

**Product, image, and text communicative connections:
answering a question of coherence in Nigerian print
advertisements.**

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Abstract

Images-cum-texts are remarkable instruments of persuasion; that seems the reason for their romantic intimacy in many advertising communications. Thus, this paper examined some connections that exist among the product, image, and text as devices communicating a single message to readers. Ten advertisements focusing on food items and telecommunications were utilized for analysis. The concepts of coherence as well as cohesion, expressed through interpersonal interactions were prerogatives of expounding the textual interconnectivity of the clauses. This study revealed an association of meaning potential within the generic domains of poetry and prose as fascinating devices to attract consumers. Texts played a distinct role of relaying images and a collaborative function to anchor images to achieve persuasion. Contextually, socio-cultural settings of enjoyment, happiness, self-exaltation and vigor in the form of personification characterized consumers' sensitizations. Besides, the advertisements engaged metaphors of pride, unity, and children orientation to stimulate consumption. We suggested that publicists could consistently deploy coherence facilities in advertising to convey/communicate appropriate meaning to recipients.

KEYWORDS: Advertising; Coherence; Cohesion; Image; Product; Text



Introduction

Advertising is a self-motivated and self-esteemed business facility that draws attention to itself without a formal or informal negotiation with readers.¹ Its self-sufficiency is as a result of neglect that it experiences from the public. To many observers, advertising is characterized as nuisance because of some factual observations experienced from its propagations.² The manner that advertising is displayed in the media can be sometimes annoying. One, involuntarily, buys into advertisements (*henceforth* ads) even when unnecessary. When someone buys a newspaper or a film for personal satisfaction, little did the person understand that he/she has bought pieces of ads not bargained for. Also, it could be inevitable to browse the Internet without encountering advertising messages. To a large extent, billboards are positioned in strategic places (e.g. airports, highways), even in hospitals. In all of these cases, the presentation accompanying ads is fascinating regarding the pictorial contexts and textual constructs. Advertising pursues consumers everywhere – including their homes, offices, market places, rest rooms, and while driving. As a result of that, we could tag this characteristic ‘persecution’ of human freedom as a strategy to stimulate recipients in order to accelerate consumption.

More significantly, ads receive reactionary attitudes from recipients owing to its intruding behaviors towards human private and personal lives. While one is gravely thinking about impressing matters, advertising knocks on the door of one’s cognition to distract one’s attention with excuses of persuading the individual to buy a product. Earnestly, operating in this ‘harassment’ discipline can be tasking. That can be the reason for advertising to employ three important elements of the image, text, and organizational tenet. We could refer to these utilitarian instruments as trio-sequential ethos of advertising successes. These are elements that influence human perceptions. The combination of the image and text creates in consumers a kind of logical reasoning that fosters fast decision making. Given the psychological manipulation, the creativity in communication

¹ Tellis, G. 1998. Advertising and Sales Promotion Strategy. Reading/Massachusetts: Addison-Wesley.

² Cook, G. 2001. *The Discourse of Advertising*. London: Routledge.

constructs meanings for the product to woo consumers and to sustain their loyalty. This brings about phenomenal parasitism where the success of the product rests so much on the propagation of the image and text in the ad. In the persuasive habitation, we might suggest that the image and text are the host or victim while the product is the parasite.

Perhaps, the wide scope of advertising characterizes variegated resources available in the universe of intellectuals. Hirschman³ examines imagery as connotative entities whereas Carroll and Fahlenbrach provide arguments to illuminate memes as communication facilities.⁴ Pictures operating as multimodal and metaphorical elements are considerations of Forceville, Maalej, and Forceville and Clark.⁵ Constructive potential such as expressions of designed devices,⁶ and the employment of a variety of modes like a sonata in multifunctional scales are very vital analyses of advertising.⁷ This study focuses on coherence as

³ Hirschman, E. (ed.) 1989. *Interpretive Consumer Research*. Provo, UT: Association for Consumer Research

⁴ Carroll, N. 1996. A Note on Film Metaphor. *Theorizing the Moving Image*. Cambridge Mass.: Cambridge University Press.; Fahlenbrach, K. (ed.) 2016. *Embodied Metaphors in Film, Television, and Video Games*. London: Routledge.

⁵ Forceville, C. 2000: Compasses, Beauty Queens and Other PCs: Pictorial Metaphors in Computer Advertisements, *Hermes, Journal of Linguistics*, 24, 31-55. ; Forceville, C. 2010. Review of The Routledge Handbook of Multimodal Analysis, *Journal of Pragmatics* 42, 2604-2608.; Forceville, C. and Clark, B. 2014. Can Pictures Have Explicatures?, *Linguagem em (Dis)curso*, 14, 451-472.; Maalej Z. 2001. Processing Pictorial Metaphor in Advertising: A Cross-Cultural Perspective. In *Academic Research*, 1, 19-42.

