

## **Entrepreneurship in Selected Advertisements Products in Nigeria: A Multimodal Discourse Analytical Perspective**

**M. Lekan Oduola, PhD**

*IFRA Senior Research Fellow,*

*Department of English, Ajayi Crowther University, Oyo, Oyo State, Nigeria.*

*abilacrown@gmail.com*

*08034227134*

**&**

**Muhideen O. Durosinmi**

*Department of English, University of Ilorin, Ilorin, Nigeria*

### **Abstract**

*Multimodal discourse and, or communication's ubiquitousness in human language has become important covert and overt meaning expression not only in Nigeria but also on global entrepreneurship discourse platforms. Academic averring abounds on how verbal texts and visual modes combine to give purported meanings in various discourse context with some lacuna in entrepreneurship discourse, advertisement for instance. This study, therefore, investigates multimodal discourse strategies in order to examine the functional operation of certain communicative elements that guarantee productive propagation in the advertisements of some selected Nigerian products. Metafunctional insights selected from Gunther Kress and Theo van Leeuwen's Grammar of Visual Design are deployed to reveal how visual components are used by advertisers to attract ensuing viewers. The data, which consists of four purposively selected products (Indomie Noodles, Golden Penny Noodles, Maggie Star and Knorr Cube) and sourced from the internet were subjected to multimodal discourse analysis (MDA). The study found that advertising discourse makes use of descriptive verbal and visual modes to raise the awareness of the consumers about a particular product. To this end, verbal and visual modes, with a shoal of visual-grammatical networking align together to convey the intended meaning of advertisements. This strengthens the recent paradigm shift in discourse studies as visual images are now used together with texts to further make meaning lucid in advertising, exemplifying entrepreneurship discourse. Thus, language, by both the verbal and visual means, possesses variations and structures that grow the economy and represent some capitalist ideological inclinations of entrepreneurship discourse.*

**Keywords:** Visual modes, metafunctions, MDA, advertisement, grammar of visual design, entrepreneurship discourse

### **Introduction**

The study of language has advanced beyond the use of words to more eclectic approaches in the study of images, colour, framing, focus, font style and positioning of elements to communicate with readers or viewers to the end that communication

is the chief purpose of language. To Baran (2002, p. 4) communication as the transmission of a message from a source to a receiver. Mac Bride (1980, p.3) submits that communication maintains and animates life. In this study, however, our focus on communication is to dwell largely on the functional relevance of communication in the human society. It is not just the transmission of information but an interrelated process of interaction among participants with the aim of exchanging information and thereby reducing uncertainty, verbally or non-verbally. Verbal communication is associated with words while non-verbal entails visual perception, sound, gesture, and so on. It is obvious that, in recent years, written language has been the most frequently analysed and thoroughly taught in the society while non-verbal elements are usually ignored. However, since the main goal of communication is to ensure proper dissemination of information in order for the addressee to grasp the intended message of the addresser, it becomes expedient that people use different modes of communication within their reach to convey salient messages to their audience. Today, people are increasingly exposed to texts that contain elaborate visual images, unusual narrative structures, complex design elements, and unique formats (Goldstone, 2004; Kress, 2003; Serafini, 2011). This shift in discourse is regarded as multimodal discourse analysis.

### **Background to the study**

A multimodal approach to discursive analysis assumes that language is one means out of the plethora available modes for representation and meaning making. Therefore, modal resources available in a discourse should be seen as an integral part of making meaning and not just for aesthetics or make shift. A cursory peep at discourse alone is insufficient without a full and comprehensive account of meaning require for further understanding of semiotic combinations. Hence, meanings revealed by forms of discourse analysis relying on an analysis of writing or speech are only partial meanings, the meaning of a text as a whole resides in the meanings made jointly by all the modes in a text. Ayodabo (2002), indeed, insinuates that images are gradually maintaining their supremacy, stressing one major point that images sell everything, and cannot be divorced from adverts.

