser wants to show and can cause optimistic feelings in the viewers. This is demonstrated in the following: '*Experience the luxury of Jojo, For that soft, silkier, thicker, Fuller hair that's unforgettable*'. The italicized words show the advertiser's use of adjectives to produce a vivid picture of what he wants to portray. In the above advertisement, the words silkier, thicker, fuller, soft are used to show the qualities of the product.

It can help to prevent hair damage and destruction, smooth, solidify, and soften hair and make hair full. These are the qualities every relaxer is expected to have. It has been compared to other relaxers and has emerged the best one. At the end of the caption, the superlative 'best' is used to show that it is incomparable to other relaxers. Adjectival compounds are also used to show images of products.

#### **2.4.2. Critical/ discourse analysis approach**

Discourse is any form of language above the sentence level (Stubbs, 1983:1). It is a form of social practice with a linguistic nature. It is formed by symbols in contexts and consists in the process of communicating with an audience by means of coherently organised text (in the case where the visual medium of language is used) or talk (in the case of the auditory medium of language). The resulting text or talk is thus the product of the discourse process. A discourse can take the form either of a monologue, where the author addresses the audience with no opportunity for these two participant-roles to be reversed, or of a dialogue, where two or more participants take turns at addressing the other(s).

Discourse is structured according to people's patterns of utterances as regards different domains of social life. Discourse analysis involves the application of any of number of concepts and methods for describing discourse or its products. One of the major goals of discourse analysis is to understand and interpret socially produced meanings. According to Phillips and Hardy (2002), discourse analysis examines the processes whereby the social world is constructed and maintained. Within the framework of discourse analysis, researchers seek to highlight the

“historically specific rules and conventions that structure the production of meanings in particular historical contexts” (Howarth, 2000:128). Given the specific focus, here, on the strategic use of advertising language by companies to communicate, persuade, and promote their products and services, a discourse analysis approach appears to be the most appropriate methodology.

The most crucial aspect of Discourse theory—for this study’s purposes – is the idea that, since social phenomena are mediated through discourse, their meanings can never be permanently fixed. Varieties of discourses exist and each discourse structures reality in a different way, competing to define what is true within a particular aspect of the social world. Therefore, people’s understanding shaped by these discursive aspects is contingent upon the ongoing struggle between discourses. People’s perceptions of society and identity are always open to new representations since meanings are constantly changed, revised, and reconfigured as a result of competitions among discourses. Based on these arguments, it can be deduced that discourse analysis is not to discover the truth about reality but to describe how discursive practice constructs this reality.

The critical approach to discourse covers a broader scope than the two previous approaches; ‘discourse’ in this discipline encompasses any area of social issues. Critical discourse analysis (CDA) in linguistics is associated with scholars such as Fairclough (1992 and 1995) and van Dijk (1993 and 1995), who were mainly influenced by theorists of sociology (e.g. Foucault) and linguistics (e.g. Halliday). In his work, *Principles of Critical Discourse Analysis*, van Dijk (1993) states that the primary purpose of critical discourse analysis is to address social problems, and researchers need to draw from a variety of disciplines such as sociology, linguistics and social cognition to analyze them.

CDA emerged in the 1980s as an attempt to synthesize language studies and social theory (Fairclough, 1992). While van Dijk (1985) views CDA as the study of the relationship between discourse and power, (Fairclough, 1992) perceives a bilateral relationship between discourse and social structure, since discourse is controlled by social structure, and at the same time controls social conventions. Similarly, (Gee, 1999) believes discourse connects texts to specific social practices, hence language study is not separable from political aspects and issues like social status, and power. Some social practices mobilize certain groups to obtain their privileges and power and pave the grounds for discourse producers to access goods and services in a society by

convincing people that their ideological interpretation is just reality. CDA clearly exposes and hence resists social inequality and injustice as one of the goals of this method by unveiling the hidden aspects of discourse which supply creation and maintenance of unequal power relations (Wodak, 1996; Fairclough, 2003).

As a type of intentionally created discourse, an advertisement can instigate and manipulate viewers to exercise presuppositions that stem from the producers' particular view of the world. Circumstances of advertisements production has attracted CDA practitioners (Hart, 1987; Cook, 1992; Williams, 2003) to scrutinize texts critically. Fowler (1991) states that events and ideas never communicate neutrality "because they are transmitted through the medium that contains certain structural features which, in turn, are impregnated with social values that form some perspective on events."

As Kress and Van Leeuwen (1990) argue CDA as an effective tool sheds lights on unequal power relations in public discourse by showing how public discourse often serves the interests of the powerful forces over those of the less privileged. Some social groups know how to arrange linguistic elements to affect ordinary people's preferences. A more desperate situation is when the lay people unconsciously make the power distance deeper since they are not aware of the facts which are their immediate rights.

Advertisements, either written or spoken, are discourses that may employ social power abuse, dominance, and inequality, and eventually change and maintain social practices. CDA questions the ongoing process of an event; how the event – e.g. GSM advertising - maintains the present social structure or supposedly changes or revise it (Bloor and Bloor, 2007). Almost all CDA followers working on advertisements argue that we may consciously or unconsciously be influenced or even misled by the persuasive language of advertising or persistent marketing (Gully, 1996; Lunga, 2006; Woods, 2006; Bloor and Bloor, 2007). They almost believe that the study of texts like advertising is legitimate and common for CDA to work on.

Expectedly, discourse as a social practice entails disguise and fabrication. It can serve particular interests, while misleading others. CDA voluntarily engages in understanding how social practices are prone to select certain structural possibilities and then exclude certain forms (Fairclough, 2003). Such forms of selections and exclusions continue over time in advertisements. The critical discourse analysis of GSM advertising can offer deep insights in the analysis of questions related to linguistic and pictorial resources.

Reviewing advertisement-related literature, one can find that advertisements, although short and scanty, are complex and interdisciplinary in nature (Woods, 2006; Bloor and Bloor, 2007). As Woods, (2006) argues, while a handful of advertisements might be informative without trying to persuade people to act, the inexorable aim of most advertisements is to promote the sale of some goods or services. Consequently, it is challenging for ordinary people to distinguish the persuasive advertising from informative programs and spot the discursive elements. Due to the fact that the power of media is undeniable, it might be customary to study this issue through CDA. That is, in order to find about the hidden purposes, fabricated realities, power mismatches between costumers and servers, culturally charged phrases, and eventually misinterpreted genres (Hall et al., 1980; Davis and Watson, 1983; Collins et al., 1986; Woods, 2006) a CDA look might be quite effective.

This study, assumes that nobody, could pretend that s/he is not mesmerized by the memorable form of advertisements which explicitly exploit catchphrases, catchwords, mottos and slogans and tactfully arranged structures. Kids and even elderly people verbalize the words and phrases exploited by advertisements and practice them in daily conversations.

As stressed by Fairclough (1989:27), the visual is often closely interwoven with verbal communication, and may even be found in the form of autonomous non-verbal communication. It would be quite artificial to conceive discourse in exclusively verbal terms. Even when texts are essentially verbal, talk is interwoven with gesture, facial expression, movement, posture to such an extent that it cannot be properly understood without reference to these `extras`. The `extras` can collectively be called visuals, on the grounds that they are also visually perceived by interpreters. Visuals can be an accompaniment to a talk which helps determine its meaning. The notion of discourse may be employed to refer to any form of semiotic activity which includes visual images.

Kress and van Leeuwen (1996) corroborate the assertion made above by saying that “discourse is, in general, not purely linguistic but multimodal in nature”. This proves that, not all modes of communication are as highly systematised as language, hence the extension of linguistic tenets of discourse analysis to multimodal documents. It is quite natural to try to extend linguistic discourse analysis into the domain of multimodal communication in which language and other semiotic modes are combined. This study will explore the deployment of linguistic and

pictorial signs and account for the integration between them as represented in Nigerian GSM advertising discourse.

### **2.4.3. Multimodal approach**

Multimodality has been described as both a theoretical framework and an analytic methodology for understanding how people make meaning using the sign systems that are available to them. As a theoretical frame, multimodality allows us to construct the task of meaning making in terms of the semiotic resources available (Kress, 2000, 2003; Kress & van Leeuwen, 2006; Lemke, 1998). As Kress (2000) describes, “the assumption underlying a multimodal approach to communication and representation is that...humans use many means made available in their cultures for representation precisely because these offer differing potentials, both for representation and for communication” (p. 194).

Mitchell (1994) describes the *pictorial turn* in society as a shift from identifying meaning making resources as primarily textual to the importance of image/text relationships. Specifically, the emergence of new digital technologies has created new forms of meaning production that are accessible worldwide. The pictorial turn represents, “a post-linguistic, post semiotic rediscovery of the picture as complex interplay between visibility, apparatus, institutions, discourse, bodies, and figurality” (p. 16).

A multimodal framework attends to the pictorial turn through an understanding that people make meaning using these myriad resources. As an analytic methodology, multimodality allows us to understand how people use their meaning making resources in context (Eggins, 1994; Kress & van Leeuwen, 2006; LeVine & Scollon, 2004). A multimodal analysis incorporates all the communicative modes that can be identified in the scope of recorded human interaction (Norris, 2004) allowing researchers to answer both the question of how people use their linguistic resources and how these resources are structured for use (Eggins, 1994).

In working with multimodal discourse analysis as methodology, “it becomes apparent that [the various modes] are intricately interwoven, they are not easily separable, and they are interlinked and often interdependent” (Norris, 2004:102). Multimodal analysis, then, is much more than additional layers of analysis but rather a consideration for how the layers work together to create new meanings.

Multimodality is used in many contexts (scientific and less or even unscientific ones) to convey a variety of meanings. The common feature of these conveyed meanings is the reference

to a combination of “modes” or, more precisely “modalities”. Multimodality incorporates a wealth of semiotic elements of a given message on the one hand, and the process of directing the message in the reception process to various senses on the other. It refers to the fact that all signs systems combine as texts and integrate diverse semiotic modalities/resources (e.g. written language and visual mode of images, gesture, gaze, posture, colour, typography and composition) into a unified whole in a communicative artefact or event to generate and transfer meaning, especially in relation to each other. (van Leeuwen & Kress, 2011).

The production and reception of multimodality calls upon the communicators to semantically and formally interrelate all sign repertoires present. Written language incorporates images and through typography and layout-wields strong pictorial powers. It seems difficult to neatly distinguish modes as they frequently overlap, intermingle and combine (Stockl 2004b:11-18). The essence of multimodality seems to be that the various modes are integrated and interrelated on a number of levels. Multimodality, more generally, relates to an all-pervasive semiotic and cognitive activity of transcribing one mode/medium/text into another for the sake of getting at meaning and making sense of a culture’s discourse.

Multimodal texts become “legible” only when transcribed. A given “pre-text” (source-text) is converted into a script by means of transcriptions (Jager 2002:35). In this light, multimodality is a cultural technique, a competence which guarantees communication and mutual intelligibility. Both the production and reception of texts build upon this “transcriptive intelligence” (Jager 2002:35). Most importantly, multimodality is necessitated and shaped by the semiotic strengths and weakness of the individual modes.

Multimodality governs the mode of written language and that of visual image: written text is governed by the logic of time or temporal sequence, whereas, visual image is governed by the logic of spatiality, organized arrangements, and simultaneity (Kress, 2003). That is, meaning is derived from position in the temporal sequence of written text, whereas meaning is made from the spatial relations or grammar of visual images (Kress & van Leeuwen, 1996). To understand the written language, temporal sequence or order in which words appear in a sentence is very important, for example, the meaning of —*John killed Smith* is quite different from that of —*Smith killed John*. In visual images, the position, size, and composition of the contents of the image play a significant role in the meaning making.

Multimodality also describes the grammar of visual communication that is used by image designers as an analysis of the rules and principles that allows viewers to understand the meaning potential of relative placement of elements, framing, salience, proximity, colour saturations, styles of typeface, etc. (Machin, 2007). Hence, it is clear that every semiotic mode is a meaning momentum or potential, and multimodality mainly focuses on the study of the interrelationships between various communicative modes, no matter whether they are visual or auditory, words or image. It is a complex combination of meaning making activities that have undergone rapid changes in the contemporary social, cultural, economic and technological context.

Moreover, the concept of multimodality is a useful yardstick to measure and evaluate the diversity ways of meaning making. Multimodal texts, which convey information by means of various modes such as visual images, written language, design elements and other semiotic resources, are more complex than written texts.

An explicit criticism of the idea, that in multimodal texts the verbal elements function as guiding factors for the interpretation of the pictorial elements, comes from Gunther Kress and Theo van Leeuwen, the authors of *Reading images* (1990, 1996). Kress and van Leeuwen directly criticise Barthes' notion of "anchorage function" .... we have to move away from the position which Roland Barthes took in his essay 'Rhetoric of the Image'... (Kress and van Leeuwen, 1996:16). Their main argument, which forms the basis of the whole book, is that "...the visual component of a text is an independently organised and structured message - connected with the verbal text, but in no way dependent on it..." (17). Therefore, *Reading Images* proposes a model with which to analyse the way images convey meaning. The authors' main objective is to formalize such a model into what they call a "grammar of visual design."

The chapter which is most relevant to this study is the one dedicated to "narrative representations", which discusses "the ways in which images can represent the world narratively". In doing so, the authors essentially follow Halliday's model of functional grammar and arrive at a categorization of visual narrative structures which is based on the principles of that same model. However, Kress and van Leeuwen do not simply transpose an existing linguistic model to the field of visual communication. Rather, they use Halliday's framework as a theoretical basis on which they construct their own "grammar of visual design".

Their principal proposition is that visual narrative structures always have vectors which "are formed by depicted elements that form an oblique line, often a quite strong, diagonal line..."

[they] may be formed by bodies or limbs or tools ‘in action’...” (57). Vectors are visual equivalents of verbs and link the participants of the depicted action: the Actor and the Goal. The former “is the participant from which the vector emanates, or which itself, in whole or in part, forms the vector” (61), the latter “is the participant at whom the vector is directed, hence it is also participant to whom the action is done, or at whom the action is aimed” (62).

According to the kind of vector employed, Kress and van Leeuwen distinguish various types of narrative processes, such as action processes, reactional processes, and speech/mental processes. All of these kinds of processes are found specifically in advertisements, where the vector is represented by the “the oblique protrusions of the thought balloons and dialogue balloons that connect drawings of speakers or thinkers to their speech or thought” (67).

*Reading Images* offers a valuable and new approach to the analysis of images and of their internal syntax. However, precisely because of the authors’ rejection of Barthes’ notion of ‘anchorage’ and because of their core assumption that images convey meaning independently from language, the study does not fully explore the relationship between images and language when the two are combined. The authors suggest that our culture is currently experiencing a shift from an old kind of literacy, in which language is far the most important form of communication, to a new one, where “language is by far the most important form of communication, to a new one, where “language exists side by side, and independent of forms of visual representation...”(21). This is true, but perhaps only in part since visual communication does not grow independent of language. Rather, the main implication of the shift mentioned above is that language increasingly intermingles with visual elements, and mixed-code texts are becoming more and more common and important. Significantly, advertisements are based on mixed-code texts.

It is precisely in connection with this second point that Susan Hassall (1994, 1998) criticizes *Reading Images*: “it does not examine how visual and verbal combine to create meaning” (Hassall, 1998:2). The relationship between written text and the visual image”, she says, “is a relatively recent area of study” (2). A crucial part of her research, which investigates “the different ways in which words and pictures work together to create narrative” (1), is a categorization of five types of word/picture relationship: pictures only, when the story is told entirely through the pictures; mirroring, when the verbal and visual texts reinforce each other and can operate independently to tell the story; interlocking, when the pictures fill gaps in the texts



and represent words which complete sentences; intertwining, when words and pictures work together to produce a complete text diverging, when the written text and the pictures tell different stories.

All five types are found in print advertisements too, with the intertwining type being probably the most characteristic. Therefore, although the article focuses on children's picture books, Hassall's discussion is very valuable for a study of advertisements.

Mitchell (1984:87) criticises what he calls the "comparative method", by which, as is traditionally the case, different media are simply compared to one another in order to find similarities and dissimilarities. He argues that a full investigation of the relationship between image and verbal expression should not stop at a comparison level, because there exist "other forms of relationship, [such as] metonymic juxtapositions, incommensurability, and unmediated or non-negotiable forms of reality" Consequently, rather than comparing literary texts to visual and/or plastic works of art. Mitchell finds it more useful to analyse what he calls mixed media, where images and verbal language are concurrently present.

According to Mitchell, the finest examples of works of art which employ both images and words are William Blake's illuminated books, which "elicit the full range of relations between visual and verbal literacy" and "tend to exhibit flexible, experimental, and 'high-tension' relations between words and images" (91). Other mixed media, instead, offer more "normal" relations which "follow more traditional formulas involving the clear subordination and suturing of one medium to another, often with a straightforward division of labour" (91).

The author's main claim, which forms the basis of the whole book is that "all arts are 'composite' arts (both text and image); all media are mixed media, combining different codes, discursive conventions, channels, sensory and cognitive modes" (94-5). Mitchell rejects the idea of "pure" media (purely visual or purely textual) in favour of a notion according to which all images contain textuality and all texts contains visuality.

To support this claim, he offers two arguments. The first one is immediate: visual expressions often physically incorporate some textual elements; the same way as printed text is itself a visual expression for the precise and almost philosophical. It is accepted that the viewers of a painting do not just passively perceive the colours, the shapes, the tones etc. but that they also "read" something in it. Similarly, the readers of a novel "see" what is narrated. But the verbs "read" and "see" are commonly said to have a figurative sense in such cases. Mitchell's point, in

this regard, is that the figurative status of “seeing” and “reading” does not deny their actual occurrence:

That images, pictures, space, and visuality may only be figuratively conjured up in a verbal discourse does not mean that the conjuring fails to occur or that the reader/listener ‘sees’ nothing. That verbal discourse may only be figuratively or indirectly evoked in a picture does not mean that the evocation is impotent, that the viewer ‘hears’ or ‘reads’ nothing in the image. (Mitchell, 1994:96)

The analytical approach offered by Kress and van Leeuwen, Hassall, and Mitchell is undoubtedly new, in that it rejects the notion of the ‘supremacy’ of words and instead, examines the two codes on the same level. However, these studies seem to concentrate principally on individual pictures. Kress and van Leeuwen, in particular, express the originality of their work in linguistic terms: while previous studies have sought to analyse ‘lexis’ i.e. the individual elements of images, their own concentrates on the ‘grammar’, that is on how these elements are interrelated to form meaning, their argument being that the previous approach, although a valid one, does not “tell the whole story” (Kress and van Leeuwen, 1996:1).

However, although a move from the word level to the sentence level certainly represents a much-needed step forward in the study of images as conveyors of meaning, the whole story is still not told. For communication, be its visual or verbal, normally occurs in texts rather than in individual sentences. If visual texts are only considered within individual images, the necessary consequences is that the potentiality of images as constructors of narratives is not fully analyzed. In fact, it could be said that although a single image can be regarded (and analyzed) as a text, the narrative possibilities of visual communication are mainly expressed when several images are arranged sequentially.

Susan Hassall’s study partly addresses this issue; yet, her categorization of different types of word/picture relationship is still based on individual narrative units, rather than on the overall story taken as a whole. Hassall’s study examined the interaction between words and pictures on the level of the story; it tried to understand what elements are there, both on the verbal and on the visual plane, that make a certain text interpretable in a certain way.

Lemke, (1998:87-9) claims that “Meaning-making...cannot be adequately understood in terms of any one semiotic modality, such as language...writing and drawing...share common ancestry. Writing is not merely the annotation of speech, as drawing is not simply the inking of

images”. This assertion alludes our study of the verbal and visual content in GSM print advertisements so as to account for its persuasive meaning.

Kress and van Leeuwen’s (1996), study on the grammar of visual design has developed a framework whereby existing notion of grammar can be applied to the analysis of images, and thus demonstrated that syntactic and semantic rules apply to images too. They are the first to convincingly move the imaginary boundaries of the comparison between verbal language and images from the lexis plane to the sentence plane. However, it is undeniable that language productions normally occur in texts rather than in isolated sentences, so those boundaries need to be moved even further, from the level of the sentence to that of the text.

The assertion that “all texts are multimodal” according to Kress and van Leeuwen (1998:186) indicates that paralinguistic means of communication such as rhythm, intonation, facial expressions, gesture etc. accompanying spoken language, and written language is always a visual composition of marks on a page. Kress and van Leeuwen stress that “the visual component of a text is an independently organized and structured message, connected to the written component, but not necessarily dependent on it”, that is, they are “neither fully conflated, nor entirely opposed” (1996:18).

The mission of Multimodal Discourse Analysis (MDA) is to understand the power and meaning of texts activating several modes (such as visual, verbal, and aural) (Kress and van Leeuwen, 2006; Machin, 2007; Jewitt, 2009). The systematic deconstruction of texts through semiotic analysis is possible with this new trend in discourse analysis. MDA has been used in the analysis of a wide range of domains, e.g. the analysis of magazine covers (Machin and Thornborrow, 2003), magazine advertisements (Bell and Milic, 2002), movies (Maiorani, 2007), children’s storybooks (Guijarro and Pinar Sanz, 2008), online advertisements (Harrison, 2008), beauty product ads (Harrison, 2008), moving images (Maiorani, 2007), commercials (Nina-Pazarzi and Tsangaris, 2008), cosmetic surgery leaflets (Martinez Lirola and Chovanec, 2012), and surgical websites (Moran and Lee, 2013).

To Jewitt (2009), there are three different approaches to conduct multimodal analysis. The first approach is referred to as the social semiotic multimodality (Jewitt, 2009: 29). This approach focuses on meaning making through choices (Jewitt, 2009:30). The second approach is MDA, which was also developed by Kress and van Leeuwen (2001) and follows Halliday’s work. The distinction between these two approaches is their emphasis on the sign-maker. While

the social semiotic multimodality approach places higher emphasis on the “sign-maker”, the MDA approach places low emphasis on the “sign-maker” (Jewitt, 2009:36). Finally, the third approach that Jewitt outlines is the multimodal interactional analysis. As Jewitt points out, this approach “addresses a dimension of the social semiotic that conventional multimodal analysis does not seem to commonly address and focuses on how multimodal texts are interfaced with and mediated by people” (2009:33). The approach that will be utilized in this study is MDA, following the program of Kress and van Leeuwen (2001; 2006), and Machin (2007).

Multimodal discourse analysis studies how several or all of the different semiotic modes intertwine together to create a unified text or communicative event. The premise of multimodal discourse analysis is that in many domains of contemporary writing, textual structure is realized, not by linguistic means, but visually, through layout, colour, and typography both at the level of the —clause and at the level of —discourse.

Multimodal discourse analysis has become a new trend in the studies of discourse analysis, for it focuses upon the complete communicative aspects of discourse that emerge within interaction. There are many ways to do multimodal discourses analysis, such as content analysis, conversation analysis, social semiotic analysis and so on (Van Leeuwen & Jewitt, 2001). And different perspectives can be taken to analyse them, for example, layout, modality, typography, colour, genre, discourse, style and so on are the angles we can choose to do multimodal discourse analysis.

In advertising, images are the most prevalent source of meaning making and has been analyzed in detail based on the metafunction of visual mode. Apart from images, colour is another critical resource worth paying attention to as it is a commonly used technique in advertisements. It is also a semiotic resource, along with language and image in multimodal texts. Kress and van Leeuwen (2002) demonstrate that colour, similar to images, fulfils three meanings, ideational, interpersonal and textual meanings simultaneously.

In addition, they believe that colour can create affect and the meaning of colour rests on association, in other words, the colour is associated with the resources or carriers of that colour, so decontextualization is necessary in analysing the meaning of that colour. In this study, the colour of the advertisement as a whole and that of the represented participants will be discussed in terms of the meaning that colour creates.

As communication and representation of meaning more often than not involve more than the exchange of words, this approach takes into consideration the other modes that play a part in any meaning-making transaction. It is this attention afforded to the multiplicity of modes that is fundamental to this study, especially so in considering the compositional modes of GSM print advertisements, as well as the extent to which the copywriters exploit these modes.

Some studies have been carried out in the multimodal resources of the printed advertisements from a systemic- functional perspective (O'Halloran, 2008; Machin, 2004; Stöckl, 2004a; Bell & Milic, 2002; Kress & van Leeuwen, 2001, 2006; Lemke, 1998). O'Halloran (2008) demonstrates that the systemic functional multimodal discourse analysis (SF-MDA) approach is effective in the analysis of ideational meaning in a printed advertisement. O'Halloran, (2008) applies the use of digital technology to image-editing software as a practical approach which can lead to a more detailed semantic and ideological interpretation of advertisements. In her research, she discusses how metaphorical constructions of meaning (i.e. semiotic metaphors) take place across verbal and visual elements. In sports advertisements, metaphor is frequently adopted to promote sports apparels and impress viewers.

Cheong (2004) proposes a generic structure potential for printed advertisements incorporating visual and verbal resources. He explores lexico-grammatical strategies for the expansion of ideational meaning that occur through the interaction of text and images. Then Cheong develops a new vocabulary to discuss the strategies through the analysis of five advertisements which account for semantic expansions of ideational meaning in these texts.

Stöckl (2004a) addresses the theoretical and text-analytical issues of the language-image-link in printed media. Two sample advertising texts were analysed to show that there are pictorial elements in language and linguistic elements in images. Based on his findings, he concludes that modes and sub-modes shift or blend (mode overlapping) and mix (mode mixing) in multimodal communicative events. This study will adopt Stöckl notion of semiotic principles across modes to analyse Nigerian GSM text advertisements selected to see how pictorial and linguistic elements interact with each other.

Studies have shown an increasing interest in examining the gender-related patterns in advertisements (Machin, 2004; Bell & Milic, 2002; Shields, 1999, 1997; Goffman, 1979). Bell and Milic (2002) demonstrate that gender stereotypes are still significant through an analysis of 827 advertisements from a representative sample of magazines. The empirical study implies that

advertisements with female participants are often different from those with male participants in interpersonal and textual ways. For instance, women participants are more likely depicted in image-acts ‘demanding’ a relationship with their portrayal in the advertisements rather than ‘offering’ something to the viewer. In terms of the findings from a textual perspective, they conclude that the left-right structure of printed advertisement is not sensitive to the gender of represented participants.