Kress and van Leeuwen (1996) use the term multimodal to express that the way we communicate is rarely done by one mode of communication but done simultaneously through a number of modes. Therefore, Multimodal discourse came to light in order to account for how meaning is generated in a communicative act considering both the linguistic and visual aspect of language in making meaning. It is the study of the intersection and independence of various modalities of communication within a given context (Snyder, 2010, p. 1). The mission of multimodal discourse analysis is to understand the power and meaning of texts activating several modes such as visual, verbal and aural (Kress & van Leeuwen, 2006; Machin, 2007; Jewitt 2009). The key focus of multimodal discourse analysis is to place equal stress on both linguistic (verbal) and non-linguistic (visual, and other semiotic resources). It has been used in the analysis of a wide range of

domains, for instance, the analysis of magazine covers, magazine advertisements, movies, beauty products advertisements, moving images and many more.

Advertisements function to inform, persuade, remind, influence and perhaps change opinions, motions and attitudes (Cook, 2001). Oloyede (2000, p.5), citing Coulthard et al., defines advertising as “a deliberately planned process of disseminating information and persuasive message through a paid, non-personal medium by an identified sponsor to a target audience consisting of anonymous members”. In today’s world, advertising uses every possible media to get its message through television, internet, print (newspapers, magazines, journals and many more), posters and radio. This study focuses on a purposively sampled online advertisements which manifests both verbal and visual elements.

### **Academic Lacuna in Semiotics and Entrepreneurship Discourse**

Different scholars have come up with a range of theoretical approaches that concentrate on different aspects, problems and text types such as social semiotics (Hodge and Kress 1988; Kress and van Leeuwen 1996), multimodal discourse analysis (Kress and van Leeuwen 2001, O’Halloran 2004, Bateman 2011, Jewitt 2009, 2014), multimodal film analysis (Bateman and Schimidit 2011) and multimodal grammar (Frickle 2012, 2013). Evidently, most of these multimodal discourse studies focus on the visual images with only seemingly surface treatment of the accompanying verbal texts in the discourse especially for entrepreneurial purposes. For efficient understanding, therefore, it is necessary to do a thorough analysis of all the elements. This study, thus describes how advertising discourse utilises semiotic resources in order to deliver the engagement principles deployed for the text-producers’ intended meaning. Therefore, the focus would be placed on the verbal and visual analysis of the advertisements for a comprehensive understanding.

### **Purpose of the study**

This work, essentially aims to examine the multimodal elements in the selected products advertisements, illustrate the relationship between the visual and linguistic components of the advertisements in the bid to presenting how semiotic resources act effectively in realising the real business purpose and to reflect the unique significance of multimodal discourse analysis.

This study was done with the following objectives;

1. To identify, in concrete terms, the advertising appeals to the text-consumers through multimodal construction.
2. To explicate, in co-construction terms, the participants’ role in verbal and visual texts of multimodal construction.
- 3 To scrutinize, in analytical terms, the meaning relations and the encapsulating ideological imports in multimodal construction.

### **Significance of the Study**

Discourse analysis has gone beyond ordinary analysis of verbal contents. It has extended its tentacles to all other modes of communication which now gives readers or researchers a wider scope to operate when interpreting and analysing any form of visual resources so as to get the intended message(s). The findings of the study are expected to give an insight into the use of these modes for meaning making. Besides, the entire globe is, in the spirit of McLuhan's (1964) concept of global village, fast shrinking into groups and, or societies with interests expressed in somewhat esoteric codes and insignias. (Marshall McLuhan was the first person to popularize the concept of a global village and to consider its social effects). The onus, therefore, lies on discourse analysts to do interpretative explications that offer entrepreneurial advantages not only to the manufactures but also to the different categories middlemen and the final consumers.

### **Discourse Analysis: An Overview**

The word 'discourse' originates from the French-Latin word '*Discursus*', which is interpreted as speech. Linguists such as Firth (1951), Harris (1952), Schffrin (1994), van Dijk (1996) and many more have contributed to the concept of discourse analysis.

McCarthy (1994, p. 5) explains that discourse analysis is concerned with the study of the relationship between language and the context in which it is used. In other words, this branch of linguistics deals with how people construct their ideas in a cohesive and coherent way in order to communicate their messages by means of written and spoken texts. Aitchison (1992, p. 97) states that when we use language, we do not necessarily do so in a random and unconstructed way. Language no doubt is the vehicle of thought as communication suffers a huge setback when there is a gap in it. While Brown and Yule (1983, p. 1) see discourse analysis as 'the analysis of language in use'. It depends on a wide range of components of language with such key elements as lexicon, phonology, grammar that help linguists to identify and interpret samples of spoken texts. A question however arises, what happens to meaning when communication takes place in modes other than verbal?

### **Multimodal Discourse Analysis**

Mono-modality (that is, using only one mode in expressing ideas in writings and literary works) is giving way to multimodality (using different modes to express oneself in writing, literary works, performances and many more). The term 'modality' is a linguistic one referring to the value or credibility of statements about the world. It produces shared truths aligning readers and viewers with what they hold to be true for themselves, while distancing from others whose values they do not share (Kress & van Leeuwen 1996, p.160). Avalanche of works published on multimodal discourse analysis (hence, MDA) pulls out from Halliday's 1978 social semiotic approach to language. Language in this view cannot be considered in isolation from meaning but needs to be considered within the socio-cultural context in which it occurs.

To Baldry and Thibault (2006), MDA refers to the diverse ways in which a number of distinct semiotic resource systems are employed and co-contextualised in the making of a text-specific meaning. It describes the grammar of visual design that is used by image designers. Machin (2007) adds that MDA is an analysis of the rules and principles that allows viewers to understand the meaning potential of relative placement of elements, framing, salience, proximity, colour saturation, styles typeface and so on as a new trend in the studies of discourse analysis, utilizing multiple semiotic modes for meaning making (Bateman, 2009, p. 56). There are two major approaches to the study of MDA: Kress & van Leeuwen's (2006) contextual approach and O'Toole's (2010) grammatical approach. With these, multimodal resources have been utilised in different aspects of human life, including advertisements.

### **Modality Markers in Multimodal Discourse**

Modality, according to Machin (2007) is how real a representation should be. The eight modality markers identified by Kress & van Leeuwen (2006, pp.160-162) with different of impressions are as follows:

- i. degree of articulation of detail
- ii. degree of articulation of the background
- iii. degree of articulation of depth
- iv. degree of illumination-articulation of light and shadow
- v. degree of articulation of tone
- vi. degree of colour modulation
- vii. degree of colour saturation
- viii. colour differentiation

With respect to the foregoing, the ideational metafunction level whose interest is in knowing the types and functions of various visual elements comes handy. The symbolic and non-literal value carried by these elements is validated from the image's cultural context. Apart from the types and functions of the various optical representations, ideational meanings result also from image-text interactions. In this connection, the meaning of an element appears through another element either as idea or locution. When the second element of relation (image or text) represents thoughts, projection is mental. When it represents speech, projection is verbal.

**Interpersonal Metafunction:** Positioning viewers in relation to depicted participants actually realises both the ideational and the interpersonal metafunctions, in terms of representing and establishing a relation between these parties (Kress & Van Leeuwen, 2006, p. 115). Positioning viewers can occur through the three resources of eye contact, size of a shot, and the angle from which an image is taken. A represented participant's gaze suggests a form of social interaction with the viewer(s) through the 'image act' (p.117).

**Textual Metafunction:** It is through composition that the meanings of representation and interaction are linked together where composition creates a coherent whole (Kress & van Leeuwen 2006, p.177). The three principles of

composition: information value, salience, and framing, apply to images as well as any multimodal discourse that utilises language and visual resources.

**Information value** relates to the horizontal and vertical distribution of elements (human or objects) in a visual or multimodal discourse. The horizontal composition of left to right connotes movement or continuation (Kress & van Leeuwen (p.180). In vertically structured compositions, the ‘ideal’ is the ‘generalized’ entity that is allocated the upper part of a layout, while the ‘real’ indicates that this information is ‘down-to-earth’, therefore is placed in the lower section of the composition (p.187). In addition, in a horizontal triptych, the ‘centre’ appears in the middle as the ‘mediator’ between the ‘given’ on the left and the ‘new’ on the right, i.e. as Given Mediator-New (pp.199-201). The vertical triptych is formed through the occurrence of the ‘ideal’ above the ‘centre’ and the ‘real’ below the ‘centre’, that is, vertically as Ideal Mediator-Real. Kress & van Leeuwen (p.4; 192) claim that the way discourse is likely to be read, is culturally influenced by the writing system.