Machin (2004) investigates representation of women in Getty image bank from the perspectives of mental state, posture and facial expression. He concludes that women images in Getty image bank are portrayed to cater for the core values of the corporate world. He argues that there is a well-organized and systematic catalogue of the values these images convey. For instance, freedom is the most often coded notion in these images.

In this study, we are interested in how multimodality helps us to understand the interaction between the verbal and visual devices deployed in Nigerian GSM text advertisements.

#### **2.4.4. Persuasion and advertising**

Persuasion is the act of changing people’s views and beliefs by making them see things the way advertisers wants them to see things. According to Kenechukwu et al (2013:955) persuasion means “to induce people to take a desired action.” One of the most prominent functions of advertising is persuasion (Cook, 1992; Gass & Seiter, 1999; Geis, 1998), which is realized through various strategies employed by advertisers.

Rhetoric is “the whole range of arts not only of persuasion but also of producing or reducing misunderstandings.” (Frandsen et al, 1997:143). The structures or patterns of discourse are uncovered through rhetoric. Rhetoric enhances the organisation, attention, and retrieval of textual and visual information by the readers in a discourse. Black, (1992:153) states that, “most rhetorical discourses can be interpreted as seeking to regulate an audience’s conception of a subject and its definition of the issues attending that subject”.

Aristotle as cited in (George 1963:24) believes that rhetoric is concerned with “discovering all the available means of persuasion in any given situation “either to instruct an audience (logos, rational appeal), to please an audience and win it over (ethos, ethical appeal), or to move it (pathos, emotional appeal). This concept called classical rhetoric is relevant in

advertising as regards how things are done with words in achieving effects and communicating successfully with people contexts (Cook, 1989).

The venture of advertisements into the domain of persuasion, and its rhetorical categories makes it become omnipresent in contemporary social discourse. Sheehan (2004:2-3) submits that advertisements stimulate ideas; develop curiosity and interests by creating new meanings through the advertised products and services. The technical use of innovative and persuasive strategies in conveying a message makes advertisements seen and known in the public domain. Advertisements increasingly influence and affect the ideology, knowledge, motivations, experience, expectations and sense of identity of the social world so as to fulfil its ends and economic purposes.

Advertising uses psychological, social and aesthetic arguments accessible to the mass media (López Eire, 1998). Hence, to create their messages, which must be brief, attractive, new, and at the same time redundant; advertisers have at their disposal a series of rhetorical strategies – visual and verbal. These are based on conventions and rules as a result of historical evolution, and many of them have become clichés.

Studies have shown that evidence-based advertising principles underlie persuasion. Thus, persuasive advertising is perceived as a creative guide for advertisers and those who evaluate advertisements. El-daly (2011) maintains that persuasive mechanisms of advertising primarily function through the appeal to the individuals' emotions, resulting in construction of convictions and beliefs. Therefore, persuasion in advertising motivates people to take certain action by appealing to emotional aspects of person's psyche, and influencing formation and structure of value systems, beliefs, attitudes and opinions.

Given advertising's prominence in the domain of persuasion, it is not surprising that theories of persuasion have played a central role in scholarly research on effects of advertising (and marketing communications more generally). There are numerous theories of persuasion that have implications for advertising. Some of these theories will be familiar to communication researchers (e.g., theory of reasoned action; elaboration likelihood model), others less so (e.g., persuasion knowledge model).

The theory of Reasoned Action posits that the most proximal input into behaviour is a person's intention to engage in that behaviour. Although seemingly obvious, this assumption is

important because it implies that behaviour is intentional. In turn, behavioural intentions are determined by one's attitude toward performing the behaviour or act.

Fishbein and Ajzen (2010) further specified that each component of intention, attitudes, and subjective norms were themselves determined by specific beliefs about each. Using an expectancy-value approach, they quantified attitude toward the behaviour as a cross-product of the subjective likelihood that performing a particular behaviour would lead to a specified outcome and their evaluation of that outcome (Shrum et al.,2012).

The Elaboration Likelihood Model(ELM) theory as observed by Shrum et al. (2012), has proved to be a robust model for predicting the effects of advertising messages on consumer attitudes and behaviour. It provides a clear theoretical framework for understanding the conditions under which typical executioner variables will have an effect, thereby providing both a guide for how advertisers can maximize the persuasiveness of their advertisements and how consumers can maximize their resistance to those advertisements. More recently, other models of persuasion have been developed that provide a somewhat different focus on how consumers process persuasive communications, and in particular the thoughts consumers have about motives underlyingmessages.

A number of studies have provided support for key components of the persuasion Knowledge model. For example, one key component is the notion that consumers have well-developed knowledge structures about persuasion tactics and that people generally understand the motives of persuasion tactics. Consistent with this proposition, research suggests that lay people do have clear knowledge of persuasion tactics of advertising, and the beliefs of lay people about how advertising works are quite similar to those of academic marketing scholars (Friestad & Wright,1995).

Persuasion was traditionally focused on verbal aspects of the subject i.e. influence attempt by means of either oral or written communication. However, studies have shown that persuasion now accounts for visual and verbal symbols. Advertisements use the combination of visual and verbal symbols to create certain emotional appeal which in turn, motivates desired response from the audience. Images in advertising are representations of things, events or people. They evoke emotional responses in people and represent reality. Copywriters make point explicit through the use of words and implicit through the use of images.



Persuasion is all around us, and even more so in a competitive consumer society such as the where persuasion is virtually synonymous. This study will examine the interface between verbal and visual (multimodal) persuasive devices in selected Nigerian GSM print advertisements.

It is evident from all the works presented in this section that the use of distinctive style in adverts or texts remains important as a strategy to appeal to readers and/or consumers. This is glaring even though the scholars have explored style from different perspectives. It is worth noting that the rapid surge of the internet and social media has significantly reduced the use of print adverts. However, the unavoidable truth is that print still maintains its stance as a powerful and necessary medium in advertising. As a result, this research hopes to investigate the interface between verbal and visual devices in selected Nigerian GSM text advertisements.

#### **2.4.5. Review of empirical studies on GSM advertising**

GSM advertising is quite a new area of research in the Nigerian context. There are limited number of studies in this area. Nwankwo (2011) examines the syntactic errors among GSM users and discovers such dominant features as omissions of punctuation marks, incorrect phrasal combinations, spellings and the use of abbreviations. She warns that the users of this innovative language should be conscious of these deviations not to transfer the habit in writing to the formal English. Iloelunachi (2011) studies the relationship between the syntax of the SMS language style and the language of media. Comparing their syntactic structures, his result reveals that SMS language format are structured differently from that of formal writing. He therefore, strongly suggests that learners should be taught on how best to apply the forms with due recognition for formal and informal contexts while writing.

Oladoye (2011) investigates the syntactic and lexico-semantic analyses of selected SMS text messages among the university of Ilorin students. The result shows that among the word classes, the most frequently occurring element is the noun with 39.22%. It discovers that all the text messages had noun elements in them. The most prominent word sequence was the clause which had 20.5%.

Ogbonna (2012) examines local colouration in mobile phone text messaging in Nigeria. Adopting Hymes' (1962) *Ethnography of Speaking*, she discovers that young Nigerian text composers blend their knowledge of Nigeria social, linguistic, cultural, political and economic settings with their knowledge of conventions of organization of SMS messaging within

Nigerian context to create different types of messages that are meaningful. The study reveals that for most Nigerian youths, the major purpose of texts is social bonding and in expressions that are Nigeria specific.

Adegoju (2014) discusses the verbal and visual signifiers in some GSM advertisements in Nigeria. He carried out the semiotic interpretations of the modes and contents of the commercials in two major respects. His research identified images, colours and verbal pointers, the meaning derived from them and also the polysemic nature of signs in GSM advertisements. He emphasized the influence of culture and experiential knowledge within a specific context of use as the key prerequisite for interpreting signs. His exploration of the sign systems in the discourse of GSM advertising in Nigeria sheds light on the fact that patterns of meaning could be extended, reinvented or contested, as advertisements yield elaborate inferential interpretations. This present study takes a step further to account for the interaction between the verbal and visual devices deployed in Nigerian GSM text advertisements.

## **2.5. Theoretical framework**

Theories are of great relevance in every academic endeavour. Thus, Asemah (2010:345) notes that theories lend themselves to various texts and analysis, such that the phenomena central to the research get explained, clarified and even predicted as the case may be. Therefore, for us to have a better understanding of this study, systemic functional semiotics (SFS) has been chosen to provide the framework.

Systemic functional semiotics is derived from M.A.K Halliday's (1978) social semiotic view of language and extended by other researchers (e.g. Kress and Van Leeuwen (2001, 2006), Jewitt and Kress (2003), Lim (2004) and O'Halloran (2008)) to provide the theory for the investigation of the interface between verbal and visual devices. Most systemic functional semioticians began to inquire into intersemiotic relations in the late 1990s (e.g. Lemke, 1998; Martinec, 1998a, 1998b; Royce, 1998; O'Halloran, 1999) and it is this work which still forms the basis of their study of intersemiotic relations

The major assumption of the theory is that language is functional (in terms of what it can do or what can be done with it); semantic (in that it is able to construct meanings and reveal its differences between the different ways of describing events whether social, political or commercial. In other words, it represents aspects of reality and establishes

interpersonallinks(GoodmanandGraddol,2003); semiotic and contextual (in that social and cultural situations affect and influence the exchange of meanings).

Halliday (1996:89) believes that “language is a product of the social process”. He emphasizes that in the study of language, there should be a shift from focusing on the sentence to the text since language consists of text, or discourse. The social semiotic approach to verbal context proposed by Halliday is the focal point which leads to multimodality. SFS focuses its attention on these paradigmatic relations and how systems (e.g., language, images, etc.) are changeable depending on the context where they appear, here the notion of system as a set of choices arises.

Although, it is not reflected in its name, this theory has also been defined as an “open dynamic system serving as a resource for both reflection and action” (Matthiessen, 2009:12). It is open in terms of changes, that is to say, if the system is in continuous transformation, new elements are included to fulfil the necessities. And, it is considered to be dynamic because it allows for on-going changes mentioned previously, adapting itself to the context where it is working.

A further reason for adopting this approach and considering it as an appropriate framework for this study is that it provides a useful framework for the analysis of images (Kress & Van Leeuwen, 1996, Machin, 2007). Nigerian GSM text advertisements are growing increasingly multi-semiotic with images which are not there just to embellish the text. They transmit considerable contents at the cognitive, cultural and ideological levels.

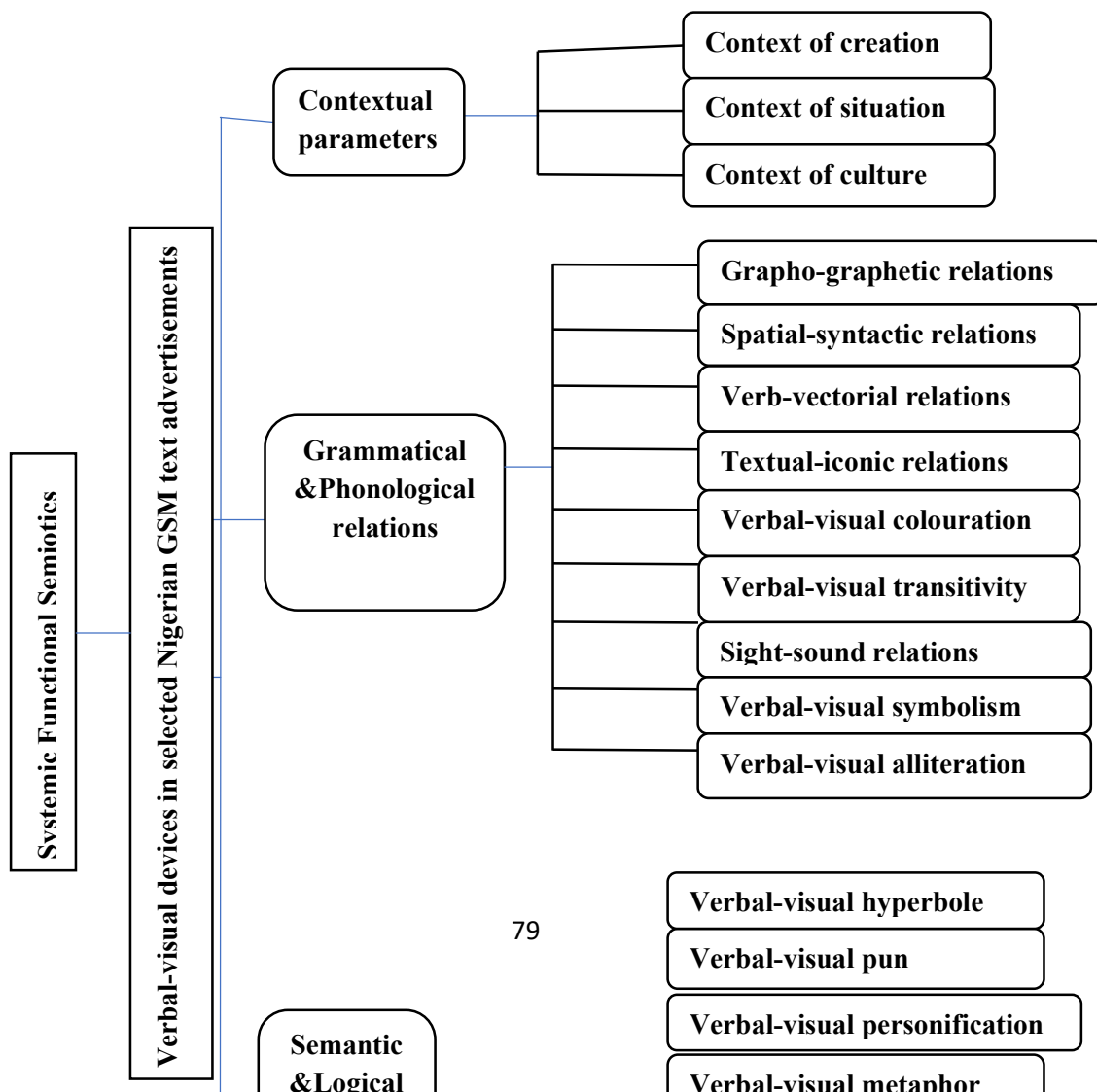
The Systemic functional semiotic approach in addressing both the linguistic and non-linguistic aspects of discourse serve as a useful tool in analyzing Nigerian GSM text advertisements for two reasons. First, because “the social is in the sign” and reflects the agents’ affective responses to it at a particular moment. Second, its approach to representation looks to the sign as “...the result of intent, the sign-makers’ intent to represent their meanings in the most plausible, the apt form” (Cobley, 2001:72).

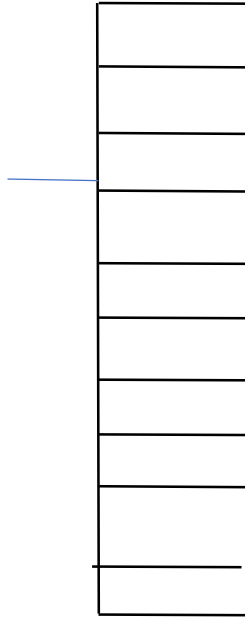
The core idea of systemic functional semiotics has it that every semiotic artefact (semiotic system) operates on three levels. First, it represents ‘reality’ that is, it denotes objects, situations and actions (ideational). Second, it establishes a certain kind of social contact and interaction with the recipient (interpersonal). Third, it builds a textual structure whose parts cohere formally and content-wise (textual). These levels are called “meta-functions” of semiotic

objects or events. The essence of a visual grammar is the belief that there are formal configurations or patterns (i.e. spatial arrangements of signs) in pictures, which come equipped with certain, more or less stable social meanings.

This framework looks at how signs (semiotic resources) are used in certain social practices. So, it always involves singling out some discourse segment or genre and applying relevant theoretical conceptions to it. It seeks to integrate various semiotic modes and emphasize the common principles underlying complex communicative artefacts/ events. This framework asks how semiotic practices are driven by social conditions and psychological needs and how they are embedded in them and emerge from them (van Leeuwen 2005a:1). This study aims to explicate, in a principled manner and in some detail, the interface or relations between the verbal and visual devices in selected Nigerian GSM text advertisements and identify their perceivable realizations.

### 2.5.1. Schema for the theoretical framework





**Figure 2.1: A schema for the theoretical framework used (Source: Author)**

### **2.5.2. Application of a theoretical framework for the interface between verbal-visual devices**

#### **in Nigerian GSM text advertisement**

In an attempt to expand on M.A.K Halliday's (1978) theory of systemic functional semiotics, this study proposes verbal-visual devices as descriptive labels that accounts for the interface between the verbal and visual modes in selected Nigerian GSM text advertisements. This positions the study to unveil the interaction process between the verbal and visual options in distinctive ways so as to make the interface visible to the reader. The analysis in this study is carried out in three segments.

The first stage identifies the contextual parameters that inform the choice of devices deployed through the verbal and visual modes in Nigerian GSM text advertisements. It accounts for the context of creation, situation and culture in terms of their general characteristics. The analysis attempts to relate these broad contextual factors to Nigerian GSM text advertisements by examining their subject matter and issue addressed, the attitudes expressed towards this issue, and the ways the GSM text advertisements has produced them in visual and verbal terms.

The second stage of the analysis discusses the grammatical and phonological aspects of Verbal-visual devices in selected Nigerian GSM text advertisements. This helps in building a mental picture of reality, so as to make sense of the experience of what goes on around and

inside GSM text advertisements. The analysis identifies grammatical markers such as colouration, typography, modality, and spatial-syntactic.

The third stage of the analysis will account for the semantic and logical aspects of the Verbal-visual devices deployed in selected Nigerian GSM text advertisements. It will account for devices such as artefacts, hyperbole, pun, personification, metaphor, synonymy, antonymy, and alliteration, across the structural syntagmatic units. The analysis will be systematic in highlighting and establishing the fact that verbal-visual devices are multimodal resources employed for advertising purposes (functional), to produce meanings (semantic) within a specific context (contextual), by choosing the best possible mode(s) or a combination of modes to reflect and convey the desired persuasive meanings (semiotic).

With the aid of the SFS model, this study will unearth the forms and functions of the activity sequences and logical meanings that are realized through the transmission of ideas, representing, processes or experiences, actions, events, processes of consciousness and relations in selected Nigerian GSM text advertisements. Thus, the analysis will bring out such areas of perceived meaning in context, which are determined by how GSM text advertisements seek to elicit and persuade others through verbal and visual means.

## **2.6. Conclusion**

This chapter examined relevant literature as well as the theoretical approaches and the framework that serve as a premise for this study. The study reviewed the concept of discourse analysis, advertising, GSM advertising as well as approaches to the studies on advertising and discussed their relevance. The theoretical framework for this study is Systemic Functional Semiotics' (SFS) for insight into how Verbal-visual devices are deployed for persuasion in Nigerian GSM text advertisements. Chapter three will focus on the methodological aspects deployed in this study.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0. Introduction**

This section describes the various steps espoused in carrying out this investigation. It discusses the pilot study and its relevance to the current study. It highlights the sources of texts, and the methods of gathering the texts. How the data are extracted from the texts and used in this study is also illustrated. The chapter also considers how selection is made from the corpus of GSM text advertisement to arrive at those chosen for use in this study. Different methods of investigating the data collected are also highlighted and the methods of analysis identified.

#### **3.1. Pilot study**

Preceding this study, a pilot investigation was carried out. It was entitled: Verbal-visual intertextuality in selected Nigerian GSM print advertisements. The study investigated thirty selected print advertisements from Etisalat GSM service provider. The pilot study brought about significant insights to led to this present study. The pilot study among other things helped to bring out the research potential, and the possibility of accessing verbal and visual contents of Nigeria GSM print advertisements. Some of the significant findings and relevance the pilot study brought to this study include:

1. the availability and possibility of accessing the resource data for Verbal-visual analysis in Nigerian GSM print advertisements.
2. the co-occurrence of verbal and visual signs on the pages of selected Nigerian GSM print advertisements validate its multimodal nature.
3. there is a proliferation of GSM print advertisements in the Nigerian society, however quite a few studies have been conducted to explain the meaning potential of the co-occurrence of its verbal and visual modes.
4. The provision of a deeper understanding of the process of producing meaning through the interaction between the verbal and visual modes in Nigerian Etisalat GSM print advertisements.
5. the Nigerian context influences the meaning potential of GSM print advertisements.
6. the ties between verbal and visual modes in the selected Nigerian GSM print advertisements analyzed reveals such sense relations as parallelism, metonymy, hyponymy, meronymy, collocation, and polysemy.
7. these semantic ties integrate the verbal-visual modes in selected Nigerian GSM print advertisements into a cohesive and coherent text performing a persuasive function.
8. the verbal-visual layout in selected Nigerian GSM print advertisements also reveals its meaning making potential through compositional terms such as information value, salience, and framing.
9. the pilot study suggested the value of focusing on the application SFL and visual grammar tools to multimodal text so as to understand its semantic relations.
10. it also made clear the fact that a larger data set is required to map the meaning potential of visual illustrations in relation to the verbal texts of Nigerian GSM print advertisements.

The pilot study proved highly insightful as it brought out the possible challenges that would have stunted the progress of this study. It has opened up many areas for exploration and heightened the quest to embark on this present study. The subsequent sections of the study will take up these challenges. It will demonstrate how findings from the pilot study provides a foundation for investigating forms and functions of verbal and visual devices in in GSM print advertising in Nigeria.

### **3.2. The present research**

The present study is a voyage into the Nigerian advertising discourse sphere. Following the conduct of the pilot study and the findings from it, which shows the potential for the study of interface between the verbal and visual devices in Nigerian GSM text advertisements, the zest



for this research became kindled. Thus, succeeding adopted methods will aid the investigation of the interface between verbal and visual devices deployed in selected Nigerian GSM text advertisements.

### **3.2.1. Source of texts**

The data for this research consists of verbal and visual texts of Nigerian GSM advertisements which were selected and extracted from the leaflets of MTN Nigeria, Globacom, Etisalat and Airtel Nigeria. The period of production covers between January 2013 and December 2016. The data were collected from the GSM service providers' outlets. These Nigerian GSM text advertisements were digitally photographed and stored as JPEG files. The data of the selected GSM texts contain verbal texts as well as visual images. This makes them multimodal in nature. These GSM text advertisements are the marketing tools used for creating business awareness of products and services rendered by the four GSM service providers in Nigeria. The selected GSM text advertisements are cosmopolitan in nature. They are regarded as a representation of the four GSM service provider companies with products and services that spread over the Nigeria nation. The data was exposed to analysis with understanding from systemic functional semiotics so as to unveil their contributions to advertising discourse.

### **3.2.2. Choice of texts**

The choice of advertisements for this study is driven by the fact that, unlike other genres of advertising discourse: radio advertising, television advertising, electronic board advertising, billboard advertising, buses and moving vehicles advertising, email advertising, movie halls advertising, flight commercials, etc.; GSM print advertising is yet to receive robust research attention in terms of a systematic study of the interface between its verbal and visual devices. One reason adduced for this lack of in-depth study, is the fact that GSM print advertising is a relatively new concept compared to the other advertising genres in the Nigerian context.

### **3.2.3. Research design**

This exploration works towards an in-depth discursive account of the interface between verbal and visual devices in Nigerian GSM text advertisements. The study employs a descriptive and interpretive strategy with the aim to designate the variables in GSM text advertisements and their relationship. The qualitative approach to this study helps capture the themes and emphasize the meaning of the message. It is expected that the adoption of coarse and fine-grained methods

of analysis will offer a multidimensional outlook on the texts, which can demonstrate both a level of generality and complexity.

Owing to the limited amount of research on multimodal texts in Nigeria, this study is exploratory and explanative in orientation. This helps in explaining concepts that gives a vibrant representation and also elucidate the research questions of this study. The major theoretical rationale informing the current research is the systemic functional semiotic approach.

#### **3.2.4. Sampling Procedure**

This study is primarily concerned with GSM advertising in Nigeria. MTN Nigeria, Globacom, Etisalat and Airtel Nigeria were selected as sources of data for this research work because their advertisements convey verbal and visual texts used for persuasive purposes as readers make meaning from them. This study employs purposive sampling method where equal number of print advertising is sampled from each GSM service provider. A corpus of 400 Nigerian GSM print advertisements; 100 each from MTN, Globacom, Etisalat, and Airtel; which were produced between 2013 and 2016 were purposively selected based on the availability of interface between its verbal and visual content. Data were subjected to functional semiotic analysis.

#### **3.3. Method of data collection**

The data used for this research was collected from using two sources; documentation and participant observation. (Yin 2003b) Observation provides extra statistics about the data. Before an observation is said to be reliable, it needs to have more than a single observer so that a contrast can be made. However, a participant observation refers to the type of observation where the observer is active and has diverse roles. The advantage of observation is that it is dependent on real samples.

One advantage of involving a participant observer in the data collection process is that it helps in giving accurate understanding of inter-personal behaviour. (Yin, 2003a). This method of data collection was purposively approached with an aim to explore the interface between verbal and visual devices in Nigerian GSM text advertisements so as to provide solutions to the questions of the study. The data from each GSM text advertisements was sourced, using the research questions as a guide.

#### **3.4. Method of data analysis.**

The chosen method of study is content analysis. Krippendorff (2003) noted that as an analytical technique, content analysis was capable of completing three tasks. It summarizes inferences from large bodies of data, discovers patterns and relationships within findings, and compares findings with data obtained through other means. In addition, advertising scholars have frequently pointed out that content analysis is an appropriate method for analysing visual and informational elements in advertisements (e.g., An, 1993; Tansey et al., 1990).

Analysing the content of an advertisement to study the message itself and not the communicator or audience (Kassarjian 1977). Berelson (1952) defines content analysis as “a research technique for the objective, systematic, and quantitative description of the manifest content of communication (p 55). To be successfully objective, the study needs to follow formulated rules, paying special attention to its coding system. The methodology comprises decisions about units of analysis, sampling procedures, variables, research questions and coding categories (Neuman, 2000:292-300).