**Salience** is the system through which elements are meant to attract the viewers’ eye (Kress & van Leeuwen p.177). Salience can be realised through size, focus, colour, light, distribution of elements in the visual space, foregrounding, and representing humans or cultural symbols (p. 202). It is through prominence that entities are given significance, and thus the reading of visuals and multimodal discourse is guided by the salient elements. The more prominent an element is, the more it is likely to be noticed and hence read by the viewers (p. 202; 205).

**Framing** refers to the extent to which elements in a composition are linked together or demarcated in a sense that they are represented as one informational unit, for the former, and a ‘separate unit of information’, for the latter. Connection or cohesion is realised through the absence of frame lines, the repetition of the same colour or shape, and vectors, whereas demarcation occurs through the use of the lines of the frame, empty space, and colour discontinuation (pp.203-204).

### **Colour, light, and darkness as semiotic modes**

Colour has been an area of study within fine art and art history, as well as psychology and perception research, anthropology and the social sciences. Colour has further been studied as a symbolic system as well as how it is used within a variety of cultural practices. Rather than confining colour to interpersonal meaning, it is argued that it is a semiotic mode that can realise the three Hallidayan metafunctions (ideational, interpersonal, and textual). 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 (pp. 229-230).

### **Advertisements in the literature**

The term “advertisement” in its Medieval Latin verb ‘advertere’ means ‘to draw attention’. It designates any type of public announcement or presentation intended to promote the sales of specific commodities or services. The American Marketing

Association (1960 cited in Okwuzi (2006, p.32) sees advertisement as ‘any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor’. Scholars have traced the origin of advertising to ancient empires such as Babylon, Greece, Rome and Egypt, though efforts are ongoing to ascertain its exact beginning.

Leech’s (1966) *English in Advertising* is one of the oldest studies in advertisement discourse that identifies the characteristics of the advertising register as informal, figurative, disjunctive and innovative. In this sense, however, semiotics modes are overlooked. Leech (1966, p.57) argues that the categories of product type, media of communication, customers, and the purpose of an advert have an influence on the linguistic features of advertisements (p.57). For Koteyko (2012, p. 28) the relevance of visuals is merely in terms of supplying ‘exophoric reference’, where a pronoun is referentially related to a visual. Hermeren (1999, p. 178) indicates the use of celebrities as verbal or visual endorsers in advertisements is meant to give products the social meanings of status and prestige attached to the represented figures.

Unlike Leech (1996) and Koteyko (2012) who overlook visuals to an extent, Vestergaard and Schroder (1985, p.44) analyse images in advertisements. By focusing on the position of images in an advert and disregarding the overall organisation of other elements in it, the title, the main text and so on, for instance, they claim that while images are always neutral, images with verbal content are not. These, in the final analysis, lends credence to Erving Goffman’s (1979) observation that most contemporary advertisements present images of stereotypical consumers engaging in ritual acts of consumption. Advertisers do not create codes of cultural conduct but they draw upon our knowledge of social communication to ensure their displays are read in the correct way. Advertisements have to communicate at a quick glance requiring the participation of the audience to transfer their meaning. These, therefore, come in form of body language: the hug, the smile, the downcast gaze and many more.

### **Theoretical Framework**

Advertisement as a business communication form is social while image and colour modes are semiotic; applying some elements of Kress & van Leeuwen’s (1996; 2006) *visual social semiotics* for our analysis a step in the right direction. It is capable of revealing the vitality of visual elements in advertisement as an entrepreneurship discourse. Although verbal language is one of the most important phenomena in human existence, this study emphasises the vitality of visual elements as important in advertising. Hence, it establishes the potential of visual images to convey meaning beyond the verbal language in any human society.

### **Visual Grammar**

Currently, there seems to be an increased tendency to use images, where different discourse types have become multimodal rather than language-dependent (Bateman,

2009; Hiippala, 2012; Lirola, 2006). Halliday holds that all semiotic modes have to represent the three metafunctions – ideational, interpersonal and textual metafunctions which have influence on Kress and van Leeuwen’s framework of visual communication grammar. The visual grammar is adopted in the analysis of offline and online promotional discourse. This model does not provide an in-depth analysis of linguistic features. Forceville’s (1999, p.163; 169) criticism notwithstanding, selected categories from Kress & van Leeuwen’s (1996; 2006) grammar of visual analysis serves as the theoretical framework for this research.

**Methodology**

For the purpose of this study, a total of four (4) products (Indomie Noodles, Golden Penny Noodles, Maggie Star and Knorr Cube) were purposively selected from the internet. Our choice of the products was informed by the significant similarity in the use of verbal and visual elements for the promotion of the advertised products and for their advertising expenditure because the products are salient in the market. Grouped into one and two accordingly, the research design is qualitative in orientation and approach. Being essentially data bound, the study adopts a layout of data units for easy description in the investigation of social phenomena housed in the selected advertisement. Such analytical method permits the adoption of visual grammatical design that elucidates some of the generic structures that reside in visual images and colours. These approaches were selected for the description of the data due to their capacity to reveal how various semiotic modes are used to reach certain desired effect on the consumers.

**Data Analysis and Discussion**

**Group One (Data 1 – 2)**

DATUM 1



DATUM 2





The advertisements in group one feature noodle products – *Indomie* and *Golden Penny* noodles.

**Metafunctions:** Below is how the tools of the three metafunctions can be used to interpret the advertisements:

### Processes

The possible meanings that stem from the image-text relations of these advertisements are relational: “Mum like no other person,” noodles like no other” and “Mama do good oh”.

### Representation

The advertisements of this group convey the essence of each of the products in order to woo more consumers for their respective products. The advertiser, in datum 1, presents *Indomie*'s nutrients to include, among others, contains low calories and provision of energy. *Indomie* is presented as a unifying agent as all the individuals depicted to be happy people; the kids especially are seen as being overly excited because of the *indomie* noodles prepared for them by their mother.

### Mood

The expressions inferred from the image-text relations of the advertisements are declarative. They serve to assert the significance of the products that are being advertised and persuade the target audience to their desirability.

### Attitude

Through the positioning of some image components of the wrapper/carton, the advertisers have made attempts to secure the consents of the viewers. The *Locus of Attention* (LoA) in *Indomie* is perceived to be engrossed for kids. With the domineering red colour and a plate of cooked noodle of the *Indomie* advertisement, viewers, especially kids, are persuaded to buy the product that gives the energy needed. Similarly, the plate of cooked noodle and domineering yellow colour are aimed at arousing children's emotion to the desirability of energy giving food in Datum 2.

### Engagement

To get a big share of the market, noodles companies have adopted various strategies to make their brands more appealing to consumers, especially children. Aside positioning with attributes like quality nourishment, tasty nutrition and affordability, some among them have leveraged on promotion and reward system. They have also deployed different commercials on radio and television. The personalities in datum 1 spiritedly engage the viewers on the benefits of the brand with the wide smile on their faces. As such, the advertiser is telling the public that *Indomie* brings joy, happiness and unity. The gaze direction of the *LoA* in datum 2 is cast off the viewers to suggest that *Golden Penny* consumers will be resistance to some sickness such as diabetes, cancer and some heart diseases. *Indomie* was one of the leading noodles in

Nigeria and had definitely swallowed the bitter pills associated with the teething problems of market acceptance. The *Indomie* advertisers indirectly refer viewers to other related noodles such as *Golden Penny* and insinuate that it (*Indomie*) is the richest of its kind.

### Textual

Salience, information value of given-new and argumentation constitute the textual metafunctions observed in the advertisements.

### Salience

'*Indomie*' is made most salient compared to other linguistic components in the advertisement to portray it as the subject of discussion. Then, viewers are drawn from the peculiar (red) font in the latter part of the advertisement to emphasize the nutrients that *Indomie* boasts of giving its consumers. Similarly, 'sickness resistance' is made more prominent than the preceding components with a view of conveying the highest point of nourishment that *Golden Penny* provides as illustrated in the LoA.

### Information Value

There is a conventional patterning of given-new information value in *Indomie* advertisement where its logo at the top is construed as known information and the LoA at the centre is presented as the introduced, unknown knowledge. In contrast, *Golden Penny* frames new-given information as depicted by the unknown LoA on the top right. On the overall, two process types – 'doing' and 'being' (material and relational) are noted in the image-text relations of the advertisements analysed. The processes relate the qualities and functions of the products to the viewers. Generally, the metafunctions of the discourses colours, images and texts – in this group construct ideologies that noodles stand for renewal, hope and reinvigoration. Thus, viewers are persuaded to go for the product to ensure a good living.