This study systematically gathers and examines the relevant data content in GSM text advertisements as a multimodal corpus. This unit of analysis varies from a little unit such as a word, a phrase or a singular image to a larger unit, such as a page. This study necessitates a methodology such as selecting of corpus, the description of categories, theoretical buttressing of categories, coding tables and the coding process to effectively manage large amount of data methodically in order to generalize an appraisal about the data.

One of the restrictions of content analysis usually mentioned is the ‘un-theorised’ content (Bell, 2001:24; Neuman, 2000:294). Consequently, in this research, Systemic Functional Semiotics theory was drawn to inform the categorization of the content. The theoretical foundation for the categorization of the content drew on the conceptualization of multi-modality and meta-functional orientation to meaning. Firstly, the content was sub-divided into classes for text blocks, for visual content, and their interface. The categorization of content favours a typological viewpoint on meaning by breaking down the content into smaller elements. This procedure overlooks shades of discrepancy which means additional topological viewpoints. In conclusion, by focusing on separate areas of content, intermodal meanings might not be easy to see.

### **3.4.1. Instrumentation**

A coding scheme was developed and coders were selected. The coding instrument was used to code the contents of the GSM text advertisements so as to easily interpret the interaction between the its verbal and visual devices. The coding instrument for the content analysis is attached in Appendix A. There are five variables. First, there are general source variables such as the name of the GSM brand advertised. Second, there are variables concerning the verbal information in the advertisements. Third, there are variables concerning the visual information in the advertisements. Fourth, there are variables concerning the devices deployed in the verbal and visual information of the advertisements. Fifth, there are variables concerning the interface between the verbal and visual devices.

### **3.4.2. Inter-coding reliability tests**

Prior to the actual coding of the advertisements, there were a number of steps followed. First, the coders were trained using the operational definition sheet and by using actual Nigerian GSM text advertisements for illustration. Second, a pilot test was initiated in order to ensure that the coding scheme was accurate and that there was a high level of inter-coder reliability. Fifty random advertisement leaflets formed the sample for the pre-test. The total number of advertisement leaflets used in this study is 400 and fifty advertisement leaflets for the pre-test is more than the recommended 10%. These advertisements were not used in the results of the study. The advertisements were individually coded using the coding sheet and the operational definitions (see Appendix A). The percentage of agreement method was used to determine inter-coder reliability. The researcher was not one of the coders in order to secure non-biased information. The results of the two coders inter-coder reliability test were compared and a 96% of agreement was calculated. Wimmer and Dominick (1991) state that inter-coder reliability “is used to assess the degree to which a result can be achieved or reproduced by other observers” (p 56).

During the process, each coder coded independently. To minimize possible bias, both coders were required to read the information in the advertisements at face value without considering the credibility of the advertisements. Four hundred GSM text advertisements in total were analyzed by the two coders independently for the purpose of checking inter-coder reliability. A hundred GSM text advertisements were purposively selected from each GSM brand. In order to obtain precise inter-coder reliability, the multimodal nature of the selected print advertisements was checked.

The inter-coder reliability test showed that the coders only had differences within a few of the coding categories. The Cohen’s Kappa values were as follows; Medium Featured 1.0, Gender 1.0,

Relative Size 1.0, Central Figure 0.93, Credibility 0.96, Function Ranking 0.96, Promotion 1.0, Price 1.0, Location 0.3, Use 1.0 and Class 0.73. The results showed a Kappa range value of 0.3 to 1.0. Landis and Koch (1977) have suggested that 0.3 is a “fair” result. Although the 0.3 Kappa value is not a high result, Stemler (2001) contends that even a result of  $K=0$  would not be a worthless result, stating that the decisions are no more consistent than we would expect based on chance. The pilot study indicated that there were no problems with the coding scheme. A 99% agreement was recorded.

Kassajarian (1977) states that the validity of the study can be checked if an instrument measures what it purports to measure. Wimmer et al. (1991) warns that “if sampling design is faulty, if categories overlap, or if reliability is low, the results of the study probably possess little validity” (p 175). The researcher used face validity as the technique to check that the study would be sound. Wimmer (1991) states that face validity assumes that “an instrument adequately measures what it purports to measure if the categories are rigidly and satisfactorily defined and if the procedures of the analysis have been adequately conducted” (p 175). After carefully examining the coding procedure, the study appears to be valid. Krippendorff (1981) states that to test validity, “the results of a procedure must match with what is known to be “true” or assumed to be already valid” (p 129). Reliability assures that the analytical results represent something real, validity assures that the analytical results represent what they claim to represent (p 129). Krippendorff (1981) suggests that a form of duplication is essential “A reliable procedure should yield the same results from the same set of phenomena regardless of the circumstances of application” (p 129).

Therefore, in order to assure reliability in this study, a test of stability was applied, under test-retest conditions. A coder was asked to re-code forty of the advertisements (which is ten percent of the total advertisements collected). The researcher checked the results of the coding results from the advertisements that had previously been coded. There were three coding differences, which yielded a 0.83% of disagreement. A less than one- percent difference re-confirms the reliability of the study. The coders spent four weeks coding the advertisements. After the four-week period, the advertisements were collected and the data from the coding sheets were inputted into a computer database on Microsoft Excel. The data took two weeks to input into the spreadsheets ready for analysis.

A number of assumptions were made during the study, repeated advertisements were discarded after collection by the researcher, the advertisements had to be full page and must visually feature a medium. Most advertisements in the later decades were full page and therefore it was important to maintain continuity throughout the study. However, if the advertisement featured more than one picture, both pictures were coded only if both pictures visually featured a medium. If more than one medium was found in the advertisement, the coding reflected this.

### **3.5. Conclusion**

This chapter discussed the pilot study conducted to learn about the relations between the verbal and visual features of GSM text advertisements in Nigeria. It also discussed the choice of methodology suitable for this study. The chapter explained in great details the data collection phases and the sampling method. The next chapter will begin the analysis.

## **CHAPTER FOUR**

### **CONTEXTUAL PARAMETERS IN SELECTED NIGERIAN GSM TEXT ADVERTISEMENTS**

#### **4.0. Introduction**

Context refers to a series of assumptions that helps in interpreting an utterance in a deductive process. It is certain that the recipients cannot work out the explanation of an utterance without the support of the context. Every communicative act takes place under particular circumstances, within certain spatio-temporal, socio-political and historical boundaries that helps to define and interpret the meaning of a message, which is referred to as the context. De Mooij (1998: 157) suggests that “context is the information surrounding an event”. This means that everything that surrounds the message; such as location, time, and people involved) contribute to a greater or lesser extent to its content. Hence, this chapter will account for the contextual parameters that influence the design of selected Nigerian GSM text advertisements.

#### **4.1. Context of creation**

The context of creation can also be referred to as the media context. It discusses the copywriters’ communicative intention. This segment observes the context of creation of selected Nigerian GSM advertisements in accordance with Hasan’s (1996) groupings: the artistic

conventions of the copywriters' community, conception of their audience, and individual preoccupations. The analysis begins with a tabular description of context of creation as interpreted in Nigerian GSM text advertisements.

Table 4.1: A tabular description of context of creation in Nigerian GSM text advertisements

<b>CONTEXT OF CREATION</b>		
<b>The artistic conventions of the copywriters' community</b>		
1.	Place of production of GSM text advertisements	Nigeria
2.	Scope of GSM text advertisements	products and services of the four GSM brands in Nigeria
3.	Rate of publication	Periodic
4.	Purpose of publication	to establish a social connection with prospective customers through the advertised products and services. technical persuasion through the use of verbal and visual texts delivers innovate services by appealing to readers' emotion aids learning, growth and development each GSM brand positions herself as a front burner in technological innovations
5.	Diction	Active and short words Everyday language
6.	Graphic Design	Photographs Few sketches
<b>Verbal and visual typology</b>		
1	Pattern of typeface	Bold but small letters Specific social group
2	Coding Orientation	Institutional contexts Occupies larger portion of page/layout

reveal sets of abstract principles  
The use of natural images that depicts the Nigerian culture and people.

<b>The copywriters' conception of their audience</b>		
1	Audience	Men and Women Young and Old
2	Education	Basic form of Education Ability to interact with GSM Print advertisements
3	Attractive features of GSM text advertisements	Translate commercial information into laymen's terms
4	Visual representation	Reveal the social strata of the Nigerian society The audience are perceived as cultural, youthful, dynamic, professional and fun loving
5	Potential readers	continuing subscribers or customers who can discern and be persuaded
<b>The copywriters' individual preoccupation</b>		
1	Standard of production of GSM text advertisements	Quality
2	Purpose of production	To project GSM service providing companies' reputation for business excellence
3	Language	Everyday speech

#### **4.1.1. The artistic conventions of the copywriters' community**

The context of creation as presented in table 4.1. relates to the means by which artistic conventions of GSM copywriters' community are shown in selected Nigerian GSM text advertisements. The GSM text advertisements selected for this study were produced in Nigeria. The advertisements project a broad scope of products and services that relates to each of the four GSM brands in Nigeria. The advertisements are published periodically. The four GSM brands through their advertisements seek to socially connect with their prospective readers/customers. They technically persuade through verbal and visual symbols that appeals to the emotions of the readers about the need to establish a social connection with their family, friends and business interest using their respective GSM products and services.

The Nigerian GSM brands use advanced networks that aids learning, growth and development. They position their respective brand as a front burner in technological innovations. They have a culture to deliver innovative services that offer valuable social and economic promises to readers of their advertisements.

The copywriters of Nigerian GSM text advertisements choose and use shorter words rather than longer words to project their products and services. They use active words as against



passive so as to get the attention of their readers. GSM text advertisements present the use of everyday language as against foreign borrowings, and scientific jargons. The graphic design of the advertisements are predominantly photographs and a few sketches. Their verbal content constructs and communicates the message of the advertisements. The visuals on the other hand serve as eye catching devices to attract the readers. The headlines of Nigerian GSM text advertisements relate to the visuals used.

#### **4.1.2. Visual and verbal typology**

The verbal aspect of selected Nigerian GSM text advertisements depicts same pattern of typeface. The letterforms are bold and mostly decapitalized. The visuals in Nigerian GSM text advertisements are of naturalistic forms. They take a larger portion of the layout. The colour photographs, can be considered as a precise or dependable demonstration of a 'real' scene (or subject) by most persons in a certain cultural background.

#### **4.1.3. The copywriters' conception of their audience**

The copywriters of Nigerian GSM text advertisements conceive their audience as men and women, young and old with the basic form of education and capable of freely interacting with the advertisements. One important characteristic of some of the advertisements is that the copywriters transform vital commercial information into a layman's term, thereby making it pleasing to both the peripheral and acutely involved readers.

The visual design of the GSM text advertisements depicts that the audience are perceived as cultural, youthful, dynamic, professional and fun loving. The images are designed to attract the differing clientele. This indicates the copywriters' conception of their audience. The potential readers of Nigerian GSM text advertisements are regarded as prospective (or lasting) consumers who can discern and be convinced to read the advertisements.

#### **4.1.4. The preoccupation of copywriters**

The copywriters of Nigerian GSM text advertisements produce quality advertisements as a tool for projecting their respective company's reputation for business excellence. Regular statements are also used; however boring or offensive speeches are avoided so the copywriters are not perceived as too sudden, conceited or forceful. Extra-linguistic variables such as the visuals are fundamental components of what could be regarded as the context of creation in Nigerian GSM text advertisements. Context of creation has a vital bearing in the creation and understanding of the context of situation of Nigerian GSM advertisements.

## 4.2. Context of situation

The text in Nigerian GSM leaflets relates simultaneously with the context of situation. The situation is therefore interpreted as a semiotic structure, where it is an instance of the meanings that comprise the social system, and is characterized as consisting of the social action, or that ‘which is going on’, [FIELD], the role structure, or the cluster of socially meaningful participant relationships [TENOR], and the symbolic organization, or the particular status that is assigned to the text within the situation, its function in relation to the social action and the role structure, the channel or medium, and the rhetorical mode [MODE] (1978:142-143). These three descriptive concepts “serve to interpret the social context of the text, the environment in which the meanings are being exchanged” (Halliday and Hasan 1985:12). Table 4.2 below gives a description of the context of situation in Nigerian GSM text advertisements.

Table 4.2. A portrayal of the context of situation in Nigerian GSM text advertisements. (adapted from Butt et.al. 1995:126-127).

<b>FIELD of Discourse</b>	
experiential domain (subject matter)	Create awareness; promote brand; introduce goods and services.
Short term goal	To project current business trends and products and attract more potential customers.
Long term goal	To maintain business institution; retain customers and maximize profit.
<b>TENOR of Discourse</b>	
agentive or social roles	Advertising agencies/graphic designers/readers and subscribers
Status	Non-equal or hierarchic; ad writer/designers are considered as authority; ad writer/designers control the flow of information. Audience unseen. Reader/viewer can accept or disavow.
Social distance	Maximum social distance; institutionalized (ad writers/designers to readers –ad writers/designers to subscribers)
<b>MODE of Discourse</b>	
role of language/visual mode of interaction	

Medium	Constitutive (language constituting social process or whole of activity); written to be read and drawn to be viewed;
Channel	Public act (flyers to be read); monologic (reader does not take part in the creation of the text);
rhetorical thrust	Written and drawn leaflets

The context of situation of Nigerian GSM text advertisements is dialogic exchange. They function as a reflection of the Nigerian social environment. The context of situation activates and construes Nigerian GSM text advertisements. The features of the advertisements inform and confirm the interpretation of its Verbal-visual interaction. The business information presented in Nigerian GSM text advertisements are context- bound. Through verbal and visual devices, the development of GSM text advertisements embodies social and eco-financial meanings. Hence, the analysis and interpretation of meaning understood through the use of visual and verbal devices in Nigerian GSM text advertisements is based on the understanding of what has being in the social and eco-financial spheres, as well as attitudes expressed in other media contexts. The subsequent segment will examine more intensely the significant features of the text’s context of culture.

### 4.3. Context of culture

The context of culture relates to every likely meaning that can exist in a given culture. It gives purpose and meaning to all recognizable social activity. Halliday and Hassan (1985:4) defines culture as a set of semiotic structures, or systems of meaning, all of which are related. The visual mode along with the verbal text bears meaning in the Nigerian socio-cultural context. This analysis will therefore describe the visual and verbal modes of GSM text advertisements in their context of use. A description of the realization of context of culture in selected Nigerian GSM text ads is presented in table 4.3 below.

Table 4.3. A description of the context of culture in Nigerian GSM text advertisements.

THE CONTEXT OF CULTURE				
1	Nature of advertisements	GSM	text	Commercial Multimodal in nature Illustrated with natural real photographic images
2	Display			Verbal and visual elements of both products and services of the four GSM brands in Nigeria
3	Background			Depicts the Nigerian society and culture.

4	Style	The concepts used in the illustrations and words are creative. They allude to the minimal knowledge of the audience
5	Sub-culture	Social Eco-financial Business
6	Subject matter	A presentation of the visual and the verbal content of Nigerian GSM text advertisements
7	Attitudes	The headlines and illustrations in Nigerian GSM text advertisements are used by copywriters to grab the attention of the readers.

In reference to table 4.3. presented above, the selected Nigerian GSM text advertisements are commercial in orientation, and they showcase the products and services of the four GSM brands in Nigeria. The advertisements are time and context bound. They are embedded within the Nigeria socio-cultural background. The advertisements project creative visual and verbal concepts intended for viewers that is presumed to have at least a little understanding of the existence of the visual and verbal codes through their background knowledge of issues established overtime.

Consequently, any investigation and clarification of the visual and verbal meanings existing in Nigerian GSM text advertisements can be said to be built on the knowledge of what has being before in the social, eco-financial, and business circles which designed the advertisements, as well as the attitudes communicated in other media contexts.

The development of Nigerian GSM text advertisements is in effect influenced by its microcosm of various Verbal-visual devices which exemplifies the social, eco-financial, and business meanings. The GSM advertisements deal with proliferating the products and services of the four GSM brands. The degree and intensity of coverage of the advertisement leaflets varies.

However, the effective interpretation of the relationship between the verbal and visual devices requires the examination of four specific contextual variables which include the subject matter and the issue, (Field- related), the attitudes (Tenor-related), and the verbal and visual typology (Mode-related). The discussion in the following sections is derived from a series of GSM text advertisements published by MTN, Globacom, Etisalat, and Airtel.

#### **4.3.1. The subject matter and the issue (field-related)**

Nigerian GSM text advertisements through the use of verbal and visual modes discusses interrelated businesses, social issues and appeals so as to bring to the awareness of its potential readers its products and services. The headlines, subheads and visual illustrations of the selected advertisements reveal various features of general subject matters and detailed issues that are common in the Nigerian society.

#### **4.3.2. The attitudes (tenor-related)**

Facts on the attitudes conveyed overtime can deliver significant insights into the way copywriters attempt to attract and orient potential readers. Salient features with regards to attitudes inform the interpretation of the relationship between the visual and verbal devices represented in Nigerian GSM text advertisements. The attitude portrayed in GSM text advertisements is projected through their headlines, the topic focus of the visuals and the verbal description (subheads) of the advertisements. The headlines of Nigerian GSM text advertisements presented in Table 4:3 below points steadily to the contextual issues addressed directly in the advertisements. The subjects emphasized and made prominent in terms of situational setting for the GSM text advertisements include are presented in Appendix B. The attitudes portrayed in Nigerian GSM text advertisements are expressed through declarative, imperative, exclamative and interrogative statements and the use of various kinds of visuals.

#### **4.3.3. Verbal and visual typology (mode-related)**

The selected and analyzed Nigerian GSM text advertisements are multimodal in nature. The copywriters incorporate naturalistic visual forms. The illustrations of the naturalistic visual forms are transcribed (see Appendix c). The transcribed verbal illustrations provide support for the view that the visuals attract the readers and make the GSM text advertisements persuasive. The verbal elements of Nigerian GSM text advertisements differ with regard to where they are placed, but they have some elements in common:

- i. they come as headlines and subheads;
- ii. they are mostly represented in small letters and few as capital letters;
- iii. they all serve as an anchor to the visual.

The list of the common verbal and visual devices in Nigerian GSM text advertisements establishes their conventions of mode. There is therefore uniformity for the readers with regard to the subject matter and the issue addressed, the attitudes conveyed, and the mode specific means that they are demonstrated on the pages of GSM leaflets.

#### 4.4. Conclusion

The analysis in this chapter accounted for the contextual parameters deployed in Nigerian GSM text advertisements in terms of their general characteristics as a business advertising document, their verbal and visual output, their verbal and visual typology. This analysis has also endeavored to link these extensive contextual factors to Nigerian GSM advertisements by analyzing its subject matter and discussed issues, the attitudes conveyed towards the issue, and the manner that the GSM text advertisements produced them in visual and verbal terms.

Nigerian GSM text advertisements is situated in a context of creation which comprises the artistic conventions of the copywriters' community, their idea of the audience, and their distinct concerns, are embedded in the text. This section likewise showed the ways that multimodal Nigerian GSM texts are results of their surroundings, and they work in that condition by being both actuated by the setting in which they happen, and at the same time work to understand their specific circumstance. These contextual features will inform the intersemiotic analysis of the multi-modal Nigerian GSM text advertisements text in relation to the meanings portrayed with the use of verbal and visual devices and yield reliable insights into Nigerian GSM text advertisements as coherent because of the relations between its verbal and visual devices.

Societal activities of the Nigerian people are determined by the Context of culture. Nigerian GSM text advertisements are associated with the context of situation, which is classified under context of culture. The advertisement is determined by the three(3) characteristics of context of situation: the field of discourse, the tenor of discourse and the mode of discourse. The tenor of discourse identifies with the decision of connection between the copywriters and the readers. The copywriters of selected Nigerian GSM text advertisements freely made decisions in both verbal and visual semiotic potentials and resourcefully combine both verbal text and visual text to project the message of their advertisements.

Above all, the emphasis of this research focuses on the idea that advertisements are communicative acts and that the meaning of their message results from the equal interaction and contribution of all its verbal and non-verbal components, which are decoded within the contextual situation surrounding the receivers of the message. Such a viewpoint suggests that by only considering or prioritizing a particular component (verbal or visual) over the rest, the resulting conclusions could be misleading and/or incomplete. For example, a bare linguistic analysis would overlook all the visual communicative features, and consequently any possible

new meaning(s) created by their textual-visual interplay would be ignored. The next chapter will discuss the semantic and logical aspect of Verbal-visual devices in selected Nigerian GSM text advertisements.

**CHAPTER FIVE**  
**GRAMMATICAL AND PHONOLOGICAL ASPECTS OF VERBAL-VISUAL DEVICES**  
**IN SELCTED NIGERIAN GSM TEXT ADVERTISEMENTS**

**5.0. Introduction**

Grammar and phonology are resources that aid the interpretations of forms of experience, conceptual picture of reality and forms of social interactions between linguistic and visual structures. This chapter accounts for the instances of grammatical and phonological relations between the verbal and visual devices deployed in Nigerian GSM text advertisements.

**Table 5.1.** Summary of grammatical and phonological markers that defines the relationship between the visual and verbal devices in Nigerian GSM text advertisements.

<b>Grammatical Relations</b>	
<b>a.)</b> Grapho-graphetic relations	Grapho-graphetic devices accounts for how graphical organization; i.e. (the arrangement of layout, images, font types) manipulate spacing and alignment to help contribute to meaning-making in Nigerian GSM text advertisements.
<b>b.)</b> Spatial-syntactic relations	This is the relation between progressive information in language and horizontal information in the pictorial composition as they convey meaning. Each of the spatial arrangements delivers a definite array of distribution of information value in visual space
<b>c.)</b> Verbal-vectorial relations	Verbal-vectorial relations portrays the sequential description of actions in Nigerian GSM text advertisements depicted verbally through words or phrase and visually through gaze.
<b>d.)</b> Textual-iconic relations	This has to do with the interaction of resemblance or imitation between images and textual signs as portrayed through verbal and visual modes. This occurs where the verbal text conveys an identical message as the pictorial representation.
<b>e.)</b> Verbal-visual colouration	Verbal-visual colouration is particularly useful for capturing prominent features of how anaphorical relationships are organized in the visual rhetoric of print advertisements. It surfaces either as repetition of the same colour in an advertisement or as colour used in represented participant's dressing, back-ground setting, outlying elements (e.g



cars).

- f.) Verbal-visual transitivity This will account for the correlation between the process of actions deployed through verbal and visual modes.

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**Phonological relations**

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- a.) Sight-sound relations This refers to the apparent association between particular sound sequences and a regular entity, occurrence, animal or individual to which we have ascribed extra-ordinary importance.
- b.) Verbal-visual symbolism Symbols are ‘signs’ that stand for something else, and are conventionally accepted as such. They are used extensively by advertisers to sell products, services and concepts, among other goals. Verbal-visual symbolism accounts for the interaction between the symbolic forms of verbal and visual signs as they project meaning.
- c.) Verbal-visual alliterations Verbal-visual alliterationsis recognized by recurring sound of the first and second letter in a string of words, or the recurrence of sounds in emphasized, which also alliterates with the visual of the brand’s emblem

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**5.1. Grammatical relations**

Linguistic and visual choices deployed in selected Nigerian GSM text advertisements construct a particular view of a social reality through grammatical structures and convey meaning.

This section analyses the interface between verbal and visual devices in selected Nigerian GSM text advertisements at the grammatical stratum.

**5.1.1. Grapho-graphetic relations**

Grapho-graphetic devices accounts for how graphical organization; i.e. (the arrangement of layout, images, font types) manipulate spaicing and alignment to help contribute to meaning-making in Nigerian GSM text advertisements. Grapho-graphetic devices come to play when words share the same virtual space with graphics or imagery. Instances of grapho-graphetic relations in Nigerian GSM text advertisments include:

**DIAL 54887 AND SING OR SPEAK YOUR WAY TO THE N5 MILLION GRAND PRIZE**

**SAY IT LOUD; SAY IT WITH LOUD LOVE**

**Dial 54888** to vote for your preferred entry

**N2.5million monthly** **N1million weekly** **Millions of prizes to be won in cash and airtime**

**glo Unlimited**

Your voice to have your chance to the world of the rich and famous in the **Big Boy It Loud** Grand Prize Show to win:

- Best Model\* and Sing or Speak with a career or full-time job for 60 weeks or 600 per entry
- Best price of 100,000
- Winners in other prizes
- Opportunity to earn 100,000 (not an order based from the performance of your entry with a celebrity)

Winners can be registered by dialing 54888 and winners also stand to win from millions of prizes in cash and airtime hourly and daily for 60 weeks per month.

[glo.com/facebook](#)
[glo.com/twitter](#)
[glo.com/youtube](#)
[glo.com/pages](#)
[www.gloworld.com](#)

Plate 5.1. Sing or Speak

The advertisement presented in plate 5.1 is an example of grapho-graphetic relations in Nigerian GSM text advertisements. The image portrays a man speaking passionately through his phone. His mouth projects the verbal statement ‘Say it loud; Say it with Loud Love’. It is written orthographically to illustrate the image of a megaphone. The font size of the orthographically designed words varied to show hierarchy and importance amongst the text. There is an emphatic

and deliberate projection of bold words. The subsistent words are of smaller, thinner fonts and they connote little emphasis. The variation in the font size is deployed to create an interesting and engaging message that echoes the salience of the visual illustration. In this example of grapho-graphetic relation, the font size plays a great part in echoing the loudness of the message in the advertisement. The font size and shape give the message of the advertisement life and character.



Plate 5.2. It's an attitude

This advertisement (plate 5.2) is the second example of grapho-graphetic relations. The image depicts the head shape of a smiling young lady wearing a shirt with an orthographically designed collar. The collar is designed with words such as 'cool, hip, unique, bold, smart, confident, friendly, trending, creative, and chilling'. Grapho-graphetic relation is depicted in this advertisement through the blend of the orthographically designed words and the head shape of the smiling young lady; to saliently foreground the elliptical expression 'not just a word, it's an attitude. The words written on the orthographically designed collar projects the attitude of the

Etisalat brand and the Nigerian clients. It is also used to heighten readers' intellectual comprehension and reasoning abilities.