### Group Two (Data 3 – 4)

DATUM 3



## DATUM 4



The advertisements in group two feature seasoning cube products – *Maggi Star* and *Knorr*.

**Metafunctions:** Below is how the tools of the three metafunctions can be used to interpret the advertisements:

### Processes

The possible meanings that stem from the image-text relations of these advertisements are relational processes - “you’re a *Souper* Woman” that is “*Maggi Star* helps make delicious soups”, “with magi every woman is a Star” and material processes - “Knorr. Life can be delicious” and “tastes more like a slow soup.”

### Representation

The advertisements of this group also convey the essence of each of the products in order to woo more consumers for their respective products. The advertiser, in datum 3, presents *Maggi Star*’s ability to provide the goodness of homemade food as indicated by the LoA, a pretty woman who sits with a satisfactory smile on her face. A male figure standing behind her salutes the woman due to the beautiful sight of the food presented. The inscription “you’re a *Souper* Woman” in red colour alongside the logo of *Maggi Star* in red at the right position in the advertisement is to create an impression that *Maggi Star* makes the woman a great chef in soup preparation. In addition to this, the yellow colour used as the background for the logo of the star is seen on the woman’s outfit. The advertiser uses this to depict the effectiveness of *Maggi Star* in this context. Worthy of note is the unique morphological process found in the word ‘souper’ used to foreground the uniqueness of *Maggie Star* amidst all condiments. The nominalisation process of adding doer marker derivative ‘er’ to the word ‘soup’ to complete the adjectival process in the word ‘souper’ which eventually completes the nominalisation process of ‘souper woman’. Again, in phonological term, the similar phonemic transcription makes establishment of minimal pairs between ‘super’ and ‘souper’ possible. The advertiser, in datum 4, presents Knorr nutrients to include, among others, fighting against anemia as indicated by the LoA, beef and chicken being sources of protein (green and yellow).

### Mood

The expressions inferable from the image-text relations of the advertisements are declarative. They serve to assert the significance of the products that are being advertised and persuade the target audience to their desirability.

### Attitude

Through the positioning of some image components, the advertisers have made attempts to secure the consents of the viewers. The Locus of Attention (LoA) in *Maggi Star* is perceived to be engrossed to attract the star. With the domineering yellow colour and the star of the *Maggi Star* advertisement, viewers, especially women, are persuaded to buy the product that provides the goodness of homemade food. Similarly, the domineering green colour of Knorr advertisement is aimed at rousing women emotion to the desirability of nutrient against anaemia.

### Engagement

To get a big share of the market, the producers of Maggi Star, *Nestlé* adopted various strategies to make their brands more appealing to consumers, especially women. Positioning with attributes like quality nourishment, tasty nutrition and affordability also play important roles in promotion and reward system such as is displayed in the *Knorr* taste quest.

The woman in datum 3 spiritedly engages the viewers on the importance of making delicious meal. As such, the advertiser is telling the public that *Maggi Star* helps make delicious meals ~~soup~~ to keep the goodness of the home. The gaze direction of the LoA in datum 4 casts off the viewers to suggest that *Knorr* consumers will be resistant to anaemia.



The *Knorr products* advertisers, in their promotion, leave the consumer with choice to make only between the *ordinary Knorr cube* and *Knorr chicken cube*. The attempt is to monopolise the market space by keeping the prospective buyers within the Knorr family at all cost and by all means, this leaves on window of opportunity for competitor in the market. indirectly refer the viewers to other related seasoning cubes such as *Knorr* to insinuate that it (*Maggi Star*) is the best to make delicious meal when compared with others.

### Textual

Saliency, information value of given-new and argumentation constitute the textual metafunctions observed in the advertisements.

### Saliency

'*knorr cubes*' are imagistically made most salient compared to other linguistic components in the advertisement to portray it as the subject of discussion. Then, viewers are drawn from the peculiar (green, white and yellow) font in the latter part of the advertisement to emphasise the nutrients that the products are capable of giving the consumers. Similarly, 'sickness resistance' is made more prominent than the preceding components with a view to conveying the highest point of nourishment that *Knorr* provides as illustrated in the LoA. According to Kress & Van Leeuwen (196-197) an element in the centre of a composition is the 'nucleus' message, which relates the prominence of the central element to its size, that is, the bigger the centre, the more eye-catching it would be. In this figure, the Mediator is the woman and the food, although the latter is rather pushed to the bottom. In datum 3, the woman and/or the food could be the element(s) that would grab the readers' attention. The noticeability of the woman and the food could be explained in terms of their position as occurring in the middle of this multimodal discourse (p. 202).