Grapho-graphetic relations is deployed to form an illustrative representation that conveys the concepts better than a pictorial image would. They add a voice and tone to the message of GSM advertisements so as to make them profoundly legible and readable.

### 5.1.2. Spatial-syntactic relations

This is the relation between successive information in language and parallel information in visual configuration as they convey meaning. The spatial arrangements convey a specific pattern of distribution of information value in visual space. According to Kress and van Leeuwen (2006:177), the placements of elements (participants and syntagms that relate them to each other and to the viewer) endows them with the specific informational values attached to the various 'zones' of the image: left and right, top and bottom, centre and margin.

#### 5.1.2.1. Given- new relations

This accounts for the interaction between the progression from the ideal (the quintessence of the concept) to the real (the less ratified particulars) in Nigerian GSM text advertisements. Instances of Verbal-visual representation depicting the interplay between given and new information in selected Nigerian GSM text advertisements include:



Plate 5.3. MTN SME Bonanza

The left side of this advertisement in plate 5.3 presents a picture of the legs of a man. The left leg illustrates a trouser with a shoe as he walks out of an office space. This depicts a business outfit and culture. The right leg illustrates a pair of slippers as the man steps on the sandy soil of a beach. At the background are shadow images of numerous people on a beach and also the Burj-Al-Arab-Hotel in Dubai. This visual illustration is a projection of what a known and understood information. The right side of the advertisement bears the new information that is being introduced to the reader which reads '*MTN BONANZA. Let MTN MyOffice take you to Dubai*'. This advertisement depicts a similarity between the successive nature of information in the verbal text and the horizontal structuring of the visual layout.

Kress and van Leeuwen (1996) claim that in many multimodal page layouts, the left-hand space of the Given is usually taken up by verbal text, while that of the New (right-hand) is often taken up by one or more images, with the images providing a way of quickly and directly letting the viewers know what the new information is coming. On the contrary, the left-hand space is taken up by an image in the above ad and the right-hand side is taken by the verbal text. The visual illustration on the left-hand space interfaces with the headline on the right-hand side to communicate the capacity of MTN product called 'MyOffice' to take readers to Dubai.



Plate 5.4. Glo Gista

The advertisement in plate 5.4 presented above illustrates two actors in the Nigerian movie industry namely Uche Jumbo and Van Vicker, on a boat cruise on the left side. The message on the right-hand reads ‘GLO GISTA, Gist without limits’. The visual illustration of interfaces with the declarative statement ‘GLO GISTA, Gist without limits’ as a strategy for establishing trust and ensuring acceptability. It also expresses the capacity of the Globacom network to offer limitless communication through her products and services.



Plate 5.5. Choose your time

This advertisement (plate 5.5) portrays a Nigerian musician, Tuface Idibia, on the left-hand side and serves as a point of departure for the new information presented on the right-hand side which reads ‘choose your time’. The visual illustration and the headline ‘choose your time’ evokes in the readers trust and confidence in the Airtel network.

The idea of given and new dichotomy has been applied to Nigerian GSM text advertisements. The horizontal axis is employed to present a progression from given to new. The left-to-right flow not only represents temporal progression; it also reflects the status of the message, which is known to the sender but unknown to the recipient (at least until the latter has had the opportunity to perceive and interpret it). The evenly based left-right structure in Nigerian GSM text advertisements approximates the settled, known, and verifiably held view (or the

Given), and the right approximates what is contestable, to-be-set up, introduced as not yet known, to be settled upon, or to be made express (or the New).

### 5.1.2.2. Ideal-real relations

Ideal-real relations are structured along the vertical axis. The Ideal is the more prominent half; it tends to contain the big ideas, the promise of what is to follow. The Real is less prominent, featuring the more detailed, down-to-earth information (Kress and Van Leeuwen, 1996:193-202). Instance of ideal-real relations in Nigerian GSM text advertisement include:

**MTN BONUS XTRAVAGANZA**

**Every call comes with Amazing Rewards!**

<b>NEW</b> <b>MTN Refer-A-Friend</b>	<p>Enjoy a surprise when you Refer-A-Friend</p> <ul style="list-style-type: none"> <li>• Dial *888* to opt-in and get your reference number</li> <li>• Dial *888*1* your friend's number to send your reference number to your friend</li> <li>• Your friend should dial *888*2*reference number to send your reference number back to MTN</li> <li>• An 800kwa credit is awarded and credited MTN Line</li> <li>• Get a surprise reward when your friend recharges up to 5 times</li> </ul>
<b>MTN 5★ Bonus</b>	<p>Receive your daily spend 2X for free</p> <ul style="list-style-type: none"> <li>• Valid 24/7 for 221 on and 70000</li> <li>• MTN will notify you of your daily spend</li> <li>• Use up to that amount in a day to qualify</li> <li>• Receive 5 times the value of your daily spend to drink, cheer for MTN to MTN ads</li> <li>• BONUS POINTS earned by midnight of that day</li> </ul>
<b>MTN 2-in-1 SIM</b>	<p>Buy the new MTN A-to-Z SIM and get Two SIMs for the price of One</p> <ul style="list-style-type: none"> <li>• MTN 1000 Credit on 100kwa new number with 100kwa credit on first recharge</li> <li>• FREE 2-in-1 SIM with 100kwa credit when you activate your number (MTN will send you the SIM's pincode)</li> <li>• Enjoy 1 A-to-Z per second for the 30 days between the 2 SIMs when both are activated and explained</li> </ul>
<b>MTN WOW WEEKEND BONUS</b>	<p>Simply load your airtime using *888* the 12 digit recharge PIN &amp; have 0kwa on Friday the Saturday night and you instantly get 100kwa bonus airtime</p> <ul style="list-style-type: none"> <li>• Bonus option is valid for you during the 24HOURS of MTN 100kwa only</li> <li>• Both the recharge and the bonus option must be used by 10:00pm on Saturday</li> </ul>
<b>MTN Data Delight</b>	<p>Enjoy 1MB daily to use MTN Data Delight</p> <ul style="list-style-type: none"> <li>• Simply dial *888* or dial 2424 to 241 to opt-in</li> <li>• Data valid during day only</li> <li>• Daily refresh at 0kwa</li> <li>• Offer is available for MTN 100kwa customers</li> <li>• To opt out simply dial *888*0</li> </ul>

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Life is richer with MTN

Plate 5.6. MTN Bonus Xtravaganza

This advertisement offers a clear example of an 'Ideal-Real' composition. The top area of the advertisement presents an image of a famous actress holding and looking at a phone as she smiles. She plays the leading role for being associated with the ideal value. She has the fame that makes her easily connect with the viewers. The bottom area displays mainly the text. It provides the factual detail and 'Real' information about the advertisement. The bottom plays the subservient role for being associated with the real value. The modality of the Ideal and Real quite differs. The top image has a higher modality and shows how the viewer is likely to behave when he/she patronizes the MTN network.

#### **5.1.2.3. Centre-margin relations.**

Positioning items centrally on a page indicates their greater importance relative to items that are placed around it, on the page margins. Instance of centre-margin relations in Nigerian GSM text advertisements include:





Plate 5.7. 0809ja for life

This advertisement (plate 5.7) portrays the visual illustration of a dark-complexioned woman (sole participant) as the centre of the information. Her image at the centre serves as the nucleus of the information. Words such as ‘Bold, Confident, Young, Trendy, Cool, Daring, Fun, daring, Smart, Fun, Fabulous, Smart, Friendly, Ambitious, Efficient, Unique, and Creative’ depicts the margins and aid the understanding of the Etisalat brand identity.

Spatial-syntactic relations in Nigerian GSM text advertisements signals semantic unity, therefore determining how sense and message are construed. It can be assumed that scanning a composite layout works quite similar to reading, that is, it proceeds from left to right, top to bottom and centre to margin. In Nigerian GSM text advertisements, the verbal mode follows the

visual mode in a sequentially neatly delineated space or spatially integrated so as to be perceived and understood as one visual and graphic entity.

### 5.1.3. Verb-vectorial relations

Verb-vectorial relations portray the sequential description of actions in Nigerian GSM text advertisements depicted verbally through words or phrase and visually through gaze. What in language is realised by words of the category ‘action verbs’ is visually realized vectors. In this respect, verbs of action and vectors may have complementary functions in the creation. They are action verbs in visual narratives. Instances of verb-vectorial relations in Nigerian GSM text advertisements include:



Plate 5.8. Refer-A-Friend

This advertisement (see plate 5.8) is the first example of verb-vectorial relations. The image gives the illustration of a man holding a long list of names. At his background is the image

of two friends (a male and female) looking into their phones and smiling. The man in his advertisement is saddled with the responsibility of the Actor. His hands act as the vector by forming the oblique lines with the paper (the Goal). He performs the action of ‘Refer-A-Friend’ as statement in the verbal text. His smile connotes his excitement at the rewards that comes with performing the action of refereeing a friend to MTN. The advertisement encourages the readers refer their friends and enjoy great benefits.



Plate 5.9. Glo Unlimited

This advertisement (see plate 5.9) is the second example of verb-vectorial relations. The image presents the illustration of a lady's fingers interacting with an iPad. She is on Konga website, trying to make a purchase of Globacom products. The readers have no clue as to the personality interacting with the iPad. However, the fingers act as the vector, the iPad acts as the goal in the image' and interact with the verbs 'Tap', 'Buy and 'Have' in the headline.

**get on the right BlackBerry® plans for as low as N1300\* monthly**

call at 20k/sec no access fee

introducing BlackBerry® Complete and BlackBerry® Social plans from etisalat

now you can browse, BBTV, email and do much more for so much less. plus you can call all networks in Nigeria for 20k/sec without any access fee when you opt in to the BlackBerry® Complete and BlackBerry® Social Plans.

plan	features	type	activation code	price
BlackBerry® Complete Plan	BlackBerry® messenger internet browsing	daily	*439*3*2#	N 100
	1 web-based email 1 BlackBerry® email social networking Facebook®/Twitter® instant messaging	weekly	*439*3*1#	N 500
	BlackBerry® messenger 1 BlackBerry® email social networking Facebook®/Twitter® instant messaging	monthly	*439*3#	N 1,500
BlackBerry® Social Plan	BlackBerry® messenger internet browsing	daily	*439*2*2#	N 100
	1 BlackBerry® email 1 BlackBerry® email social networking Facebook®/Twitter® instant messaging	weekly	*439*2*1#	N 400
	BlackBerry® messenger 1 BlackBerry® email social networking Facebook®/Twitter® instant messaging	monthly	*439*2#	N 1,500

etisalat now you're talking

Plate 5.10. Blackberry

This advertisement is the third example of verb-vectorial relations. The image portrays a lady who as the actor. She stretches forth her hand to a blackberry and Etisalat logo (the goal). Her hand forms an oblique line as it interacts with the goal. Her hand therefore can be referred to

as the vector. The verbal text reads ‘get the right blackberry plans for as low as N1300 monthly’. The verb ‘get’ relates to the visual representation of the action performed by the lady in the advertisement.

The verb and vector interact in Nigerian GSM text advertisements to give information or demand a specific kind of service, namely that the viewer should enter into an imaginary social relationship with a person portrayed in the image. Verb-vectorial interaction signal proximal relationships and represent agency, in other words, which participant in the relation initiates the connection, as exemplified in the information flow. Ultimately the identification of actions in pictures helps to determine the type and content of the picture-text relations. Actions in GSM advertisements are represented by imperative verbs because the advertised instructions are processed most effectively and efficiently if they are presented in explicit and direct terms.

#### **5.1.4. Textual-iconic relations**

This has to do with the interaction of resemblance or imitation between images and textual signs as portrayed through verbal and visual modes. This occurs when the verbal text conveys the same message as the picture. The picture is hence an icon of the text, and the text is an icon of the picture. Instances of textual-iconic relations in Nigerian GSM text advertisements include:



Plate 5.11. Connected We Share

This advertisement (plate 5.11) is the first example of textual-iconic relations in Nigerian GSM text advertisement. The headline reads 'Connected We Share' while the sub-head reads 'Happy Valentine's day from the network that allows you to stay connected'. The image illustrates a love shape formed by the touch of the tips of the thumbs and index fingers of a man and a woman over two flute glasses. The verbal mode projects the word 'valentine' as an iconic representation of love as illustrated in the visual image. This makes the picture an icon of the text.

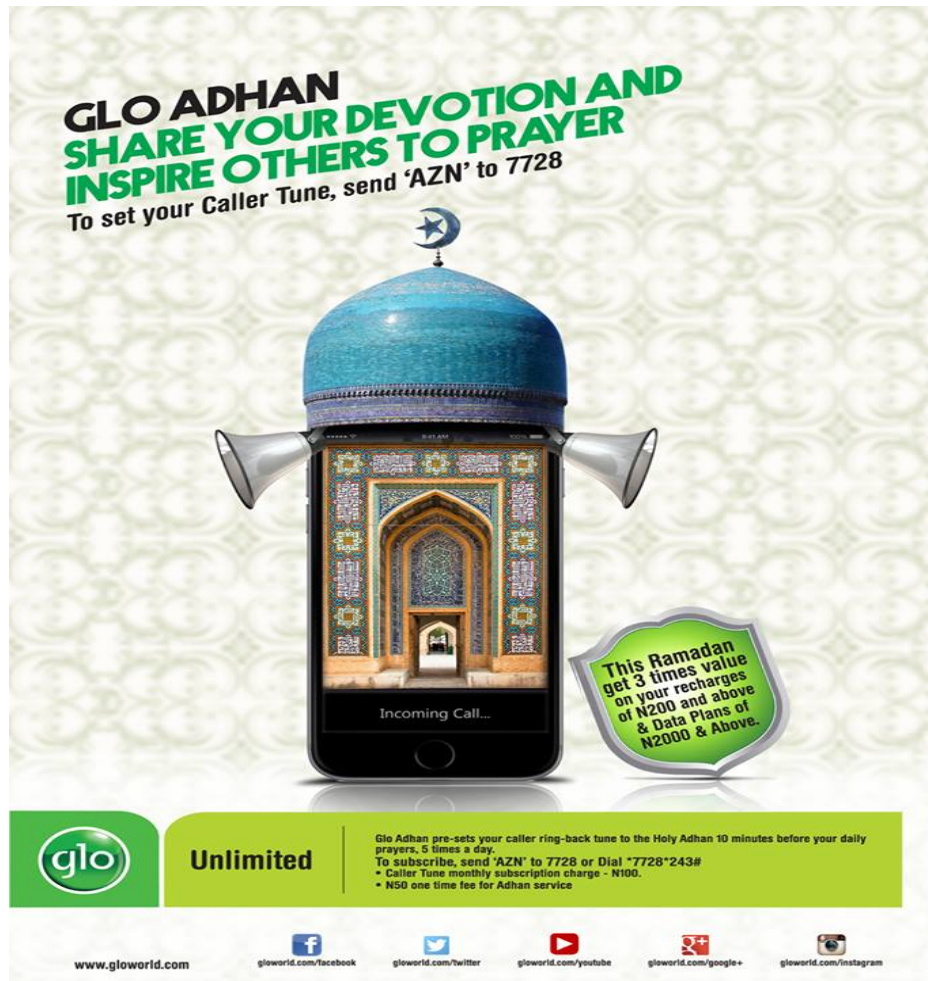


Plate 5.12. Glo Adhan

The advertisement (plate 5.12) is the second example of textual-iconic relations. The headline reads ‘*GLO ADHAN, SHARE YOUR DEVOTIONS AND INSPIRE OTHERS TO PRAYER*’. The image illustrates a phone as a symbolic representation of a mosque, thereby signifying a place of prayer. The two loud speakers symbolize the need to ‘...share your devotion...’. The image is iconic. It mirrors the meaning of the verbal text. The use of textual-iconic relation in this advertisement points to the fact that Nigerian GSM text advertisement alludes to the religious beliefs of the readers so as to attract their attention to the advertised products and services.



Plate 5:13. Nigeria

This advertisement is the third example of textual-iconic relations. The headline reads 'Nigeria, we've got you covered'. The image depicts two young men and a lady posing under an Airtel umbrella, standing on the map of Nigeria shaped platform. The visual illustration interfaces with the verbal text to project textual- iconic relationship. This advertisement emphasizes the confidence and capacity of the airtel brand.

#### **5.1.5. Verbal-visual colouration**

Verbal-visual colouration is particularly useful for capturing salient aspects of how nuanced anaphorical relationships are structured in the visual rhetoric of print advertisements. It surfaces either as repetition of the same colour in an advertisement or as corporate colour



inscribed in represented participant's clothing, background setting, peripheral elements (e.g cars). Instances of verbal-visual colouration in GSM text advertisements include:



Plate 5.14. Seasons of Surprises

The advertisement presented above (plate 5.14) is the first example of verbal-visual colouration. There is an anaphorical relationship between the colour yellow in the headline 'Seasons of Surprises' and the visual illustration of yellow as the brand colour of the MTN GSM advertisement. It is the dominant signifier in the MTN world and it is used as a coded iconic message that signals pleasure and sensuality; thereby providing synesthetic effect associations.



Plate 5.15. #MyFirstSmartphone

In this second example of verbal-visual colouration (plate 5.15), the advertisement portrays the look of surprise on the face of a young girl in yellow dress as she holds her 'priceless gift' of a smart phone. The anaphorical relationship of colouration in this advertisement is highlighted by the yellow colour of the letter 'T' in the MTN logo and also the yellow colour of the young girl's dress. The yellow colour in the GSM advertisement is used to produce a warming effect, arouse cheerfulness, stimulate mental activity and generate energy.



Plate 5.16 Glo Unlimited

This advertisement (plate 5.16) is the third example of verbal-visual colouration. It portrays a lady dressed in lemon-green coloured Fulani attire. This green coloured headline ‘Introducing Free Tomorrow’ interfaces with the green attire of the represented participant to evoke awareness, hope and confidence.



Plate 5.17. Bounce

This fourth example of verbal-visual colouration (plate 5.17) portrays an illustration of a young man dressed in a lemon-green coloured shirt. The headline which reads ‘bounce’ interfaces with the coloured green short to evoke emphasis and project the significance of the advertised services. The lemon-green colour is the mark of identity for Globacom brand. It is a symbol of efficiency and dependability.



Plate 5.18. Smart-Trybe

This advertisement (plate 5:18) depicts a visual illustration of two ladies and two young men in a red coloured car. The red coloured car interfaces with the red coloured brand name ‘airtel’ to evoke courage, strength, energy, passion, excitement, urgency and innovation.



Plate 5.19. #AirtelWhatsYourSay

This advertisement (plate 5.19) depicts an anaphorical relationship between the colouration of the brand name 'airtel' and the red splash in the background of the advertisement. Instances of Verbal-visual colouration used in Nigerian GSM text advertisements creates feeling, sense and emotion.

Verbal-visual colouration in Nigerian GSM text advertisements is deployed for its attention related effects, in creating genuine affective responses and its symbolic value. It implies prestige as regards the brands' identity, values and interest. It also creates emotional analogies with physical feelings. The aesthetic qualities of Verbal-visual colouration attract attention and retains the advertised products and services in memory much longer. Verbal-visual colouration emphasize key information or simply generate a better overall visual impact. The logos in GSM text advertisements use specific colour schemes such as Red, Yellow, and Green. Green is associated with the environment. It indicates growth and involvement, health and wellbeing,

hope and life. It is a colour of unity and connotes prosperity. Red is an exciting and attention grabbing colour that is stimulating and emotive. It is associated with warmth, passion, vitality, energy, love, salience, and foregrounding. Yellow evoke emotions ranging from feelings of warmth and comfort to feelings of energy and enthusiasm. Yellow colours indicates ideas and a wild field of interests. It is associated with the intellect, ideas, and a searching mind. The combination of red and black gives special affect and has greatest intensity.

#### **5.1.6. Verbal-visual modality**

Verbal-visual modality expresses social judgements dependent on what is considered real (or true, sacred) in a particular social group for which the representation is primarily intended. Verbal-visual modality in Nigerian GSM print advertisements depicts the representation of time as illustrated in the plate 5.20. below.

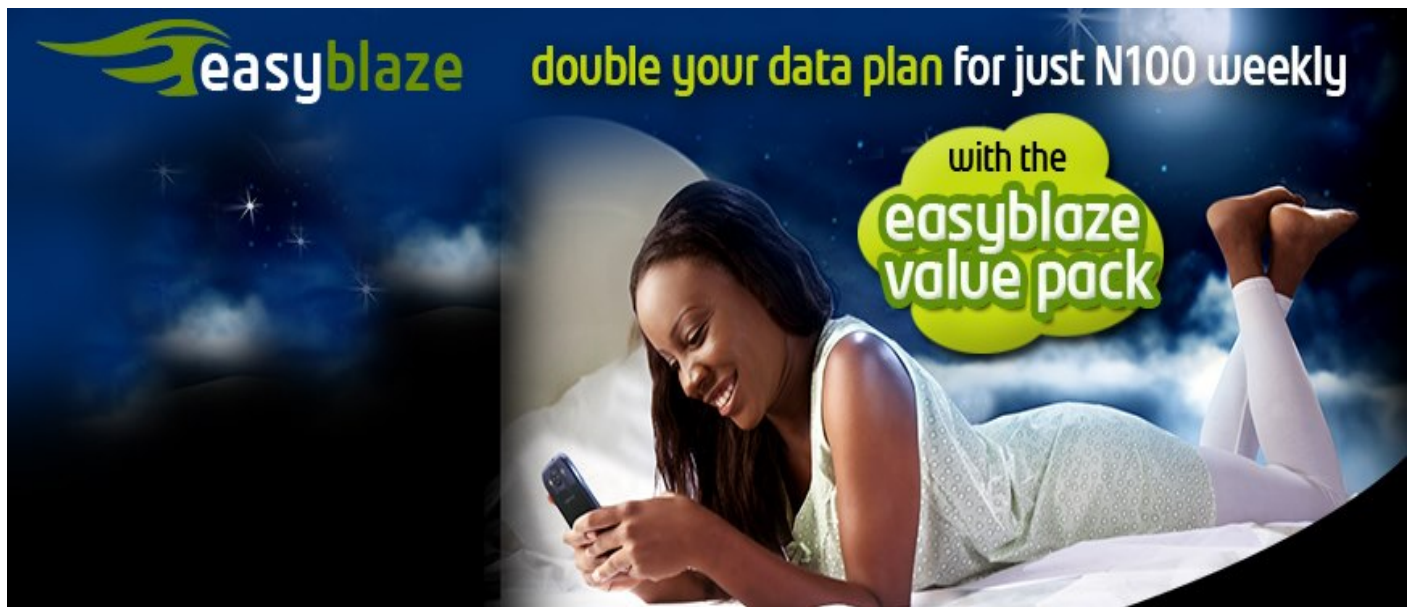


Plate 5.20. easyblaze

The advertisement in plate 5.20 above, depicts a young lady lying on a bed in a nightwear, interacting with her phone and smiles. The background visuals depict a night scenery with twinkles of stars and moonlight. The background visual is a representation of reality that interacts with the validity of the phrasal verb ‘easyblaze’



Plate 5.21. Earn while you learn

This advertisement (plate 5.21) carries information about place, time and situation. The pictures give us a clue that its social surrounding is a campus setting. It also illustrates young adults of both gender in an exciting mood. This advertisement is a depict of the Verbal-visual modality of time, space and situation.

#### **5.1.7. Verbal-visual transitivity**

This will account for the correlation between the process of actions deployed through verbal and visual modes. Instances of verbal-visual transitivity in Nigerian GSM text advertisements include:

**GLO YAKATA**  
 THE HEAVYWEIGHT VOICE AND DATA PLAN  
**RECHARGE N100**  
**AND GET 2,200%**  
**TO CALL ANY NETWORK**  
**PLUS UP TO 6GB DATA EVERY MONTH**

The advertisement features three people: a woman on the left holding a white tablet, a man in the center holding a smartphone, and a man on the right talking on a mobile phone. In the foreground, there are several colorful, rounded rectangular icons with social media and communication symbols: a blue Facebook 'f', a purple Instagram camera, a green WhatsApp speech bubble, a green signal tower, and a red YouTube play button.

**glo** **Unlimited**

Get upto 6GB Data every month for 6 months and N2,200 for every N100 recharge to call any network.  
 Buy a Glo Yakata SIM now or dial \*220# to subscribe.  
 THE GRANDMASTERS OF DATA

Plate 5.22. Glo Yakata

This advertisement (plate 5.22) is the first example of verbal-visual transitivity. The image depicts three excited friends (a young lady and two young men). The illustrated attributes of these three represented participants signals to the reader that they belong to the wealthy class as their social hierarchy. The verbal elements ‘Glo Yakata’, ‘the heavyweight voice’ and ‘data plan’ reinforces the conceptual process illustrated in the visual element and projects the identity of Globacom brand.



**HURRAY!**

**1 minute *FREE* call for everybody to celebrate Naija football**

This is Naija **#WhereFootballLives**

**MTN**

Plate 5.23. Hurray

This advertisement is the second example of verbal-visual transitivity. The image foregrounds a group of friends in a stadium; with blurred images of people at the background. The colorful scenery, costume and smiles connotes a happy moment in which friends share stories. The image interfaces with the verbal element ‘Hurray’ to construe a joyful mood which is the symbolic value of what MTN offers. Besides creating a context of situation for the verbal text, the imagenarrates the events through the gestures of that participants and presents it in an hierarchical order. The verbaltext ‘Hurray,’ and ‘1 minute free call to celebrate naija football’reinforce the stereotypes presented by the image. The image also depicts unity among the youths while having a common goal.



Plate 5.24. The Smartphone Network

This advertisement is the third example of verbal-visual transitivity. The image presents a narrative process with just one participant. He holds a telescope and observes a set of buildings a distance away. The image depicts stereotypes that relate to gender and economic class. The man is well dressed and seems to be a wealthy person with his eyes on 'a bigger future'. The verbal text 'what are you doing today to safeguard the future you desire?' complements the illustrated image.