### Information Value

The advertiser in datum 4 uses the vertical position of top and bottom, on the left side of the image combining the vertical and horizontal structures. The upper element of the left page includes the logo of *Maggi Star* as the *ideal* and the text at the lower part as the *real*, where both are the *given* as they occur on the left. In contrast, *Knorr* frames new-given information as depicted by the unknown LoA at the centre

On the overall, two process types – 'doing' and 'being' (material and relational) are noted in the image-text relations of the advertisements analysed above. The processes relate the qualities and functions of the products to the viewers. Generally, the metafunctions of the discourses – colours, images and texts – in this group construct ideas that seasoning stands for renewal, hope and reinvigoration. Thus, Viewers are persuaded to go for the products to ensure a healthy meal.

Attempts have been made to interpret the selected advertisements in the line with Fairclough's recommendation that a coherent interpretation should be premised on working out how the parts of the text link each other and how the text fits in with our previous experience of the world. In effect, this means establishing "a fit between text and world" (1989, p. 78). Thus, efforts have been made to see how advertisements are used as portrayals of the state of affairs on the one hand and as appeasement to individual socio-cognitive model on the other. Attempts have also been made to unravel how images and texts co-function and their implications for the three metafunctions – ideational, interpersonal and textual.

### Summary of findings

From the analysis, it was discovered that there is a conscious interplay of different semiotic modes for meaning making in the discourse of advertisements as visual motifs play certain roles in advertisements. Modes do not exist or function in isolation but they carry meaning and complement each other to achieve textuality by affording the vast majority of people the chance of using their eyes more than anything else to learn about the world around them.

It is observed from the contextual associations in the data that advertisers make use of various communication modes to portray their products. Images are presented simply enough to prompt easy understanding for both literate and illiterate consumers. In addition to this, advertisers make use of ‘demand images’ that lure customers into patronage. For instance, in datum 1; the personalities are designed to look towards the frame with inviting smiles to achieve emotional packaging and practical branding of the product. This applies to the rest of our material correlatives instanced in data 2, 3 and 4 respectively.

In addition to images and texts as the metafunctions of advertising discourses, colours of different shades in the condiment group construct ideas that seasoning are products that ensure healthy meals for healthy living with an *unsaid* “said” of underpinning capitalist ideology. This way, colours are not just for beauty, but for *expressive* impressions, performing some illocutionary functions, and pointing to the existence of “pragmatic principles” (Abegunde, 2019).

Furthermore, in ideological terms, women identity question is pictorially foregrounded with the judicious use of visual elements to convey meaning based on what could be termed as *misogynist ideology*. Presenting women along with children in **group 1** for instance, lowers their (women’s) social status especially as they are made to appear to be for fashion only. Still in misogynist ideological term, the woman in **datum 3** of **group 2** carries the implicature of ‘for food only’. Such pragmatic nuances that down-side the women folk is visibly absent in the Knorr advert. Thus, advertisements do not just bluntly display products for pecuniary gains; instead, they sometimes serve as access windows to tactically address some trending social and ideological issues as well as cater for the common insufficiencies in the society and then, provide solutions.

Our analysis revealed successful deployment of various images and colours and their functions as strategies deployed into the world of the prospective buyers, forcing them to perceive and accept the products the way the products are seen by the manufacturers/advertisers.

### Conclusion

In the final analysis, multimodal discourse analysis (MDA) has made it possible to account for the visual and verbal components of this study through *social semiotic* lenses. Advertisement as language use in business communication has taken a new

dimension, deploying imagistic and colour modes to show the power of language in entrepreneurship. The manufacturers and, or advert-agencies have deployed multimodal texts (images and colours) for the text consumers using socio-cognitive resources of common grounds that co-construct, convey, and interpret entrepreneurial actions through language.

Our study has thus successfully examined the deployment of multimodal features to account for “how to do things” with modes other than “words” with a view to pushing for mass marketing and move merchandise in the advertising industry. Language thus performs economic role along such other important roles

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