**easybusiness millionaires hunt 2**

**N20m for the best business ideas**

**text yes to 5885**

**easybusiness empowering small businesses**

If you've got a business idea that you think is an edge above others, submit it for a chance to win up to N20m in the easybusiness millionaires hunt 2

**to participate**

- recharge N3,000 on your easybusiness line, dial \*345\*3# to pay for 3 months subscription
- text 'yes' to '5885' to get a unique code & URL
- submit your idea using the unique code and link sent to your phone

N20m cash grant for 10 lucky winners. Top 50 winners will receive office equipment, smartphones and free training at EDC - Pan Atlantic University, Lagos

**entries open from 12th march to 31st June, 2015**

For more information visit [www.etisalat.com/nye/easybusiness](http://www.etisalat.com/nye/easybusiness)  
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Plate 5.25. Easy millionaires

This advertisement is the fourth example of verbal-visual transitivity. The image depicts two participants (a young man, a lady) in corporate dresses which suggests an official environment. They both look happy, healthy and peaceful. These attributes portrayed in the image signal that the participants are of the same classification in terms of their social hierarchy. They are probably thriving and occupy the same horizontal axis in representation. The verbal text '20m for the best business ideas' attracts the readers' curiosity. The verbal-visual transitivity in this advertisement interface projects the yearnings and aspirations of young

people and offers a sense of satisfaction and happiness.

## 5.2. Phonological relations

This section will account for the interface between verbal and visual representation of sounds as deployed in selected Nigerian GSM text advertisements. It will analyze such interface as sight-sound relations, verbal-visual symbolism and verbal-visual alliteration.

### 5.2.1. Sight-sound relations

This refers to the apparent association between particular sound sequences and an ordinary object, event, animal or person to which we have attached extraordinary meaning and significance. The instances of sound-symbol devices in Nigerian GSM text advertisements include:

**MTN SUPER SEASON DATA DELIGHT**

*Get more value this season with MTN Mobile Internet Plans*

Bundle Plan	Price (N)	Total Data Allowance	Validity	Activation Code (Text to 131)
100MB	1000	260MB	30 Days	104
250MB	1300	325MB	30 Days	109
500MB	2000	750MB	30 Days	110
1GB	3500	1.5GB	30 Days	111
3GB-Night	2500	4.5GB	30 Days (9PM-6AM)	102
5GB	8000	7.5GB	30 Days	101

Also enjoy 5MB of data weekly on N100 recharge. Applicable to all MTN tariff plans except MTN Pulse, which currently enjoys free 10MB weekly.

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Contact us on: [www.mtn.com/MTN](http://www.mtn.com/MTN)

[YouTube](https://www.youtube.com/MTN)
[Facebook](https://www.facebook.com/MTN)
[Twitter](https://www.twitter.com/MTN)

[www.mtn.com/MTN](http://www.mtn.com/MTN)
[www.mtn.com/MTN](http://www.mtn.com/MTN)

Join in a plan with MTN

**MTN**

Plate 5. 26.Data Delight

In this advertisement, there is the repetition of the consonant sound ‘s’ in (SUPER SEASON), ‘d’ in (DATA DELIGHT) and ‘m’ in (MTN Mobile). The visual illustration depicts a visibly excited lady jumping and holding a phone. She is surrounded by icons of software applications such as Facebook, Twitter, YouTube, google, Instagram, LinkedIn, Opera, Yahoo and Pinterest. The alliterative sounds ‘s’, ‘d’ and ‘m’ in this advertisement interacts with the symbolic representation of an excited young lady surrounded with the icons of software applications to project the significance of the words ‘SUPER SEASON’ and ‘DATA DELIGHT’. This instance of sound-symbolism as a device makes the advertised product and service attractive and emphatic.



Plate 5.27. Go Green

In the Globacom advertisement presented above (plate 5.27), the sound sequences of the consonant ‘G’ in ‘Go Green, Go Glo’ interacts with Globacom brand logo and its green colour to

give a sound-symbolic effect. It is used as a device to evoke sensory experience and emotional response by bringing concrete things to the readers' mind. It also emphasizes moods and provides a visual look of the orally distinct alliterated words.

**think big, spend smart**

roaming  
budget alert  
black & white lists  
number matching

**with easy life postpaid from etisalat**

Enjoy great value with the new easy life postpaid from etisalat. Our unique bundle is specifically designed to suit the lifestyle of young professionals, business men and women.

easy life postpaid	
National rates:	20k/Sec to all networks in Nigeria
Call rates for 2 favourite numbers:	15k/Sec to 1 etisalat number & 1 international number (any UK landline or US number)
International Offer to 5 countries:	20k/Sec to USA, China, Canada, India & UK landlines
SMS bundle:	600 FREE SMS monthly
SMS rates (to-int'l/any-int'l/any)	10k/10k/15
Access Fee:	N/A/Sec month

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For terms and conditions and more information, go to www.etisalat.com.ng or call our customer care on 01122000000

Plate 5.28. Think big

In this Etisalat advertisement, there is a repetition of the consonant 's' in 'spend smart'. It interfaces with the visual illustration of a man, dressed in English pants, purple buttoned-down shirt and a grey sweater; sitting comfortably on a chaise longue with his legs crossed at the ankles in a relaxed mood. The background is a grassy scene with words and phrases such as roaming, budget alert, black and white lists, number watching, etc. written in a step form which depicts smartness. The outfit of the man suggests that he is banker and spends smarter. This is an instance of sound-symbolism as a device in Nigerian GSM text advertisements. It is used to

evoke emotion and imply meanings in GSM text advertisements by means of making comparisons and allusions to familiar objects and ideas that readers can relate with.

### 5.2.2. Verbal-visual symbolism

Symbols are ‘signs’ that stand for something else, and are conventionally accepted as such. They are used extensively by advertisers to sell products, services and concepts, among other goals. Verbal-visual symbolism accounts for the interaction between the symbolic forms of verbal and visual signs as they project meaning. Instances of Verbal-visual symbolism in Nigerian GSM text advertisements include:

An advertisement for MTN's YouTube plans. The background shows a man in a dark suit and light blue shirt sitting in a stadium, looking at his smartphone. He is wearing white earbuds. The text is overlaid on the image. The main headline is in large, bold, yellow font. Below it is a white box with black text. At the bottom left is a white tagline, and at the bottom right is the MTN logo.

**Match times can be a bother, but you can still catch the crazy game moments.**

Dial \*131\*8# for affordable YouTube plans

*This is Naija #WhereFootballLives*



Plate 5.29. This is Naija

This advertisement (plate 5.29) is the first example of Verbal-visual symbolism in Nigerian GSM text advertisement. The acronym 'MTN' which serve as a brand name is graphically incorporated into a box to symbolize a brand logo. The brand name and logo interface to project the corporate identity of the MTN network and communicate its distinctive characteristics.



Plate 5.30. Wandé Cole

This advertisement (plate 5:30) is the second example of Verbal-visual symbolism. The images depict a symbolic trade character in the person of a Nigerian music act called 'Wandé Coal'. He is deployed to project the identity of the Globacom brand. The visual image interfaces



with the verbal statement ‘Port in and join me on Glo’ to project the credibility of the services the Globacom network provides.

**easy cliq**

**we**  
browse for  
**free**  
talk for less  
**SMS for**  
**nothing**

fun, friends, freebies all on easy cliq

Want to cliq with your friends whenever you want? Of course you do. So get down with easy cliq, the hot young community that lets you talk, text and browse for free. Millions of peeps are cliqing and sharing freebies in the cliq. It's game, set, cliq on easy cliq.

**cliq for the day**  
Opt in with N5 daily and enjoy calls at only 25 kobo per second from the first second  
\*Available only on easy cliq to easy cliq calls.

**cliq for the week**  
Load N200 or more every week and get 15MB weekly for free browsing

**additional benefits**  
free midnight calls • unlimited SMS • bonus on incoming calls

For more information, please visit [www.etisalat.com.ng](http://www.etisalat.com.ng) or call our customer care hotline on 08000000200

**etisalat**  
now you're talking

5:31. Easycliq

The advertisement (plate 5.31) is the third example of verbal-visual symbolism. The image portrays three young men and two young ladies. They symbolically represent the Etisalat community. The visual images interfaces with the verbal statement ‘we browse for free; talk for less; sms for nothing’ to connote verbal-visual symbolism.



Plate 5.32. Create

This advertisement (plate 5:32) is the last example of verbal-visual symbolism. The visual illustration of the young man singing in a studio interfaces with the verbal statement ‘Create a rap that rhymes with the word “airtel” ...’ to connote verbal-visual symbolism. It is deployed to express the services of the Airtel network. Verbal-visual symbolism is used in Nigerian GSM text advertisement to knit the message, unveil the intentions and present a balanced picture of visions so as to achieve maximum communication potential. It makes the readers to cognize, perceive and conceive need(s) which would be fulfilled or an objective accomplishment. The symbols chosen conform to the social norms of the Nigerian populace and are capable of being assimilated positively into the psyche of the readers.

### **5.2.3. Verbal-visual alliteration**

Verbal-visual alliteration is identified by the repeated sound of the first or second letter in a series of words, or the repetition of the same letter sounds in stressed syllables of a phrase, which also alliterates with the visual of the brand’s logo, with exactly the same pattern.



Plate 5.33. Season of Surprises

This advertisement (plate 5:33) is the first example of verbal-visual alliteration. The image illustrates the back view of a man and woman supporting their wide-open mouth with their hands as they look into an open field of three men and two women running towards a giant image of a gift parcel with an entrance door opened to receive them. The facial expression of the man and woman signals a sense of surprise. The repetition of the consonant sound 's' in the verbal text 'Season of Surprises' alliterates with the visual illustration to project the offers of the MTN network.

**A new week, a new challenge.  
Make today count.**



Plate 5.34. A New Week

This advertisement (plate 6.34) is the second example of verbal-visual alliteration in Nigerian GSM text advertisement. The image depicts a young man sitting in a relaxed mood on a white sofa. He smiles, as he engages in a conversation over the phone. The verbal text reads ‘a new week, a new challenge’. The repetition of ‘a new’ alliterates with the newness portrayed through the image of the white sofa and background. This example of verbal-visual alliteration is used to foreground the importance of hard work and how the Airtel network can help in navigation the challenges of the day. Verbal-visual alliteration in Nigerian GSM text advertisement create a consistent pattern that catches the mind’s eye and focuses attention. It makes the readers read faster, thereby adding a sense of speed and intensity to the message of the advertisement.

### **5.3. Conclusion**

This chapter analysed Nigerian GSM text advertisements at the stratum of grammar and phonology. It accounted for the instances of grammatical and phonological relations between the verbal and visual devices such as Grapho-graphetic relations, Spatial-syntactic relations, Textual-iconic relation, Verbal-visual colouration, Verbal-visual modality, Sight-sound relations, Verbal-visual symbolism and Verbal-visual alliteration. These interactions formed the semantics of interaction as deployed by the copywriters of Nigerian GSM text advertisements to express opinions, attitude, enact social roles and relationship between represented participants and viewers (interactive participants).

**CHAPTER SIX**  
**SEMANTIC AND LOGICAL ASPECTS OF VERBAL-VISUAL DEVICES IN**  
**SELECTED NIGERIAN GSM TEXT ADVERTISEMENTS**

**6.0. Introduction**

This chapter accounts for the semantic demonstration and logical forms as a product of the interface between signs within linguistic structures and signs within extra-linguistic objects in selected Nigerian GSM text advertisements. This analysis gives way to the two parallel trajectories of sign systems, the verbal and the visual.

Semantic and logical aspects of Verbal-visual devices in selected Nigerian GSM text advertisements is not based on grammar/sentence structure, but it is rather based on inference. It involves relationships between the message portrayed in the image and what is denoted in the text. Clarification and understanding rely on the relations between the verbal & visual signs, and also an understanding of the socio-cultural foundation and the symbolic inferences. Table 6.1 below presents the semantic and logical markers that defines the interaction between the verbal and visual devices in selected Nigerian GSM text advertisements.

Table 6.1: Summary of the semantic and logical markers that define the relationship between the visual and verbal devices in Nigerian GSM text advertisements.

<b>Semantic relations</b>	
<b>Verbal-visual hyperbole</b>	Verbal-visual Hyperbole is the expression of bold exaggerations through the combination of words and images which suggests a comparison that strengthens the extent of quantity and quality towards positive or negative values but does not correspond with reality. It is used with the intent to express strong feeling and produce emphatic impression
<b>Verbal-visual pun</b>	Verbal-visual Pun refers to the usage of string of texts and pictures to connect two distinct ideas on the basis of their hidden similarities to produce a humorous and creative expressions that convey encoded persuasive messages. Verbal-visual pun occurs when the visual result of a pun relates with the verbal.
<b>Verbal-visual personification</b>	Verbal-visual Personification is the interface between expressions and inanimate images that are “classified in relation to human features, therefore portraying the object as if it is alive” (Ricoeur, 1997).
<b>Verbal-visual metaphor</b>	Verbal-visual Metaphors is an exclusive representation of the basis and target areas in visual & verbal modes; which conceptualizes human experience through the embodiment of thoughts and actions.
<b>Verbal-visual synonymy</b>	In verbal-visual Synonymy, the experiential meaning of the visual & verbal modes is identical or almost the identical and may be used interchangeably
<b>Verbal-visual antonymy</b>	Verbal-visual Antonymy depict experiential relation of exclusion between the verbal and visual mode.
<b>Verbal visual acculturation</b>	Verbal-visual acculturation describes the changes in attitudes, fundamental beliefs, values and visible behaviour built on rules or code systems (dialectal, social-roles, sacraments) of members of one cultural group toward the norms of the other cultural group (Berry, 1997). Such changes include visible artefacts (food, clothing, tools) (Rudmin, 2008). The acculturation can be identified across attitude, principles, beliefs and cultural identity.
<b>Logical relations</b>	
<b>Verbal-visual elaboration</b>	This portrays the connexion of similarity between verbal and visual modes with no new ideational element.
<b>Verbal-visual extension</b>	This describes the interaction between image and text with a view to extending the meaning represented in the other mode.
<b>Verbal-visual enhancement</b>	Language and images complement themselves by enhancement where one(1) mode expands the other mode temporally, causally, or spatially.
<b>Verbal-visual projection</b>	Texts and Images are said to complement each other by projection when speech bubbles are used to illustrate texts.

## 6.1. Semantic relations

This section explains the semantic relationships that exists between arbitrary pairs of words and images in selected Nigerian GSM text advertisements. The analysed semantic relations between verbal and visual modes in selected Nigerian GSM text advertisements are verbal-visual hyperbole, verbal-visual pun, verbal-visual personification, verbal-visual metaphor, verbal-visual synonymy, verbal-visual antonymy and verbal visual acculturation.

### 6.1.1. Verbal-visual hyperbole

Verbal-visual hyperbole is the expression of bold exaggerations through the combination of words and images which suggests a comparison that strengthens the extent of quantity and quality towards positive or negative values but does not correspond with reality. It is used with the intent to express strong feeling and produce emphatic impression. Examples of verbal-visual hyperbole in Nigerian GSM text advertisements include:



Plate 6.1. Easylife 4.0 (Etisalat)

This advertisement is the first example of verbal-visual hyperbole. (plate 6.1). It portrays an illustration of 160 million Nigerians. It is a magnification of the real state of affairs. The illustrated crowd in this advertisement creates an optical (and intentionally designed) illusion. The image is used for aesthetic purpose. This image (160 million Nigerians) is a visual



hyperbolic illustration that complementarily interfaces with the hyperbolic expression ‘because in 9ja, we are one big family’. It is an overstatement of number, quantity and an impossible description. The visual reinforces the emphasis in the verbal statement in a corresponding way and even establish a hyperbolic communicative act.



Plate 6.2. MTN All Day WOW

This second example of verbal-visual hyperbole depicts a woman standing at a bus stop, looking intently with gaze of surprise at a man sitting comfortably across a pole. The act projected by the image of the man violates the law of gravity. The image is used to upscale

reality so as to make a counterfactual claim such as ‘MTN All Day WOW’ The hyperbolic link is created with the presentation of features of unexpectedness at the visual level and the declarative statement ‘MTN All Day WOW’ which also marked unexpectedness in the verbal mode. This advertisement underlines the expressive meaning in its use of humour along with the persuasive goal of projecting the message of the advertisement.



Plate 6.3. Welcome to the New World

The advertisement in plate 6.3 is the third example of verbal-visual hyperbole. It portrays an intimate distance view of a lady with a wide-open mouth, depicting a sense of excitement.

The headline reads ‘Get double your recharge, all day every day!’. The sub headline says ‘MTN All Day WOW’. The visual hyperbolic illustration outlines the represented participant in a way that far exceed her ability. The headline “*Get Double your recharge all day every day!*” is also hyperbolic. The verbal hyperbole is marked with specific rhythmic, emphatic features, hereby producing prosodic enactments. The gesture made by the represented participant in this advertisement is focalized. It is accompanied by the emphatic stress in the verbal hyperbole to reinforce the message of the advertisement. Hence, the verbal-visual hyperbolic strategies interface to capture attention, insert humour and emphasize the product attributes.

easylife 2.0.

call **everyone**  
in 9ja, US, UK, China, India & Canada at

**20** k/sec

**20**  
free sms  
daily

• **from the very first second**

- 20k to call anyone, anytime on any network anywhere in 9ja
- 20k to call anyone, anytime in US (mobile and land line), UK (land line), China, India & Canada
- 20 free SMS daily (etisalat to etisalat lines)
- enjoy bonus on incoming calls (free 'credit' to call any network anytime you receive calls from other networks)
- opt in from easy cliq and still enjoy 15MB weekly when you recharge with N200
- opt in from easy starter and enjoy you & me (N300 weekly free 'credit' to call a special number)
- daily access charge: N25 only

Available to all easy cliq and easy starter subscribers

opt in code: \*320\* 1#  
opt out code: \*320\* 2#

follow us on

[www.facebook.com/etisalatng](https://www.facebook.com/etisalatng) [@etisalat\\_9ja](https://twitter.com/etisalat_9ja)

etisalat  
now you're talking

For terms and conditions and more information, go to [www.etisalat.com.ng](http://www.etisalat.com.ng) or call our customer care hotline on 08000000000

Plate 6.4. Easylife 2.0

This advertisement (plate 6.4) is a typical example of verbal-visual hyperbole. The headline reads ‘call everyone in 9ja, US, UK, China, India & Canada for the very first second’. The image portrays a huge bold typographic illustration of ‘20k/sec’ which aligns with tiny images of three men and two ladies. This advertisement is a deviation from the realistic depiction (such as conventional products/services and their uses) by presenting an augmented reality juxtaposed on an accurate character. The bold typographic illustration of ‘20k/sec’ creates an optical illusion that focuses viewers’ attention on this central point. The visual images are used as gestural enactments of the declarative statement ‘call everyone in 9ja, US, UK, China, India & Canada for the very first second’. This instance of verbal-visual hyperbole projects communicative dynamism as a feature of Nigerian GSM text advertisements.



Plate 6.5. Recharge and hit a million promo

This advertisement (plate 6.5.) portrays the image of Jephthah Bowoto popularly known as Akpororo, a Nigerian comedian carrying wads of naira notes as he expresses a great sense of excitement. At the background of the advertisement are the images of men and women, dressed in Nigerian tribal attires holding wads of one thousand-naira notes as they smile. The advertisement tells the Airtel subscribers to just recharge and hit a million naira every day for 60 days. This advertisement as an instance of verbal-visual hyperbole revolve around the scale of quality in reference to the illustrative representation of a hypothetical character in the person of the popular Nigerian comedy act 'Akpororo' and quantity in reference to the wads of naira notes. The message of the advertisement offers quantitative information that illustrates a specific shift between its propositional meaning '*Recharge and hit a million promo; 1000,000 every day for 60 days*' which is large or more extreme than the intended meaning. This shows that the intended meaning is closer to the neutral zero point but it is still in the domain of positive evaluations. The hyperbolic nature of the propositional statement has the capacity to create a feeling of excitement and surprise in the minds of the readers.

Verbal-visual hyperbole as used in selected Nigerian GSM text advertisements creates counter-factuality; distorts reality; projects prosodic and gestural enactments and deploys specific typographic effects. This fact shows that the usage of specific linguistic and pictorial illustrations is related to the extent of communicative dynamism, which has to do with the extent to which a given statement or gesture form pushes the communication forward. Since the role of verbal-visual hyperbole is to make the advertisement persuasive, it can be considered as involving a high degree of communicative dynamism. With verbal-visual hyperbole, copywriters of Nigerian GSM text advertisements are engaged in the inter-subjective construction of brand identity within the Nigerian context. The hyperbolic expressions deployed create intensified emotional effects and awakens the feelings of the readers towards making the task of making calls appear easy, cheap and rewarding. It generates shock effects that leads to the preference of the text.

### **6.1.2. Verbal-visual pun**

Verbal-visual pun refers to the usage of string of texts and pictures to connect two distinct ideas on the basis of their hidden similarities to produce a humorous and creative expressions that convey encoded persuasive messages. Verbal-visual pun occurs when the visual

result of a pun relates with the verbal. Examples of verbal-visual pun in Nigerian GSM text advertisements include:

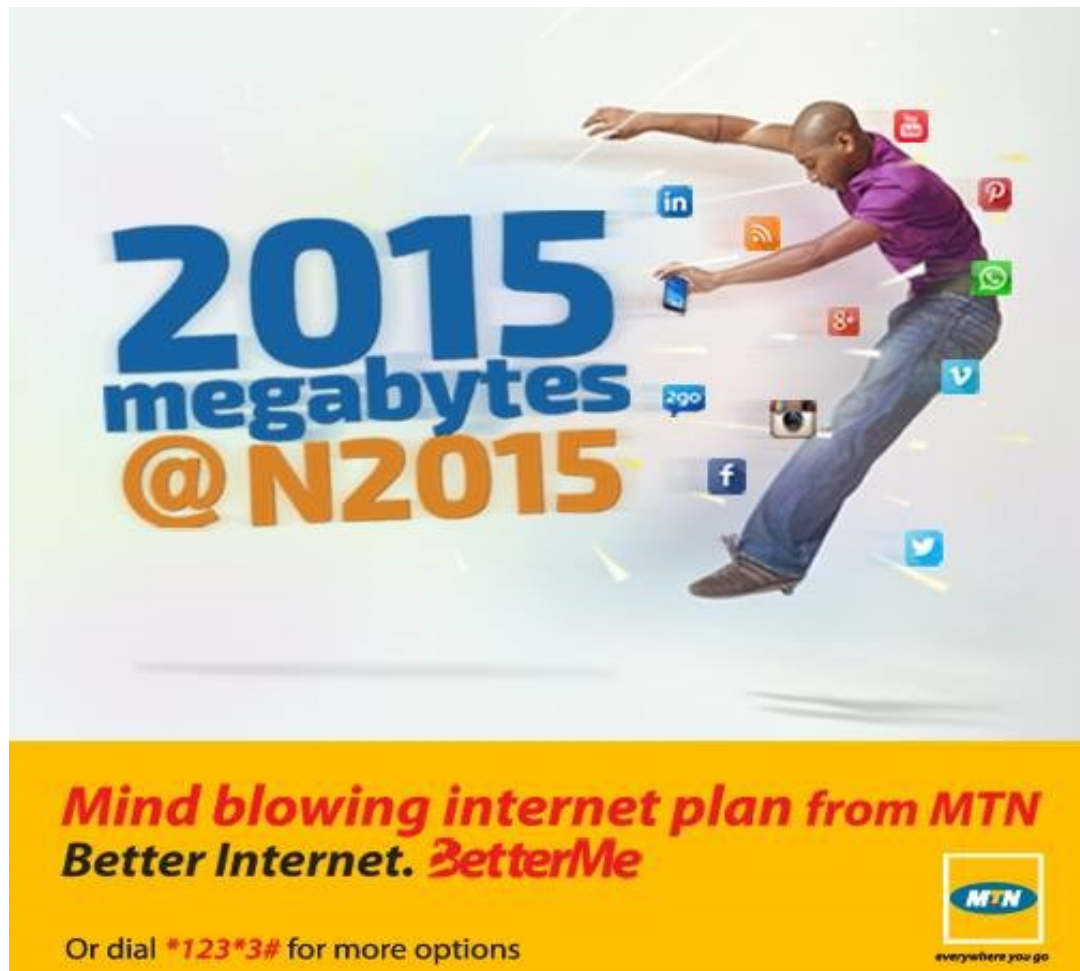


Plate 6.6. Better Internet (MTN)

In this first example of verbal-visual pun, (plate 6.6) the visual image of a man blown away by the windy software applications depicts structural ambiguity. The visual image makes the advertisement playful, amusing and open to interpretation. The visual pun interfaces with the declarative statement 'Better Internet, BetterMe'. The visual illustration enhances the understanding of the benefits that good internet services offers which invariably make the users efficient and dynamic. The advertisement reflects a certain value, taste and lifestyle.



Plate 6.7. APPtitude is the new attitude

The verbal-visual pun in the GSM text advertisement above (plate 6.7) is created based on the homophony of the word 'APPtitude'. This homophonic expression portrays the use of software applications as new way of life. The statement 'APPtitude interfaces with the visual illustrations of software application icons. The visual pun depicts symbols which take the place of letters that have a similar shape such as in 'Our Apptitude Rocks'. The letters of the words are also illustrations of the icons of software applications. This advertisement deployed unrealistic images that exert mental effort on the readers and enhances the humorous effect of the advertisements.



Plate 6.8. Recharge and enjoy

The third instance of the use of verbal-visual pun in GSM advertisement (plate 6.8) deployed the word ‘MTN WOW WEEKEND’ which suggests an expression of astonishment or admiration. The interface between the declarative statement and the image is the replacement of the letter ‘O’ in the word ‘WOW’ with the image of the represented participant; a young lady. She expresses her depth of surprise with a great sense of excitement at the declarative statement ‘Recharge and enjoy... 100% bonus all weekend’. Hence, the pictorial depiction of the image



becomes a candid part of the observation and reasoning of the message of the advertisement. This depicts structural ambiguity as an instance of verbal-visual pun. The use of verbal-visual pun in this advertisement makes the message humorous, witty and memorable.

**Breaking News**  
**FIRST NIGERIAN MOON LANDING**

ANOTHER FIRST FROM MTN

Introducing  
**MTN Mobile News**  
Get the news while it's still news

Get the hottest and most up to date news as it breaks along with crystal clear images on MTN Mobile news, your reliable source of current events everywhere you go.

To subscribe,  
text keyword to 4900  
Subscription costs ₦120 monthly

Category	Package	Keyword
News	International News Vanguard News	INM VNM
Sports	Complete Sports International Sports	CSM ISM
Entertainment	City People Entertainment Linda Ikeji Genevieve Magazine WOW Magazine	CPM LIM GMM WMM
Finance	Business Day	BDM
Vacancies	Science Recruitment	SRM

connect with us on

www.youtube.com/MTNNG www.facebook.com/MTNnigeria www.twitter.com/MTNNG

Life is richer with MTN  
www.mtnonline.com

MTN

Plate 6.9 MTN Mobile News

In this advertisement (plate 6.9) the copywriters use verbal-visual pun to attract and maintain the attention of the potential readers. The visual illustration presents a lady reading the breaking news on her phone. The verbal text reads ‘Get the news while it is still news’. The use

of pun in the verbal text tells the reader to be current with recent happenings. The visual representation of a lady reading news from her mobile device to stay current and up to date; creates a mode of narrative, which is both textual and visual. Its understanding and elucidation depend on the relations between the verbal and visual, as well as the understanding of the socio-cultural background.

Verbal-visual pun in analyzed Nigerian GSM text advertisements engaged in the deliberate use of uncanny memorability so as to project humorous elements that arouse a pleasant feeling, springing from a kind of intellectual satisfaction. They are deployed to attract attention, convince and appeal to readers' reasoning and emotions so as to get them to act. This invariability will make the readers laugh and create positive social connection with the advertised products and services.

### **6.1.3. Verbal-visual personification**

Verbal-visual personification is the interface between expressions and inanimate images that are "classified in relation to human features, therefore portraying the object as if it is alive" (Ricoeur, 1997). Examples of verbal-visual personification in Nigerian GSM text advertisements include:



Plate 6.10. Introducing Glo-Konga Partnership

This advertisement (plate 6.10) is the first example of Verbal-visual personification in Nigerian GSM text advertisements. It portrays Globacom, a GSM service provider company and Konga, an electronic commerce company as possessing the human attribute of intelligence and will; that aid partnership. The personified statement ‘Glo-Konga partnership interfaces with the visual illustration of an iPad showcasing the partnership between Globacom and Konga. The interaction between the verbal and visual personification is used to trigger positive emotions and attributives towards Globacom and Konga brands.



Plate 6.11. Efficient (Etisalat)

This advertisement (plate 6.11) is the second example of Verbal-visual personification. The verb 'efficient' is used as an expression to illustrate the capacity of Etisalat, a GSM service providing company. The verbal statement interfaces with the image of a dart to give Etisalat as a company the human attribute of efficiency. Verbal-visual personification in this advertisement is used to give positive emotions and attributions to the Etisalat brand and encourage readers to anthropomorphize.

  
**airtel**  
THE **SMARTPHONE** NETWORK

**Don't let the Monday  
steal your vibe**


visit: [wynk.ng](http://wynk.ng)  
to get started

**DOWNLOAD**


Available on **iOS, Android, Mac OS, and Windows.**

Plate 6.12. The Smartphone Network

This advertisement is the third example of verbal-visual personification in Nigerian GSM text advertisements. The nominal word 'Monday' is personified as possessing the human attribute of 'stealing'. The expression 'Don't let the Monday steal your vibe' is triggered by the illustration of the image of an officially dressed moody and idle man. The advertisement depicts the man as being disenchanted with work on the first day of the week. Weekends are characterized by ceremonies and fun filled events. The man in this leaflet is still caught up in the euphoria of weekend razzmatazz instead of concentrating on his work.

**Glo Mega Deals**  
In partnership with 



# Power your social networking with Glo.



**FREE 200MB Data plan**

**Don't miss out on the action!**  
Grab one of these stylish new LG phones – designed for maximum socializing, with multi-SIM convenience. Power it up with a Glo SIM and you'll get 200MB of free data.  
Text 'deals' to 40543 to get FREE 200MB data.

<b>C370 DUAL SIM</b> Ergonomic QWERTY keypad Powerful networking (SMS, IM, Push Email)	<b>T510</b> Full touch screen enhanced networking and browsing Easy sharing, better connectivity
--	--

 [www.facebook.com/GloWorld](http://www.facebook.com/GloWorld)  [www.twitter.com/user/globacomlimited](http://www.twitter.com/user/globacomlimited)




Plate 6.13. Glo Mega Deals

This is the fourth example of verbal-visual personification in Nigerian GSM text advertisements. It portrays two 'LG' phones surrounded with the waves of software application icons such as Facebook, WhatsApp, LinkedIn, twitter, CNN, YouTube, Yahoo messenger. The phones are represented in this context as possessing the power or ability to socially network and communicate. This fact gives an inanimate object (phone), a human ability. The headline reads

‘Power your social networking with GLO’ and aligns with the visual illustration to portray Verbal-visual personification. The GSM leaflet depicts Verbal-visual personification as specifying human attributes such as perceptions, feelings, yearnings, physical gestures and powers of speech. Verbal-visual personification is a deliberate rhetorical device used in Nigerian GSM text advertisements to make an abstraction feel so real to the reader and thereby appealing to their emotions and conveying the information more effectively.

#### **6.1.4. Verbal-visual metaphor**

Verbal-visual metaphor is an exclusive representation of the basis and target areas in visual and verbal modes; which conceptualizes human experience through the embodiment of thoughts and actions. Examples of verbal-visual metaphor in Nigerian GSM text advertisements include:



Plate 6.14. Introducing GLO GISTA

The first example of verbal-visual metaphor in Nigerian GSM text advertisement is presented above (plate 6.18). The GSM text advertisement above communicates that 15 kobo as a currency is quite meagre and seemingly insignificant, but it is a price of great value as regards effective and proximate communication. The advertisement depicts ‘TALK IS CHEAP’ as the metaphor. The visual element is construed as the target and the verbal element is the source. The verbal metaphor interfaces with the visual element to depict ‘love’, ‘proximity’, ‘intimacy’ which relates to the value derived from active and affordable communication. The metaphors in both modalities serve as an explanation of the intended message, but the verbal metaphors are



used to clarify a certain message, whereas visual metaphors reveal a more challenging effect in order to understand the message.

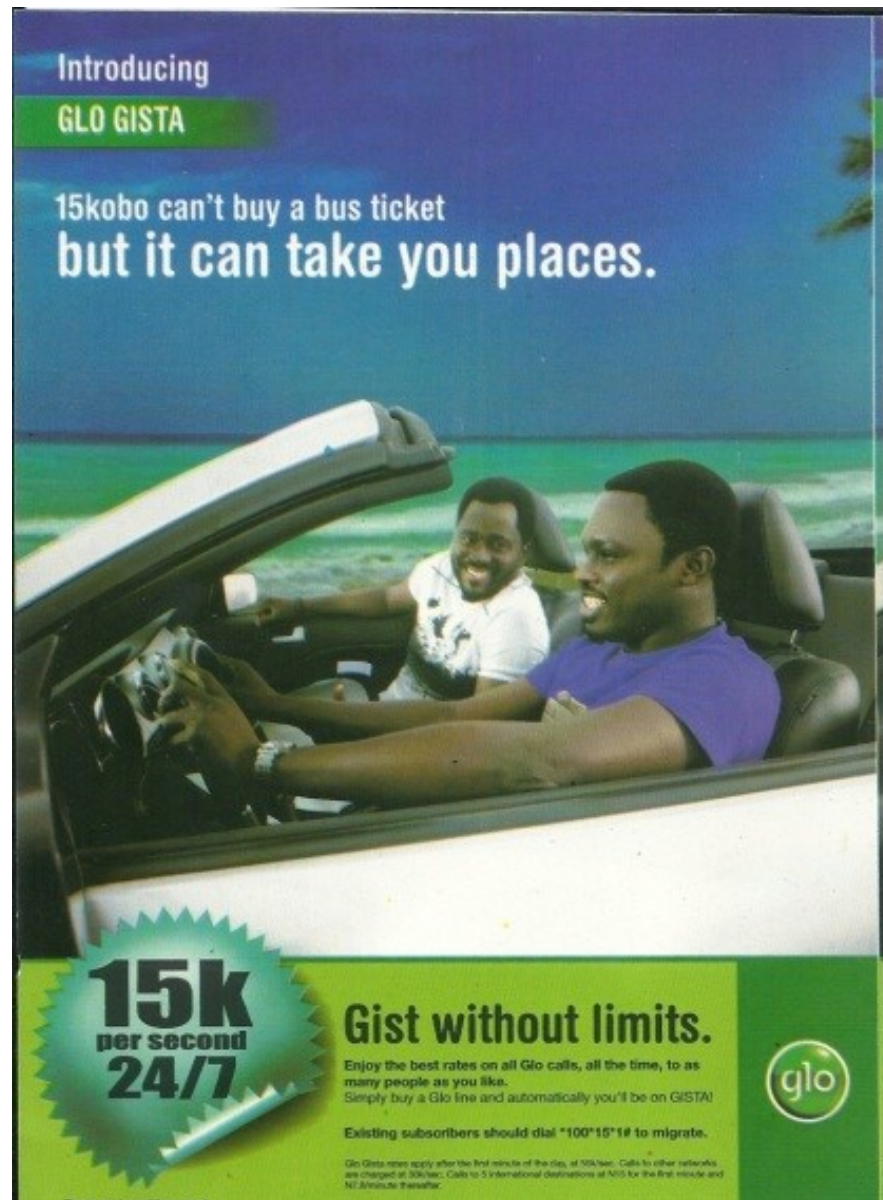


Plate 6.15. Gist without limits

In this second example of verbal-visual metaphor (plate 6.15), the metaphor is ADVENTURE IS CHEAP. The visual content depicts the concept of adventure as the target domain and the verbal element depicts 'cheap' as the source domain; thereby expresses the capacity of the Globacom data services to offer cheap calls and foster limitless communication. The declarative statement "Gist without limits" interfaces with the visual depiction of two friends interacting while on a journey.



Plate 6.16. MTN dobox

This third example of verbal-visual metaphor (plate 6.16) present the metaphor ‘PHONE IS CINEMA BOX’. The image depicts a box of popcorn wrapped in the shape of two iPhones with images of movies. This signals mobile phones as tools for entertainment. The visual element depicts Cinema box as the target domain and the verbal text ‘MTN dobox’ is the source domain. This GSM text advertisement is conceptualized metaphorically to aid its understanding, attract attention, create humour and provide a new meaning.

**SAMSUNG SMART CARE**  
24 month warranty

**+1 Month Free Internet**  
N18,900

**A World of Fun In Your Pocket**  
**Samsung Galaxy Pocket from MTN**

It is the new addition to the Samsung Galaxy family of Android phones: sleek, smart, powerful but pocket-friendly. The Samsung Galaxy Pocket from MTN is loaded with great apps and one month free mobile internet service from MTN, Nigeria's largest community of phone users.

- Free Music Tracks
- Over 400,000 Android Apps
- 3G Connectivity

Available at MTN Stores and Samsung retail outlets.

**To activate your free bundle, text keyword SAMSUNG to 131.**

Terms and conditions apply.

YouTube Facebook Twitter

Life is richer with MTN  
[www.mtn.com.ng](http://www.mtn.com.ng)

**SAMSUNG** **MTN**

Plate 6.17. Smart Care

This advertisement (plate 6.17.) is the fourth instance of verbal-visual metaphor. This advertisement portrays the image of a man holding a Samsung phone close to his back pocket. The headline reads ‘A world of fun in your pocket’. The metaphor in this GSM leaflet is PHONE IS FUN. The visual component depicts ‘phone’ as the target domain and the verbal text suggests ‘entertainment’ as the source domain. In this advertisement, the image and texts are involved in the creative blend which is likely to attract the attention of the reader with a form of hilarity and then give a comment about the service/product.



Plate 6.18 Glo text4millions

This advertisement (plate 6.18) is the fifth example of verbal-visual metaphor in Nigerian GSM text advertisements. The visual illustration portrays the image of a young dark-complexioned lady, stretching forth a phone with her right hand and holding an iPad in her left hand. At the background is an open safe displaying wads of Nigerian one thousand-naira notes. The headline reads ‘unlock your riches with N15 Million Grand Prize, N5 million weekly’. The metaphor in this advertisement is PHONE UNLOCKS WEALTH. The visual element portrays ‘wealth’ as the target domain and the verbal text suggests a ‘phone’ as the source domain. The interface between the headline and the visual illustration depicts the power of Globacom as a

GSM service provider to make consumers rich. The verbal-visual metaphor deployed in this GSM text advertisement make abstract categories and concepts understandable.



Plate 6.19. Wider Coverage

The Airtel advertisement presented above (plate 6.19) is another example of Verbal-visual metaphor. The image portrays a woman with a wide headgear commonly known as ‘gele’ among the Yoruba people. The headline reads ‘wider coverage’. The metaphor in this advertisement is AIRTEL HAS WIDER COVERAGE. The visual element depicts the ‘headgear’ as the target domain and the verbal element suggests ‘airtel’ as the source domain. This literal

word 'airtel' interfaces with the visual illustration of a wide headgear to communicative the capacity of the airtel network.



Plate 6.20. Switch

The Etisalat advertisement presented above (plate 6.20) depicts the visual illustration of the rear of a green alloyed rim car. By its side is the inscription 'easyblaze' just above the tyre. The car emits fumes as though it were in motion. The headline reads 'choose the network with speed'. The verbal-visual metaphor in this GSM advertisement is NETWORK IS SPEED. The source domain is 'speed' which is visually expressed with the illustration of the car' and the target domain is 'etisalat network' which is characterized as the network with speed. The verbal-visual metaphor interface to emphasize on the efficiency of the Etisalat network.



Plate 5.21. Nigeria

This is the last example of verbal-visual metaphor in Nigerian GSM text advertisement. It depicts two young men and a lady standing on a map of Nigeria shaped platform with an airtel crested umbrella as a cover. The metaphor is 'AIRTEL COVERS NIGERIA'. The headline reads 'Nigeria, we've got you covered'. The target domain is 'Nigeria' which is visually illustrated with the shape of the map and the source domain is 'Airtel'. The literal metaphor and the visual illustration interface to project the strength of the Airtel network over the Nigerian airspace.

In Nigerian GSM text advertisements, verbal-visual metaphor is used to express various concepts such as TALK IS CHEAP, ADVENTURE IS CHEAP, PHONE IS ENTERTAINMENT, PHONE IS FUN, PHONE UNLOCK WEALTH, AIRTEL HAS WIDER COVERAGE, NETWORK IS SPEED and AIRTEL COVERS NIGERIA. The study revealed that in a metaphor, the source and target domain can be expressed using verbal and pictorial means. As a result, both verbal and pictorial means are equally important in metaphor as their interaction makes an advertisement more persuasive and effective.

Verbal-visual metaphor explains how Nigerian GSM text advertisements project their products and services through the use of tangible materials to express intangibility such as thoughts, feelings and capacity. This enables the readers quantify and identify one's non-physical experiences. This creativeness in GSM text adverts where the metaphor is revealed in the text and image blend usually involves a reconceptualization of the service/product. This is done by letting the product be the target of a novel metaphor, but importantly, conventional metaphor is still deployed by this novel metaphor for its construction and interpretation. The connotations of the source and target domains deployed in Nigerian GSM text advertisements are founded on the same theoretical metaphor; with similar metaphorical meaning but the components of the expressions that form the exact scene and the visual image represent varying semantic fields.

Verbal-visual metaphors in selected Nigerian GSM text advertisements make projects creative, thus unconventional messages. They contribute to the overall theme in the ad message and permeate it. Another favourable characteristic of Verbal-visual metaphors in GSM advertisement is the fact that they capture the readers' attention. Verbal-visual metaphors in GSM advertisements conveys the message in subtle ways, thereby realizing their rhetorical effects more discreetly and they are likely to have a more sensory and emotional impact on the audience. This research work demonstrates the interface between verbal and visual metaphorical expressions in selected Nigerian GSM text advertisements deployed to enrich the readers comprehension of the whole semantic space inferred in the verbal unit and the visualization.

#### **6.1.5. Verbal-visual synonymy**

Synonymy refers to paradigmatic relationship between two (2) or more semantic items and concepts. It is seen as the sameness or the similarity in meaning (Palmer, 1981:88). Verbal-visual synonymy is the experiential relation of sameness in meaning between verbal and visual modes. Examples in Nigerian GSM text advertisements include:





Plate 6:22. Recharge for Double Promo

The advertisement presented above, (plate 6.22), is the first example of verbal-visual synonymy in Nigerian GSM text advertisements. There is similarity in meaning between the lexical item ‘Double’ and the visual illustration of the identical twins called Paul and Peter (Psquare; Nigerian music acts). The verbal-visual synonymy in this advertisement retains the same meaning with the intention to build a system that is capable to mimic human cognition and reasoning, ensure cohesion in the advertisement and denote precision in meaning in order to reach a greater accuracy and avoid vagueness.

**BiiiG Five Promo**

Get **5 TIMES**  
credit on every recharge instantly

**10**  
Celebrating  
Years



**No targets. No Delays.  
Browse, SMS and talk across all networks.**

- Glo to Glo Calls/SMS
- Glo to Other Network Calls/SMS
- International Calls/SMS
- Free Data

To migrate to BiiiG Five **dial \*100\*7\*1#**  
and keep recharging from N200 and above

No daily usage condition. Bonus airtime expires at midnight.

**glo**  
**Unlimited**

[facebook.com/glo5times](https://www.facebook.com/glo5times)
[@glo5times](https://twitter.com/glo5times)
[youtube.com/user/glo5times](https://www.youtube.com/user/glo5times)
[google.com/+glo5times](https://plus.google.com/+glo5times)

Terms and conditions apply.

Plate 6.23. BiiiG Five Promo

This advertisement is the second example of Verbal-visual synonymy. The headline reads “Get 5 Times credit on every recharge instantly’ while the visual illustration depicts the image of a female actress smiling with her hands raised as she projects her fingers on both hands. The lexical item ‘Five’ interfaces with the projection of the five fingers through the raised hands as

an instance of Verbal-visual synonymy. This advertisement denotes emphasis and confidence as regards the authenticity of the message and brand.

**Recharge & Rejoice with your 3-in-1 BONUS!**

FREE 100MB  
FREE N2,500 AIRTIME  
FREE 500 SMS

Enjoy bonuses up to N2,500 AIRTIME, 100MB and 500 SMS when you recharge.

Recharge/Contribution (N)	Bonus Airtime (min)	Bonus SMS (min)	Bonus Data (min)	Total Bonuses	Total Percentage
200-499	10	10	5	30	30%
500-999	20	20	10	270	50%
1,000-4,999	100	100	25	1,000	100%
5,000	2,500	500	100	4,000	100%

Offer runs till 30th April, 2012. Bonus is Glo-to-Glo, valid for 7 days.

Keep browsing, keep talking and keep texting.

Follow us on

Plate 6.24. 3-in-1 Bonus

This advertisement presented above (plate 6.24) is another example of Verbal-visual synonymy. The lexical item “3-in-1 BONUS!” relates with the visual illustration of three Nollywood actors namely Chioma Chukwuka, Nonso Diobi and Peter Okoye as an instance of Verbal-visual synonymy. Verbal-visual synonymy is used in this advertisement to project the value readers will get when they purchase the services of the Glo GSM brand.



Plate 6.25. easy business

This advertisement is another instance of verbal-visual synonymy. The statement ‘business ideas’ interfaces with the visual illustration of formal outfit of a young lady dressed in gown and a man dressed in suit, shirt and tie. The attires and the pose of the represented participants in this advertisement denote business outfits. The visual illustration of a silhouette of green briefcase with the inscription ‘text Yes to 5885’ interfaces with the statement ‘N20m’ to emphasize the concept of empowerment as it relates to small business with the best ideas.

**MTN Rewards of love**

The New 6 inch Nokia Lumia 1320

**Special daily Valentine prizes**  
with **MTN Magic Voice** and **Voice SMS**

Play the romantic partner this season and make every moment magical with daily handsets give away. Just another rewarding way MTN is making your world extra special.

- Enjoy **MTN Magic Voice** and thrill your partner, dial 757 follow the voice prompt at N50 per week.
- Send love messages with **MTN Voice SMS**, simply dial \*recipient's number to record and send your message at N10 per call. E.g. \*08031234567
- The top 2 users daily will get the new 6 inch Nokia Lumia 1320 with one year free internet from MTN for self and partner.

Offer is open from 1st to 14th February 2014

\*Terms and conditions apply

YouTube Facebook Twitter

**MTN**  
everywhere you go

Plate 6.26. MTN Rewards of Love.

This advertisement (plate 6.26) portrays the illustration of Tiwa Savage and Charles Enebeli, sitting intimately close as they both look intently at the content of a phone. Beside them is the image of two phones and the cupid sign. The cupid sign symbolizes valentine season and interfaces with the nominal word ‘Valentine’. The images of two phones also interface with the word ‘prizes’. This advertisement is an instance of verbal-visual synonymy that explains the services that the MTN network has for the special Valentine season.

Great deals?  
Send YES to  
**5008**

**Best offers anywhere, anytime**  
**MTN Mobile Ads keeps you informed for free**

Get the hottest offers, the juiciest bargains and the biggest discounts straight to your phone when you opt in for the MTN Mobile Ads service

**To opt-in, send YES to 5008 now**

Connectivity | Communication | Collaboration | Optimisation  
Solutions for Business  
[www.mtnbusiness.com.ng](http://www.mtnbusiness.com.ng)

MTN Business

DDB® aaan 0109

Plate 6.27. MTN Business

The advertisement presented above (plate 6.27) is another example of verbal-visual synonymy. It portrays a dark-complexioned young man in black suit smiling as he interacts with his phone checking out a house, a car, travel offer and flight arrangements. The visual images of house, car, travel offer and flight arrangements interfaces with the statement ‘Best offers’ as verbal-visual synonymy. The statement ‘MTN Mobile Ads’ also interface with the images of

house, cars, flight arrangement and travel offer because they are projections from a mobile phone using MTN data services.



Plate 6.28. Airtel Trybe

This advertisement is another example of verbal-visual synonymy. It depicts the visual illustration of two young ladies and two young men which interface with the nominal word 'Trybe'. Trybe is the brand name for an Airtel's product that is designed to enable Nigerian youths and the young at heart enjoy best rates on data and calls to all networks, night browsing for your favorite movies, series and music. The literal meaning of the word 'Trybe and the visual illustration depicted in this GSM leaflet connotes a verbal-visual synonymous relationship.



Plate 6.29. Keep the juicy conversation going

The advertisement presented above (plate 6.29) is another instance of Verbal-visual synonymy. The visual illustration portrays a young lady lying on a bed as she talks over the phone smiling with a young man. The headline reads 'Keep the juicy conversation going'. The visual illustration depicts the fact that there is an ongoing conversation between the two participants while the headline alludes to the conversation. This affirms that the meaning in both image and text is identical and the relation between the two modes can be referred to as an instance of verbal-visual synonymy.



The advertisement features the Airtel logo and tagline 'THE SMARTPHONE NETWORK' in the top left. A woman in a purple athletic top is jogging, wearing a red Bluetooth headset and holding a smartphone. A large red oval on the right contains the text: 'LIFESTYLE ACCESSORIES Measure heart rate and calories burnt while walking or exercising. Available at all Airtel stores nationwide'. At the bottom, six accessories are displayed with their names and descriptions:

- Nike fuel band**: Track all movement
- UP jambox wristband by Jawbone**: get fit
- fitbit flex - 5 colour**: Activity monitor
- Jabra solemate wireless speaker**: Massive Sound
- Jawbone mini wireless speaker**: Connects 2 Mini Jawbone for Double Sound
- Jawbone bluetooth**: Stay Hands Free

Plate 6.30. Lifestyle Accessories

This advertisement (plate 6.30) depicts the image of a lady jogging with a Bluetooth headset device in her ear, a phone in her hand and other accessories such as ‘Nike Fuel Band’, ‘Jawbone wrist band’, ‘Activity monitor’, ‘Jabra speaker’, ‘Jawbone speaker’ and ‘Jawbone Bluetooth’. The headline reads ‘LIFESTYLE ACCESSORIES’ The synonymous connection between the caption and the visual demonstration is emphasized by the declarative statement ‘LIFESTYLE ACCESSORIES’. The GSM advertisement depicts jogging as a lifestyle and the visually illustrated accessories as the tools that helps in measuring heart rate and calories while jogging.

From the analysis, it is clear that verbal-visual synonyms deployed in Nigerian GSM text advertisements depicts the semantic relation of mutual inclusion of completely identical meanings. The verbal and visual statements interact to make the meaning of the presented goods' and services clear and emphatic so as to convey emotion, attitude, opinion and humour.

#### 6.1.6. Verbal-visual antonymy

Verbal-visual antonymy is the paradigmatic relations expressing opposition and exclusion between meanings in verbal and visual mode. It is an instance of relationship of incompatibility. Examples of verbal-visual antonymy in Nigerian GSM text advertisements include:



Plate 6.31. Airtel

This advertisement (plate 6.31) is the first example of verbal-visual antonymy. It portrays an illustration of a phone call from an unknown number on the phone screen. The headline reads ‘Know the name behind the number’. The connection between the headline and the visual illustration is exclusive. It is that of opposition in meaning. There is nothing in the image that gives a clue to finding the name behind the number. This advertisement depicts the use of verbal-visual antonymy.



Plate 6.32. Ready for the challenge

This advertisement (plate6.32) is the second instance of verbal-visual antonymy. It portrays a young lady corporately dressed sitting on the edge of a table, close to the window. Before her is a laptop, as she cheerfully speaks with someone over the phone. The headline reads

‘Ready for a challenge?’. The interrogative statement that makes up the headline is in contrast with the visual illustration in the advertisement. The image does not depict a pose for a challenge in any way. The word ‘challenge’ rather portrays a lady in an exciting mood, chatting and smiling over the phone. This GSM advertisement signals an instance of verbal-visual antonymy.



Plate 6.33. Club 10

This advertisement (plate 6.33) is the third instance of verbal-visual antonymy. It portrays the image of a person in an upside-down position, which is represented as a solid shape of a black colour with its edges matching the outline of the subject. The interior of the silhouette is featureless, and the whole is presented on a red background. The person appears to pose for a dance. The headline reads ‘10k/sec to 10 friends. There is no illustration of time count depicting seconds; coins depicting kobo; people depicting ten friends and structure depicting club 10. Hence, the advertisement is a clear case of contrast between the headline and the visual illustration. This connotes verbal-visual antonymy.

#### 6.1.7. Verbal-visual acculturation

Verbal-visual acculturation describes the changes in attitudes, fundamental beliefs, values and visible behaviour built on rules or code systems (dialectal, social-roles, sacraments) of members of one cultural group toward the norms of the other cultural group (Berry, 1997). Such changes include visible artefacts (food, clothing, tools) (Rudmin, 2008). The acculturation can be identified across attitude, principles, beliefs and cultural identity. Instances of how verbal and visual devices combine to represent cultural artifacts in selected Nigerian GSM text advertisements include:

**80% off roaming rates**

**Travelling to Dubai?  
Call Nigeria @ N100 per minute**

*Enjoy 80% slash on call rates to Nigeria with MTN when in Dubai.  
This gives you an even better opportunity to make the most of the Dubai Shopping Festival.*

You also get to:

- **SMS@N30**
- **Browse@40Kobo per kilobyte.**

For queries while roaming please call/send us an email:  
**Roaming Helpdesk:** +2348031012346  
**Roaming E-mail:** [internationalroaming@mtnnigeria.net](mailto:internationalroaming@mtnnigeria.net)  
 For Roaming Partners, visit [www.mtnonline.com/roaming/map](http://www.mtnonline.com/roaming/map)

 **everywhere you go**

[www.youtube.com/MTNNG](http://www.youtube.com/MTNNG)
[www.facebook.com/MTNNG](https://www.facebook.com/MTNNG)
[www.instagram.com/MTNNG](https://www.instagram.com/MTNNG)

Plate 6.34. Travelling to Dubai? (MTN)

Plate 6.34. portrays a Nigerian musician, Sidney Onoriode Esiri, known commonly as, Dr. SID, dressed in an Arabian attire. The text reads “Travelling to Dubai? Call Nigeria @ N100 per minute”. The advertisement adopts the Arabian culture to promotes her concept of providing services for those interested in travelling to Dubai. There is an interface between the nominal expression ‘Dubai’ which suggest location and the images of the distinctive sail-shaped iconic luxurious Burj Al Arab hotel and the Arabian attire. The images project a momentary salience of the cultural identity of Dubai.



Plate 6.35. GLO INTERNATIONAL TOP UP CARD

Plate 6.35 is the second example of verbal-visual acculturation. This advertisement portrays two Nigerian actors, Funke Akindele dressed in Nigerian attire popularly called Ankara and Bright Okpocha, dressed in a shirt and suit. This advertisement is a clear depiction of Nigerian culture and American culture. This fact is buttressed with the images of the iconic infrastructures of the National Arts Theater, Lagos, Nigeria and the Statue of liberty, New York, United States of America.

Both representations stimulate discrete sets of culture-specific conceptions which include parts of cultural identities and setting. The advertisement also depicts a digital transaction between the two represented participants in two distinct cultural settings. This evokes the feelings of family, friends, home and homelands. It also generates affective response. There is an association between the word ‘abroad’ and the iconic structures of the National Arts Theatre and the Statue of liberty.

**call at N30/min**  
when you roam in Saudi Arabia

haji promo

receive calls for free for 30days when you recharge a minimum of N5,000 within a month

also enjoy great browsing experience when you purchase the Saudi roaming data plans.

data bundle	amount	activation code	validity
100mb	N1000	*295*2#	30 days
200mb	N1500	*295*3#	30 days
500mb	N3000	*295*4#	30 days
1gb	N5000	*295*5#	30 days

offer open from september to november on Mobily network only.

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www.facebook.com/etisalatng etisalat\_sa 0000000000 www.youtube.com/etisalatng google.com/+etisalatng

for terms and conditions, more information and enquiries, visit www.etisalat.com.ng, email care@etisalat.com.ng or tweet @00000\_support

**etisalat**  
now you're talking

Plate 6.36. Saudi Arabia

The third example of verbal-visual acculturation in GSM text advertisement (plate 6.36.) depicts the adoption of Arabian attire and the foregrounding of the image of Islam most sacred mosque in Saudi Arabia. The proper noun ‘Saudi Arabia’ interface with the visual representation of ‘Kaaba’: a building at the center of Islam's most sacred mosque. The image elaborates and

reinforces the information given in the verbal text. The copywriter of this advertisement clearly alludes to Arab culture and value in the bid to attract the readers.

Plate 6.37. KAPPAH@GH3 TO EXPRESS YOURSELF

In this advertisement, (see plate 6.37), the copywriter deployed the use of verbal-visual acculturation. It depicts the adoption and the foregrounding of a cultural attire. The expression ‘Extra KappaH’ interfaces with the visual representation of six ladies making calls. Nigerian GSM



text advertisements clearly absorb the traits of other foreign cultures through the use of visible artifacts such as clothing and iconic infrastructures that illustrates values, behaviour and cultural identity. This cultural experience attributes meaning to the symbolic representation of the products and services and helps readers make meanings in the advertisements through the identified iconic, figurative and representational sign as well as the meaning which these signs suggest. Verbal-visual acculturation also increases reader's perception of copywriters' sensitivity, or accommodation.

## 6.2. Logical relations

The logical aspect of the relation between verbal-visual devices in Nigerian GSM text advertisements will be analysed based on Hassan's (1976) three (3) main types of expansion in texts: extension, elaboration, and enhancement.

### 6.2.1. Verbal-visual elaboration

Verbal-visual elaboration may be referred to as a connexion of similarity between the verbal and visual modes with no novel ideational element. While the meaning is not merely replicated, various sets of semiotic resources are deployed. Instances of Verbal-visual elaboration in Nigerian GSM text advertisements include:



Plate 6.38. Share

The advertisement in plate 6.38. is an example of Verbal-visual elaboration. The visual illustrates a lady interacting with her phone; two green arrows which signifies the Globacom ‘One Data Plan’ projects backward from her phone to the image of two men with their phones positioned behind her. The visual illustration interacts with the verb ‘SHARE’ restate the meaning expressed in the advertisement. The visual illustration clarifies the attitude expressed in the verbal statement.

**double your recharge  
double your talk**

**every weekend**

**to opt in, dial \*356\*1# or text "ON" to 356 for free**





Etisalat will double every recharge you make from 6p.m on Friday to 11:59p.m on Sunday in the **double your recharge, double your talk weekend promo**. That is 100% bonus of any recharge you make.

Offer is open to N200, N500, N750, N1,000, N2,000 & N5,000 recharges only (E Top Up inclusive)

- Promo recharges and credit can only be used for local & international calls, SMS and pay as you go data
- Blackberry, bundle data and smartphone voice plans are not eligible for this promo

All unused recharges and bonus credit for the promo will expire by 12 midnight every Sunday

For more information on the e-payment options visit [www.etisalat.com.ng](http://www.etisalat.com.ng)

Follow us on  [www.facebook.com/etisalatng](http://www.facebook.com/etisalatng)  @etisalat\_ng  [www.youtube.com/etisalatng](http://www.youtube.com/etisalatng)  [www.dot.ms](http://www.dot.ms) 0800099000

For terms and conditions and more information, go to [www.etisalat.com.ng](http://www.etisalat.com.ng) or call our customer care on 0800099000


  
**etisalat**  
now you're talking

Plate 6.39. Double your recharge

The advertisement in plate 6.39 above is the second example of Verbal-visual elaboration in Nigerian GSM text advertisements. The headline reads ‘double your recharge; double your talk’. The visual illustration depicts the image of a man holding a 500 naira note in one hand and a recharge card in the second hand. The illustrated two raised hands elaborate the meaning of the verbal statement ‘double your recharge; double your talk’.



Plate 6.40. Airtel Quicktalk

This advertisement (plate 6.40) is the third example of Verbal-visual elaboration. The headline reads ‘introducing airtel QuickTalk’. The image portrays a hand-written letter that emphasizes the declarative statements ‘My darling; I miss you’. The visual representation of the letter is deployed to reinforce the meaning of the headline ‘introducing airtel QuickTalk’.

### 6.2.2. Verbal-visual extension

This describes the interaction between image and text with a view to extending the meaning represented in the other mode. Instances of verbal-visual extension in Nigerian GSM text advertisements include:



Plate 6.41: Glo Flexi

This advertisement (plate 6.41) is an example of Verbal-visual extension. The headline reads ‘ENJOY DISCOUNTED CALLS FOR AS LOW AS 1K/SEC ANYTIME, ANYWHERE.’ The image illustrates a young Nigerian comic act called Bright Okpocha(aka Basketmouth) dressed in black suit, beaming with smiles as he looks at his phone. The image of the represented participant in this advertisement adds a new ideational element in augmentation as an extension of the meaning of the verbal statement.



Plate 6.42. Airtel, the Smart Network

This advertisement (plate 6.42) is the second example of verbal-visual extension. The headline smartTALK; Call everyone in Nigeria at 1k/sec' demonstrate the circumstance of extent (*Call Everyone*). The circumstance of extension as expressed in the verbal content extends the meaning of the image of the represented participant.



Plate 6.43. only on Etisalat

This advertisement is the third example of verbal-visual extension. The headline reads ‘free credit to call any network when you receive calls’. The image depicts a young man making calls, with a measuring tape around his neck. This advertisement depicts the distribution of the activity sequence with the juxtaposition between the text and the picture. The image fills a gap in the meaning of the text as the process are distributed across the two modes.

### 6.2.3. Verbal-visual enhancement

Language and images complement themselves by enhancement where one (1) mode expands the other mode temporally, causally, or spatially. Instances of Verbal-visual enhancement in Nigerian GSM text advertisement include:

**Spice up every call with joy & laughter  
this season. MTN Magic Voice!**

**Simply dial 757 and follow the voice prompt**

Enjoy Santa Claus, Child, Mini Mouse and even more cool voices and ambiance options with MTN Magic Voice, now only N10/week till December 31st, 2014! Plus

- The subscriber with the highest MTN Magic Voice usage every week wins an iPhone 6. Offer valid till Dec 31st, 2014
- Get free jokes all through the Christmas season
- Listen to Christmas carols for free

Remember, it's not what you say- it's how you say it.

Terms and conditions apply





**MTN**  
everywhere you go

DOB® aan 0109

Plate 6.44. Everywhere you go

This advertisement (plate 6.44) is the first example of verbal-visual enhancement. The headline reads ‘spice up every call with joy and laughter this season’. The image arranged

three portraits of Sound Sultan (A Nigerian music act) as a represented participant in a linear sequence to demonstrate Christmas as a season of joy and laughter.

5 ways to celebrate your love this Valentine Season

Happy Valentine's Day

**Greeting Cards**  
Send a greeting to your favorite simply text your name, 2 your Valentine's to 30500

**Valentine Messages**  
Special Content on Valentine  
Text "505" to 8032 to subscribe

**Caller Ring Back Tune**  
Enjoy Special subscriber songs / tones  
DIAL 7728

**Glo Radio**  
Dedicate 1 song and get 1 FREE  
DIAL 77011 AND PRESS 6

**Voice Alert**  
Text "505" to 8032 to subscribe

Enjoy romantic Caller Ring Back Tunes this Valentine Season.

CODE	TITLE	ARTISTE
100055	African queen	Stacy
150321	Bo there remix	Stacy Mibia
011152	I love u	P Square
011906	Forever	P Square
011901	Beautiful Onyinye	P Square
110159	I'm your angel	Celine Dion and R Kelly
110443	Hello	Lionel Richie
110483	Always be my baby	Mariah Carey
110489	We belong together	Mariah Carey
012283	Love me	Tiwa Savage
011182	Love truly	Iyanya
012444	My love is true	T Kross ft. 2face
012284	Without my heart	Tiwa Savage ft. Don Jazzy
120525	Yes or no	Barry W
012176	I love you	Praiz

visit [www.glogrid.com/callertunes](http://www.glogrid.com/callertunes) for more information.

Plate 6.45. Happy Valentine's Day

This advertisement (plate 6.45) is the second example of verbal-visual enhancement. The headline reads '5 ways to celebrate your love this valentine season; Happy Valentine's Day'. The image illustrates the two men and three ladies framed in the symbol of love which symbolizes the valentine season. Around this image are other embossed images designating 'Greeting Cards', 'Valentine messages', 'Glo radio', 'Voice Alert' and 'Caller ring Back Tune'. The five embossed messages depict services of the Globacom network, which are offered as the five ways to celebrate the valentine season. In order to enhance the understanding of the advertised message, the verbal and the visual text complement each other.



#### 6.2.4. Verbal-visual projection

Texts and Images are said to complement each other by projection when speech bubbles are used to illustrate texts. In such instances, the human members (as sayers and/or sensors) are presented while their thoughts and locutions are presented linguistically. Instances of verbal-visual projection in Nigerian GSM text advertisements include:

An advertisement for MTN TruTalk+ featuring a man on a phone and a speech bubble. The man is a dark-skinned man with a goatee, wearing a yellow shirt, holding a black mobile phone to his ear and smiling broadly. A large yellow speech bubble with a blue outline contains the text: "I can call over 160 million Nigerians at 11k/sec, and the world at half price!". Below the speech bubble, there are three bullet points: "11k/sec to all numbers/networks", "20k/sec to UK, USA, India, Canada and China", and "N5 daily access fee". At the bottom of the advertisement, the text reads "Introducing MTN TruTalk+" and "Dial \*123\*20# to opt in". The MTN logo is in the bottom right corner.

**I can call over 160 million Nigerians at 11k/sec, and the world at half price!**

- 11k/sec to all numbers/networks
- 20k/sec to UK, USA, India, Canada and China
- N5 daily access fee

**Introducing MTN TruTalk<sup>+</sup>**  
**Dial \*123\*20# to opt in**

**MTN**

Plate 6.46. Introducing MTN TruTalk<sup>+</sup>

This advertisement (plate 6:46) is the first example of verbal-visual projection. The image illustrates a highly elated dark-skinned man making a call. The headline reads ‘I can call over 160million Nigerians at 11k sec, and the world at half price!’. The image and text in this

advertisement complement each other through projection. The human participant who is the sayer is represented pictorially while the projected idea is represented linguistically.

The advertisement features a central image of a man in a light blue shirt and tie, smiling and holding a smartphone. To his right is a large green speech bubble containing the text "#HELLO" and several blue Twitter bird icons flying out of it. In the top left corner, there is a logo for "glo Twitter Voice". In the top right corner, a green ribbon banner reads "glo 10 Celebrating You". In the bottom right corner, a red seal says "1st in Africa". The bottom section of the ad is green and contains the following text:

**Say it to Tweet it**  
Give your hands a break and let your voice do all the tweeting with Glo Twitter Voice. Just speak into your phone and your tweet appears directly on your twitter page, with or without internet access!

**To Subscribe**  
Send "Join" to 3033 and follow the link you receive to authorize voice posts on twitter OR Call 3033 and follow the voice prompt to register

**TO VOICE A TWEET**  
Dial 3033, record your tweet and press #, your tweet will be posted on your twitter page.  
Subscription costs N25 per week and N10 per minute for IVR(Interactive Voice Response) browsing.

gloworld.com/facebook   gloworld.com/twitter   gloworld.com/youtube   gloworld.com/google+

**www.gloworld.com**

**glo**  
Unlimited

Plate 6.47. Glo Twitter voice

This advertisement (plate 6.47) is the second example of verbal-visual projection. The image illustrates a popular musician, Lynx in a loose-fitting tie and button-down shirt folded at the sleeves. He holds a phone while looking ahead and smiling. Beside him, a conversation

bubble which reads ‘#HELLO’ with blue birds (twitter icon) fluttering away. The headline reads ‘Say it to Tweet it’. The image and text complement each other through projection.



Plate 6.48. Switch to Etisalat with your number

This advertisement is the third example of Verbal-visual projection. The image depicts a television personality called Funmi Iyanda. She sits relaxingly in a brown leather cushion chair. She has a phone to her left ear and pulls playfully on her necklace while smiling at the camera. Beside her is a brown Gucci suitcase and strewn over the arm of another chair to her right is her coat while her travel passport sits on the glass top coffee table before her. The headline reads “receiving calls at no cost when I roam works for me”. The image and text complements to project the advertised message.

### **6.3. Conclusion**

This chapter identified and analysed the semantic and logical aspects of verbal-visual devices across the structural syntagmatic units in selected Nigerian GSM text advertisements. Through the comparison of what is presented in the image and the text, this analysis determined semantic relations such as verbal-visual hyperbole, verbal-visual pun, verbal-visual personification, verbal-visual metaphor, verbal-visual synonymy, verbal-visual antonymy, verbal-visual acculturation. The logical relations accounted for verbal-visual elaboration, verbal-visual extension, verbal-visual enhancement and verbal-visual projection. Words and images made their own relatively independent contribution to the entire semantic, artistic and emotional impact of Nigerian GSM text advertisements in persuading their readers.

## CHAPTER SEVEN

### SUMMARY, GENERALISATIONS AND CONCLUSION

#### 7.0. Introduction

This chapter is divided into three parts, namely, summary, generalization and conclusion. It gives a summary of the entire work in order to enable us to bring out the main insights gained from the study. From the insights gained, we then draw generalizations on the overall study and arrive at the conclusion leading to the specific contribution the study has made to knowledge in general and the genre of GSM print advertising discourse in Nigeria.

#### 7.1. Summary

The first chapter of this study presented an overview of the research profile. It established the fact that in recent times, the verbal and pictorial modes are joined and deployed by on the pages of print advertisements. These modes bear meaning in a culture. It was gathered that the forms and functions of the devices deployed in the verbal and visual modes on the pages of GSM text advertisements in Nigeria is yet to receive robust attention in terms of systematic study. Hence, we established the need for this study, to determine how verbal and visual modes are organized and construed in Nigerian GSM text advertisements. Particularly, this study sought to identify the verbal and visual devices in Nigerian GSM text advertisements and determine how they interact to elicit and achieve persuasion. To achieve this objective, this study drew out research questions to guide the investigation.

In the second chapter, we reviewed the literature that relates to the subject matter of our investigation. Aspects of Discourse analysis, advertising discourse, concepts and strands of semiotics were reviewed. We saw how studies in these areas were approached and pointed out areas of convergence and divergence that this study shared with such works. The review also guided the choice of the theoretical framework adopted for this study.

Chapter three (3) gave a vivid explanation the methods adopted in carrying out this study. The chapter also examined the pilot study, initially carried out and its influence on the study. The verbal and visual modes of Nigerian GSM text advertisements that made up the source of data for the study were presented and how the texts from them were sourced and transcribed for use in the study were discussed.

Chapter four (4) was been preoccupied with an analysis of context-text relations in Nigerian GSM text advertisements in terms of their general characteristics as a business

advertising document, their verbal and visual output, their verbal and visual typologies. The analysis also endeavored to link extensive contextual issues to Nigerian GSM text advertisements by inspecting their subject matter and the addressed issue, attitudes conveyed towards these issues, and ways that the GSM text advertisements have produced them in visual and verbal terms.

Nigerian GSM text advertisements are positioned in a context of creation which comprises the means by which the artistic conventions of the copywriters' society, the idea about their audience, and their distinct preoccupations, are embedded in the text. This chapter also shows the ways that the multi-modal Nigerian GSM text advertisements are products of its environs, and that it acts in that environment by being activated by the context in which it occurs, and concurrently working to interpret this context. It was submitted that these contextual features could notify an intersemiotic understanding of the multi-modal Nigerian GSM text advertisements in relation their meanings. By doing this, an understanding and examination of the semantic relations between the verbal and visual devices can be more efficiently informed and should therefore produce a thought-provoking and trustworthy insight into Nigerian GSM text advertisements as coherent because of the relations between its verbal and visual devices.

Chapter five identified and analysed verbal-visual devices that depicts semantic and logical relations between text and image across structural syntagmatic divisions in selected Nigerian GSM text advertisements. Through the comparison of what is insinuated in the image and what is denoted in the text, the analysis in this chapter determined semantic relations such as verbal-visual hyperbole, verbal-visual pun, verbal-visual personification, verbal-visual metaphor, verbal-visual synonymy, verbal-visual antonymy, and verbal-visual acculturation. The logical relations accounted for verbal-visual elaboration, verbal-visual extension, verbal-visual enhancement and verbal-visual projection. The words and images made their own comparatively independent contribution to the general semantic, aesthetic and emotional effect of Nigerian GSM text advertisements to persuade their readers.

In chapter six, the study analysed Nigerian GSM text advertisements at the stratum of grammar and phonology. It accounted for the instances of grammatical and phonological relations between the verbal and visual devices such as Grapho-graphetic relations, Spatial-syntactic relations, Textual-iconic relation, Verbal-visual colouration, Verbal-visual modality, Sight-sound relations, Verbal-visual symbolism and Verbal-visual alliteration. These devices the

semantics of interaction as deployed by the copywriters of Nigerian GSM text advertisements to express opinions, attitude, enact social roles and relationship between represented participants and viewers (interactive participants).

Here, in chapter seven, the summary of the entire study, drawing conclusions and generalisations is discussed. The discussion leads us to the clear emergence of the central thesis from this study and the main contributions that this study offers to knowledge generally, to advertising discourse and particularly GSM advertising discourse in Nigeria.

## **7.2. Generalisations**

In general lines, the investigation in this study may be described as an attempt to look at the interaction between the verbal and visual devices deployed in selected Nigerian GSM text advertisements. This study has shown that, verbal and visual devices deployed in selected Nigerian GSM text advertisements are interwoven, both in tangible methods of communication and mode mixing as well as semantically, historically, cognitively] (mode overlaps).

The verbal and visual information used by copywriters in selected Nigerian GSM text advertisements encompass structural and functional components that makes them complimentary as contributors to meaning making. Images focus on actual scenes while inviting imaginary text. While text concentrates on actual declarations, interrogations, and demands while inviting imaginary images through word-based elements such as beautiful description and metaphor. Therefore, these two modalities complement each other in relation to the concrete and imaginary features that they deliver.

Creating and interpreting images presuppose verbal categorization of visual components just as creating and interpreting language is dependent heavily on manipulating a mental image. This study relates the conceptualization of the viewing process of GSM advertising as an activity that provides meaning. The study reveals the means by which the verbal text and visual images and the amalgamation of both semiotic modes influence the meanings derived from the texts. This proposes that GSM advertisements are designed by written and visual resources which are meaning-making devices.

Therefore, reading GSM text advertisements involves the understanding of verbal and visual modes in the manner in which they are used in an advert. This notion is one that has been initially brought to light by Halliday and Hasan's (1980) work, and which has been further studied by Gerot (1982:2) who stated that: "The reading process fundamentally

requires the relationship between a reader and a text. The reader is referred to as one who uses language and text is an occurrence of language-in-use. This infers that readers, as a result of their semantic capability, are able to ascribe sense/meaning to a text. As a person reads a text, s/he responds not only to the meanings mapped onto linguistic elements, but also considers the sociocultural context which is reconstituted through the language patterns. By so doing, s/he considers all that is known about what is going on, what part language is playing, and who is involved”.

Meaning in selected Nigerian GSM text advertisements is construed from a complex interplay of the verbal and visual resources; and their rhetoric is complimentary. The pictures and words can move an audience and create relationships with their beholder. The combination of verbal and visual modes in Nigerian GSM text advertisements are true interaction which creates a type of “language” that is more than a simple sum of the two codes. When verbal and visual codes coexist in the same text, it is not necessarily the verbal code that leads the signification process but, more often than not, their inseparable interaction.

Words, as well as pictures, are not necessarily to be considered semiotically ‘pure’, i.e. pertaining to only one system of signs, but the two often acquire the characteristics of each other. One might say, in Royce’s (1998) terms, that the speech function of the image reinforces the speech function of the text. Both words and images make their own relatively autonomous contribution to the overall semantic, aesthetic and emotional effect of Nigerian GSM text advertisements.

### **7.2.1. Generalizations based on the specific objectives of the study**

Given what the study set out to do, we have come to the point where we need to state categorically whether the objectives of the study have been achieved or not. However, before we do that, it will be apt to review those objectives with which we started, in order to evaluate and properly assess our conclusions. The objectives, which were used to frame research questions that guided the investigations in this study are found in section 1.3. However, the assessment here is based on the research questions, in order to see the extent to which the study handled and treated each question.

**Research Question 1:** What contextual parameters inform the deployment of verbal and visual devices in selected Nigerian GSM text advertisements?



This research question was addressed in chapter four. We identified the situation, the people involved in creating the advertisement, what they know and what they are doing. It revealed that the communicative and socio-cultural context of Nigerian GSM text advertisements provides information about the medium, and publication details, which provides significant data for the analysis. Verbal and visual symbols deployed in GSM text advertisements are semiotic systems that are sensitive to context. The socio-cultural context of GSM text advertisements depicts their meaning. They are mapped across different semiotic modes, the way something can, for instance, be ‘said’ ...visually...is also culturally and historically specific” (Kress & van Leeuwen 2006:2). Social and cultural factors play an influential role in the configuration and interpretation of the meaning of signs because meanings are the products of choices and selections from within the total semiotic resource. Hence, the interpretation of evoked meanings, whether in verbal or non-verbal text is necessarily more reliant on close analysis of co-textual meanings and on contextual information. This chapter therefore presents the interpretation of the meaning of the represented context of creation, context of situation and context of culture as they influence the production of visual-verbal texts in selected Nigerian GSM text advertisements.

**Research Question 2:** Which semantic and logical aspects defines the verbal and visual devices deployed in selected Nigerian GSM text advertisements?

This question was treated in chapter five where the semantic and logical relations between signs in linguistic structures and signs within extra-linguistic objects in selected Nigerian GSM text advertisements were identified and analyzed. Through the comparison of what is depicted in the image and what is referred to by the text, the analysis in this chapter determined semantic relations such as verbal-visual hyperbole, verbal-visual pun, verbal-visual personification, verbal-visual metaphor, verbal-visual synonymy, verbal-visual antonymy, verbal-visual acculturation. The logical relations accounted for verbal-visual elaboration, verbal-visual extension, verbal-visual enhancement and verbal-visual projection. Both words and images made their own relatively autonomous contribution to the overall semantic, aesthetic and emotional effect of Nigerian GSM text advertisements to persuade their readers. The identified and analyzed semantic and logical relations in Nigerian GSM text advertisements serve as a resource for encoding interpretations of experience and forms of social interactions. They represent patterns of experience and enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them.

**Research Question 3:** What grammatical and phonological variables portrays the verbal and visual devices in selected Nigerian GSM text advertisements?

In chapter six, the grammatical and phonological relations between the Verbal-visual devices in selected Nigerian GSM text advertisements was identified and analyzed. The analysis depicts such grammatical and phonological relation such as Grapho-graphetic relations, Spatial-syntactic relations, Textual-iconic relation, Verbal-visual colouration, Verbal-visual modality, Sight-sound relations, Verbal-visual symbolism and Verbal-visual alliteration. These devices formed the semantics of interaction as deployed by the copywriters of Nigerian GSM text advertisements to express opinions, attitude, enact social roles and relationship between represented participants and viewers (interactive participants). The results furthermore demonstrate that systematic patterns and correlations can be identified in relation to the verbal and visual modes in selected Nigerian GSM text advertisements.

### **7.3. Suggestions for further studies**

This study focused on the verbal and visual devices in selected Nigerian GSM text advertisements and given greater insights to its persuasive value. The range of potentially analysable texts could be extended to other multimodal texts in other commercial areas and disciplines which commonly combine visual and verbal modes in their page-based presentations: the most notable here are the various commercially-available magazines (sports, fashion, computers, photography etc.), and textbooks in the social sciences (geography, history, economics, etc.), and the hard sciences (biology, chemistry, physics etc.). These utilize a multiplicity of different kinds of visuals (diagrams, photographs, illustrations, schematic drawings, tables, charts and graphs etc.) in combination with the verbal text to present, elaborate or explicate core concepts, and as pointed out before, to evaluate students' knowledge and understanding.

Further research can be carried out in terms of interaction between viewers and the writer of the advertisement or between the viewers and the semiotic modes. Another area for further study is the intersemiotic relationship between spoken language and the use of accompanying gesture, or even the analysis of movement portrayed on visual media (TV, movies, the theatre) and the intersemiotic relationships between the spoken word and the portrayed actions. The study of movement in visual media is an area of increasing interest amongst those working with non-

page-based multimodality, as the work by Mercer (1998 in press) on “conceptualizing television realism” illustrates.

#### **7.4. Conclusion**

This chapter elaborated the findings of the study with regard to the interface between the verbal and visual devices in selected Nigerian GSM text advertisements as they contribute to a better understanding of the messages embedded in the text. The findings serve as a proof that verbal and visual devices in Nigerian GSM text advertisements are veritable tools that help copywriters achieve effective communication of intentions easily and properly. It also aids the audience/readers in comprehending the intentions of the advertisements faster and better.

It also hoped that the findings and suggestions of the study will guide further research and be helpful for copywriters, marketers, illustrators, designers and semioticians to better apply the verbal and visual devices in advertisements. It is believed that this study has contributed to the present knowledge on advertising language and has brought up new facts on this discourse.

The devices would help the analyst to decipher the copywriters’ communicative goal as well as how the audience would likely perceive meaning. It will help second language learners as they learn how communicative semiotic choices are used in real situations, for instance print media. Researchers who are interested in the study of different semiotic resources namely language and image might see this research as a useful reference point.

It concludes that, verbal and visual devices deployed in Nigerian GSM text advertisements are designed to inform and instigate positive responses from the audience about the advertised products and services. This calls to attention the fact that, for proper understanding of discourses generally, and advertising discourses in particular, one needs to pay attention to the devices used, as well as the functions they perform in such discourses.

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**Appendix A**

**Sample Coding Sheet for Nigerian GSM Text Advertisements**

**Coder Name**.....

**Date and Time**.....

**Coder ID#**.....

**Variable 1:** Brand Name

- a. MTN b. Globacom c. Etisalat d. Airtel

**Variable 2:** Presence or absence of verbal content

- a. Present b. Absent c. Can't code

**Variable 3:** Presence or absence of visual content

- a. Presence b. Absent c. Can't code

**Variable 4:** Do you perceive a relationship between the verbal and visual representation on the advertised page?

- a. Yes, I do b. No, I don't c. Can't code

## Appendix B

### Headlines of Nigeria GSM text advertisements

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S/N	MTN NIGERIA
1.	Connected We Share
2.	Up to 99% discount on calls. Your phone tells you how much you pay!
3.	Enjoy great rewards from MTN every time you Refer-A-Friend.
4.	Introducing MTN Mobile Newspaper
5.	MTN BONUS XTRAVA GANZA
6.	MTN SUPER SEASON DATA DELIGHT
7.	Mobile Money
8.	MTN SuperSaver
9.	Introducing MTN Radio
10.	A BetterMe creates the right mood this valentine with MTN Magic Voice
11.	MTN Booster
12.	Introducing MTN Tru Talk+
13.	MTN MAGIC VOICE
14.	iPULSE
15.	Season of Surprises
16.	Travelling to Dubai?
17.	To Dubai with love
18.	NEW HAPPY HOUR DATA ON iPULSE
19.	Knowledge at your fingertips
20.	MTN dobox
21.	Think this is wow?
22.	MTN GoodyBag Social
23.	MTN Stress Relief
24.	Enjoy the Season of Surprises with the BIGGEST INTERNET BUNDLE OFFER
25.	Special daily Valentine prizes

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**GLOBACOM NIGERIA**

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1. Receive airtime from abroad
2. Glo text4millions; Unlock your Riches; Win N15million Grand Prize N5million Weekly
3. Introducing GLO GISTA; 15kobo can't buy a bus ticket; but it can take you places
4. Get 5 TIMES credit on every recharge instantly
5. Recharge and Rejoice with your 3-in-1 BONUS
6. Kappah@GHS 3 TO EXPRESS YOURSELF
7. GLO GISTA  
Gist without limits. Anyone, anytime
8. Introducing the Glo-Konga Partnership
9. Introducing Glo Gista  
15kobo cannot buy a box of matches but it can light up your world
10. Introducing Free Tommorrow: The Biggest Thing To Hit Nigeria From Glo –The Best Network That Brought You Per Second Billing
11. Text message, now with Efizzy
12. Browse with FREE 5MB everyday
13. Get 4.5GB FOR ONLY N2500
14. bounce to the upside of life
15. GLO OVER LOAD 5 TIMES BONUS
16. FREE incoming calls while roaming.
17. From A to Z find everything
18. GLO ADHAN
19. THE ALL-PURPOSE DATA PACK NO RESTRICTIONS
20. XCITE.GLO.COM
21. 'SHARE'
22. THE NEW POSTPAID SMARTPLANS FOR SMART PEOPLE
23. Introducing the 3-in-1 recharge option
24. Glo Wi-Fi Roaming

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**ETISALAT NIGERIA**

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1. all-in-one plan for you
2. get your message right into their hands
3. Efficient
4. easyflex all in one plan for you
5. Easyblaze
- 6 everyone's talking for free every week with you & me
- 7 experience innovation at our experience centres
- 8 got tech question? ask us.
- 9 Call over 160 million Nigerians at 11k/sec
- 10 Simplify. take control
- 11 call at half price to any network
- 12 why does your network make you buy data only in sizes
- 13 "receiving calls at no cost when I roam works for me"
- 14 we don't pay for calls in the cliq
- 15 choose the network with speed
- 16 enjoy 10% bonus for using e-top up
- 17 Etisalat one day pass
- 18 choose the network with value
- 19 Easy business
- 20 0809ja for life
- 21 Etisalat u-15 SCHOOL CUP
- 22 get the right BlackBerry plans for as low as N1300 monthly
- 23 get more from your gadget, ask a geek
- 24 Free credit to call any network when you receive calls
- 25 Call at N30/min when you roam in saudi arabia

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**AIRTEL NIGERIA**

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1. smartCAM
  2. Know the name behind the number
  3. EARN WHILE YOU LEARN
  - 4 WYNK's got the music, you've got the groove.
  - 5 introducing airtel QuickTalk
  - 6 Keep the juicy conversation going
  - 7 Calls at 90% discount this Hajj!!
  - 8 Don't let the Monday steal your vibe
  - 9 ENJOY MORE with smartCONNECT
  - 10 Ready for a challenge?
  - 11 Friends stay close,
  - 12 Get 25MB for 3 days at just N200. Awesome!
  - 13 Whatsapp, Twitter, Facebook, BBM, 2GO and WeChat in the new SOCIAL BUNDLE @200 monthly
  - 14 CHANGE HER MOOD WITH A SONG
  - 15 Nigeria
  - 16 Pass JAMB, WAEC, NECO, and others with [www.pass.ng](http://www.pass.ng)
  - 17 STAY CONNECTED TO THE ESSENCE OF RAMADAN
  - 18 Introducing airtel talk more
  - 19 What music helps you concentrate
  - 20 10k/sec to 10 friends
  - 21 Happy valentine's day
  - 22 Unlimited 1 + 1 plan
  - 23 introducing... the bonus that's 5X BIGGER
  - 24 Wider coverage
  - 25 airtel THE SMARTPHONE NETWORK
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## Appendix C

### Visual Illustrations of Nigerian GSM text advertisements

S/N	MTN VISUAL ILLUSTRATIONS
1.	A heart shape is formed by the touch of the tips of the fingers of a man and a woman over two flute glasses.
2.	A visibly elated young lady expressing her sense of surprise with her hands by her cheek and her eyes bulging out of its sockets.
3.	A smiling young man looks through a handwritten long paper. A distance away from him is another young man sharing the view of a piece of information with a young lady on a phone. They both express a sense of happiness with a radiating smile.
4.	A young lady sits on a couch and looks through her phone as she reads the projected image of a news page on her phone.
5.	A middle aged popular Nigerian thespian holds her phone with one hand and raises the other as she expresses a smiling and astonishing look at the phone.
6.	A young lady raising her two hands and one leg as an expression of excitement while she holds her phone with her left hand. Her picture is adorned with the icons of social media applications
7.	The picture of two young men separated by a graphic arrow sign which depicts that they are in two different locations smiling as the one on the native attires transfers N50 mobile money to the other in mechanic uniform.
8.	A young Nigerian male thespian exuding a great sense of confidence as he sits on a chair, spreading out his hands and beaming with a smile.
9.	A light complexioned young lady listens to MTN Radio though the ear piece inserted into her earlobes and connected to her phone. She dances and radiates an inviting smile.
10.	A light complexioned young man and lady with their phones placed by their ears. They smile as the love icon symbolizes an exchange of romantic expressions that brightens their moods.
11.	A young lady expresses a high feeling of excitement as she holds her phone close to her right ear and smiles
12.	A highly elated dark-skinned man laughing as he holds the phone close to right ear.
13.	A smiling young lady depicts the MTN Magic voice as she appears in three different

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- costumes holding a phone close to her ears
14. Two young dark-skinned ladies laying down on a field as they listening to music through a phone held by one of them excitedly.
  15. Tiwa Savage, a popular Nigerian music artist expresses a great sense of excitement as she holds and gaze at her phone.
  16. Dr. Sid, a famous Nigerian musician dressed in an Arabian attire smiles as he holds his phone to his ear with his right hand and carry luggage in his left hand. Behind him is the image of the biggest hotel in Dubai built on the sea.
  17. A young man holds a lady firmly by her shoulder. Both of them express their excitement as they share an earpiece and listens to music from a phone. Behind them is the image of the Dubai Hotel.
  18. Iyanya, a famous Nigerian music artist pose for a dance in a black dress.
  19. Two young ladies sit very close together as they study the content of an iPad which is displayed verbally as a list of subjects.
  20. A picture of phones used as a box like pack for popcorn. On the screen of the phones is an illustration of movies that depicts the use of a phone as a cinema.
  21. A woman stands by a bus stop as she looks intently at a man sitting comfortably on a pole thereby violating the law of gravity
  22. A young Nigerian female music artist lady smiles as she interacts with the social applications on her phone
  23. An excited dark-skinned man in an office relieves himself of the official stress by play with a paper-made airplane.
  24. A highly excited young lady putting on a yellow and black dress holds an MTN crested box popping icons of social applications.
  25. Tiwa Savage, a Nigerian singer and song writer leans on Charles Enebeli, also a Nigerian Afro Pop Singer and Songwriter called D'Prince. Both smiles as the look through the content of a phone. Behind them is the symbol of love which represents the valentine season

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S/N	GLO VISUAL ILLUSTRATIONS
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1. Funke Akindele, a Nigerian actress holds a phone in her left hand & points to it with her other hand. Behind her is the image of the National Art theatre, Lagos, Nigeria. On the same advert page is Bright Okpocha, nicknamed Basket mouth, a Nigerian comedian and actor. He holds his phone with his left hand and spreads out his right hand as he opened his mouth in surprise and excitement. Behind him is the image of American statue of liberty.

2. A young dark-complexioned lady stretches forth an android phone with her right hand and holds a tab close to her chest with her left hand. At the background is an open safe displaying a strand of Nigeria 1,000-naira currency
3. Nigerian movie actors, Ali Nuhu and Desmond Elliot smiles as they interact and travel in a convertible open roof car.
4. Uche Jumbo Rodriguez, a Nigerian actress, screenwriter and producer smiles as she raises up her hands displaying five fingers of both hands to interpret the overhead caption that says “get 5 times credit on every recharge instantly”
5. Nollywood actress Chioma Chukwuka, Actor; Nonso Diobi and another man smile as they thrust their phones forward to display the ‘free N2, 500 Airtime, Free 100MB and Free 500 SMS on the screens.
6. Six plus size young ladies with bags making calls and expressing themselves in various postures, standing by the roadside
7. Uche Jumbo, a popular Nigerian actress hugs Van Vicker, a popular Ghanaian actor from behind as they both beam a smile staring at the sky.
8. A lady’s fingers interact with the Konga website on the screen of an I-pad as it displays an icon that depicts an online purchase of glo products which are Glo SIM Packs, Glo Modems & Routers, Glo Devices & Accessories
9. Desmond Elliot and Ini Edo, popular Nigerian actor and actress smile at each other with their hands lifted as the sun shines behind them. Pressed in between them is a heart shape inflated balloon which symbolizes love.
10. Patience Ozokwor, a.k.a Mama G., a popular Nigeria actress places her right finger on her phone as she radiates with a smile.
11. A smiling young lady stretches her phone forward with a short message containing emoticons and texts on the screen of her phone. Behind her is a casually dressed young adult man. Both of them have pictures of various emoticons, music symbols, and text message icons emanating from their phones.
12. Three young men and two ladies all crouch in a group pose assuming various stylish positions. Behind them, a pair of green curtains is pulled back to reveal the advert information.
13. Richard Mofe Damijo dressed in a black derby/bowler hat and semi casual English outfit smiles heartily at the camera with a white phone in hand while images of several social media and other communication symbols hover over the phone

14. A young man dressed in casual entertaining outfit strikes a dance pose as if he were about to do a back-flip. He is tilted backward, almost bent over with his legs and hands spread apart while suspended above the ground. All around him, browsing icons float and colours of blue, green and purple are splashed with information on them
15. Nigerian musician, Lynx smartly dressed in colours of black and white with a bow tie smiles, rejoicing at the information displayed beside him.
16. A young man wearing an ash reading glasses and an English outfit smiles as he holds a phone to his right ear with one hand and a globe in the other. Certain words are projected with a bit of light over the globe.
17. An overview of a city layout showing specific places like, Stagnes Hospital, Glo world and KFC by way of green signs which stand out.
18. A phone having the top most part of a mosque resting on it. Sticking out at the top of both sides are speakers. On the phone screen is the image of an entrance way into a mosque and beneath, the words 'incoming call' appear
19. Popular musician holds a life to size cube with the icons of various phone applications displayed on the cube.
20. A soft touch phone in portrait position on the xcite.glo.com website having pictures of top videos, and most downloaded pictures of Flavour and Basket mouth. The phone is flanked by multiple musical, video and game representations.
21. A plum figure lady smiles with her phone in her hand as she looks ahead. Two green arrows are drawn from her phone to point at the photos of two men (one being Nigeria's Naeto C) behind her on both sides also holding their devices and smiling happy to be sharing a data plan with her as the arrows indicate.
22. Ghanaian Actor, Van Vicker winks and smiles excitedly and while he holds a phone to his ear with one hand, he points the index finger of the other. Before him is a well-set table and to his left, a waiter bends forward slightly to serve him.
23. A sleek black phone with three (3) activities running on the screen (making a local phone call, browsing on internet and making an international phone call).
24. On a map lies a soft touch phone with a light pen lying across the top. The screen is set to the display settings for a Wi-Fi. At the top left of the phone is the Wi-Fi symbol and all around the phone, pinned to the map are green coloured thumbtacks.
25. Popular musician, Lynx is dressed in a loose-fitting tie and button-down shirt folded at the sleeves. He holds a phone while looking ahead and smiling. Beside him, a conversation bubble carries the word #HELLO with blue birds (twitter icon) fluttering away.
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S/N	ETISALAT VISUAL ILLUSTRATIONS
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1. A young dark-skinned tall man dressed in (an) all English, semi casual outfit (sleeves rolled up) lying on his back with legs crossed at the knees and (having) a duffel bag propping his head, smiling expressively. As he looks through his phone, he lies atop an Etisalat branded platform which has three pointing edges, each depicting a browser, sms and call.
2. Borders of the Nigerian map dropped against a background of the silhouette of men and women with an impression of a bull's eye and dart capturing the Etisalat easyadz concept
3. A playful background with Etisalat colours bubbles and circles having rays of white light, a green coloured bull's eye and dart to the left of the writing. Just below the image is strewn two darts; red and yellow in colour which missed their targets.
4. A young brunette smile with her phone in her hands. Beside her are three squares with arrows, the three squares all fit into one another. Inscribed on each shape are the words 'browse', 'sms', 'call' and their symbols adding up to 'easyflex'.
5. A fairly tall young brunette dressed in all white armless night wear and tights lies stomach down on a white bed while she is propped on her elbows. Her legs are crossed at the ankles and she hold a phone in both hands smiling as she looks at it. The image is placed on a night scenery background with twinkles of stars and moonlight and just above the dip of her back is the easy blaze value word capture.
6. A young lady leaning forward, as she rests her chin on her right hand while both hands are laid on the shoulders of a man and looks into the phone he holds as she smiles. The young man is seated and looking away from the phone with a smile.
7. A middle-aged man smiling with a sense of satisfaction, and an Etisalat experience centre in the background with two men who are barely visible working.
8. Three geeks, (two men and a lady) smiling wearing branded shirts. Both men have their hands folded across their chests while that of the lady drops at her sides. In the background words like optimize, device, deletion, technology, addition, etc. appear.
9. A vast crowd of people colorfully dressed. A man smiling dressed in jeans and a shirt stands foremost some feet away from the crowd having a sign lifted above his head with the inscription 'to all networks'. Behind the expanse of people are various landmark images of the country depicted in vivid green e.g. Zuma Rock, the National theatre, the Ere Meta, CBN, and other dignified sky scrapers
10. Nollywood actress Genevieve Nnaji has a dramatic look of shock/surprise as she holds her phone but looks straight ahead. She's dressed in a chiffon blouse and English skirt with a gold belt. Beside her, a young man standing at half height in a blue polo shirt. While holding a phone in his left hand and pointing to Genevieve with his index finger he looks ahead with a grin on his face.

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11. A young man wearing glasses and a white face cap sits with his knees bent inward towards himself and has a grin while looking at his phone. Behind him on his left, two ladies smile together. One has a phone to her left ear as if in a conversation while the other looks on as though listening in. On his right, a young man is seen also in a telephone conversation with the cell to his left ear and a visible smile on his face. The picture has a general atmosphere of excitement.
  12. A brunet is seen with a puzzled look on his face and question marks in colours of orange, green and blue dance around him. He has his right palm flat out and raised as if asking a question and in the other hand he holds a phone.
  13. TV personality Funmi Iyanda is seen sitting relaxingly in a brown leather cushion chair. She has a phone to her left ear and pulls playfully on her jewelry while smiling at the camera. Beside her is a brown Gucci suitcase and strewn over the arm of another chair to her right is her coat while her travel passport sits on the glass top coffee table before her.
  14. While grinning from ear to ear, a young lady happily shows her phone screen as she places one hand on her waist and stretches forward her phone with the other hand as if to show her account balance after a call. Behind her, a young man and lady are seen making calls too as they smile cheerfully. They all are dressed in a stylish but casual way.
  15. The rear of a green alloyed rim car with a red tail and indicator light having the inscription 'easy blaze' just above the tyre, is shown emitting fumes as though it were being revved before takeoff. A writing of "001001" is barely visible within the fumes emitted while the figures "080" are inscribed on the black coloured background.
  16. A man dressed in a white shirt, seemingly sitting, holds a white phone in one hand and places the other on the opposite biceps. He smiles enthusiastically while looking at it consequently exposing a set of white teeth and a slightly rolled back tongue.
  17. A lean frame man is stretched out relaxingly on a green sofa, crossed feet and holding a phone to his right ear as he smiles while crossing out a name on a list headed "people to call today" placed on his left side.
  18. Three boxes (green and grey in colour) are placed on each other and wrapped with an Etisalat logo crested ribbon which is knotted in a fancy fashion at the top giving the impression of a gift pack. To the right of the boxes sits a white Etisalat branded four-corner gift bag. The advert message is placed to the right of the image while the figure "080" is inscribed on the background.
  19. The image of a heavy-duty calculator is placed on a backdrop of pencil scribble such as YES!!! FREE SMS, SPENDLESS ON CALLS, etc., accompanied by drawings of cell phones, arrows, a car and emoticons
  20. The head to shoulder image of a dark complexioned girl having an orthographically
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designed necklace with words such as Bold, Hip, Confident, Fabulous, Ambitious, Cool, Young, Trending, Unique, Daring, Smart, Fun, Friendly,, Efficient, Creative and Daring. Her look is almost expressionless yet bold and daring.

21. A young man bends forward while placing his hands on a ball with his face lifted up, about to play the ball. In the background, seven other players are arranged in varying positions on either side of him; five stand with their hands in the air while two squat. They all have an expression of joyous expectation/anticipation.

22. A young lady having a long hair that falls is seen smiling heartily as she stretches a hand toward two blackberry icons which have the Etisalat symbols attached to the top symbolising each of the new Blackberry plans on the Etisalat network.

23. A young man wearing glasses and an Etisalat branded shirt smiles with arms folded across his chest as he looks straight ahead. Behind him is a busy and colorful background.

24. The head to chest image of a man dressed in an undershirt having a cell phone to his ear and a tape rule draped on his neck. Beside him is a road sign with advert inscriptions.

25. A light complexioned young man smiling and dressed in an all-white Arabian attire holding a phone to his ear with one hand while holding up the index finger of the other hand. In the background is a picture of the popular tourist site in Mecca

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**S/N AIRTEL VISUAL ILLUSTRATIONS**

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1. An anonymous male hand holding a camera phone showing a baby girl playing with a balloon in her mouth.

2. A phone call from an unknown number showing on the phone screen.

3. A smiling young lady in a turtle neck red top and six youths in the background smiling as they walk and talk as in a campus setting with one another.

4. A smiling young lady holding a phone with a head set connected to her ears as she grooves.

5. A pen placed on a handwritten letter with all the words in the letter cancelled except the words 'My darling' and 'I miss you'

6. A young lady indoors in a lying position smiling as she talks over the phone with a young man who is outdoors and who also smiles into his phone.

7. A picture of the Black Stone of Mecca located in the centre of Islam's Grand mosque, Mecca, Saudi Arabia

8. A young man sitting at his desk in the office with his elbows on the table and a blank facial expression.

9. Jephthah Bowoto, a popular Nigerian comedian also known as Akpororo has a wide grin on

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- his face as he holds an Airtel Sim card in one of his hands and points to it with the other hand.
10. A young lady corporately dressed sitting on a table with a laptop in front of her as she cheerfully speaks with someone over the phone.
  11. Four friends sit in a house talking, cracking jokes, laughing, eating and drinking.
  12. A lady sitting at a desk with books on it, smiling as she holds and looks at her phone.
  13. A young man and woman smile and interact with their phones with their backs turned against one another.
  14. A young lady sitting down with her hands on her chin, looking bored.
  15. Two young men and a lady pose under an Airtel umbrella, standing on a map of Nigeria.
  16. Two young ladies studying together
  17. A tesbil held in the hands of an anonymous Muslim man
  18. A young lady smiling and wearing a multi-colour stripped top, a trilby hat having different colours and three wristwatches of different colours.
  19. A young man working on his laptop and also listening to music via a headset
  20. A shadow image of a man pulling off an acrobatic stunt.
  21. A man and a woman smiling at each other over a meal with the man extending a heart shaped card to the woman.
  22. A lady jumps smiling with her legs and hands up in the air, holding a red 'figure 1' in each hand.
  23. An animated male with his left hand raised and five fingers stretched while the other hand points the attention of readers to the raised hand.
  24. A woman putting on a very large traditional headgear popularly known as "gele" among the Yoruba.
  25. A young man in a tan coloured suit, holding a telescope positioned before his eyes as he beholds from a distances images of a beautiful landscape filled with houses of different designs and sizes)
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