⁶ Van Rompay, T. 2005. *Expressions: Embodiment in the Experience of Design*. PhD Thesis. Technical University Delft: The Netherlands; CILA, N. 2013. *Metaphors We Design By: The Use of Metaphors in Product Design*. PhD Thesis. Technical University Delft: The Netherlands

⁷ El Repaie, E. 2009. "Metaphor in Political Cartoons: Exploring Audience Responses", in Forceville, C. and Urios-Aparisi, E. (eds.), *Multimodal Metaphor*. Berlin: Mouton de Gruyter, 173-196. ; Schilperoord, J. and Maes, A. 2009. "Visual Metaphoric Conceptualization in Editorial Cartoons", in Forceville, C. and Urios-Aparisi, E. (eds.), *Multimodal Metaphor*. Berlin: Mouton de Gruyter, 213-240.; Machin, D. (ed.) 2014: *Visual Communication*. Berlin: Mouton de Gruyter.

a contribution to earlier intellectual faculties, in order to explore the nature of relationships occurring among the product, image, and text produced as meaning-makers. Contextual connective forces are considered as creativity in advertising to convince consumers. This novel idea is to verify some connections in product-image-text relationships in Nigeria. Consequently, the following questions emanate: What are the forms of the textual connections? Do images and texts of an ad communicate similar messages to the public? How do these communicative instruments represent what a product actually is and what it is meant for? Are these images and texts haphazardly produced just for the sake of distraction?

The concept of coherence, utilizing Halliday's mood system⁸, from the standpoint of Systemic Functional Grammar (SFG) operates as the textual processor⁹. By implication, this has assisted the researchers to make informed recommendations to stakeholders of the advertising industry. Coherence can help publicists to develop product advertising as well as awaken consumers to the association of the image and text. The analysis has the capacity to stir up more academic research in advertising especially from product-image-text contextual perspectives as discussed below.

literature review

Logical relations of product, image and text

Product, from a general perspective, is a concept expressed in multifaceted spheres. This study considers product as a notional abstraction that is the *raison d'être* for exemplifying it without a determiner. Its characterization covers the domains of business studies, mathematics, architecture, and chemistry with different idiosyncratic features. From a sociological score, product is a behavioral entity that signals the manner in which human beings act in a particular circumstance (e.g. theatre). Particularly, the authors recognize the engineer's, architect's, and artist's endeavors on creativity through building materials, drawing

⁸ Halliday's terminology for interaction

⁹ Eggins, S. 2004. *Introduction to Systemic Functional Linguistics*. London: Continuum.

materials, clay, marble, cement, sand, and iron as products. Relevant examples of these are drawings, towers, and the statue. The world of advertising perceives product as a suitable object for satisfying human needs in terms of usage-value and exchange-worth.¹⁰ That opinion refers to goods versus cash; an association that arouses the interest of consumers to buy commodities.

The term image develops and grows from an ancient etymology as a means of referring to an imitated object. Barthes elaborates that, according to an ancient etymology, the word *image* should be linked to the root *imitari*, pinpointing an analogical depiction of a sign system in a clearly mapped way.¹¹ The analysis of an image, Barthes adds, offers a scientist three distinct messages of linguistic abstraction, coded iconicity, and non-coded iconicity; all of which are operational within a society's cultural wealth. He collapses the messages of an image into the connotative and denotative potential which function in symbolic and literal meaning making domains. However, Barthes classifies the terminologies as theoretical because of their combinatory inseparability.¹²

As product dominates several academic subjects, so also is image. Thus, image as a representation of an object for inspiring virtues has a strong tie with imagery.¹³ Image is limited in scope when compared with imagery. This is because an image is the graphical or pictorial form of an object whereas imagery is more sophisticated as a generalized form of images. Imagery can also be described as the result of product of an image creator¹⁴. Since

¹⁰ Hansen, H. 1961. *Marketing: Text, Cases and Readings*. Homewood, Illinois: Richard D. Irwin

¹¹ Barthes, R. 1977. *Image, Text*. (trans. S. Heath). New York: Hill and Wang.

¹² Forceville, C. 1996. *Pictorial Metaphor in Advertising*. London: Routledge.1-4; Tanaka, K. 1994. *Advertising Language: A Pragmatic Approach to Advertisements in Britain and Japan*. London: Routledge. 67-75

¹³ Umberto, E. 1980. *The Name of the Rose Naturally, a Manuscript*. Retrieved from

<http://www.gyxsqex.com/tushu/book/book76/2009893769005.pdf>

¹⁴ Fadaee, E. 2011. "Symbols, Metaphors and Similes in Literature: A Case Study of Animal Farm" in *Journal of English and Literature* 2(2),

imagery is the depiction of images en masse as well as the imitation of a work, we may apply both terms – image and imagery – interchangeably. Apart from that, the interchangeability is as a result of the image and imagery operating in the circle of rhetorical decorations in figurative discourses of sensibilities.¹⁵ However, it is worth stating that *imagen* is a unit of imagery in any non-verbal system or organization. So, among others, five types of image can be highlighted. They are literary imagery,¹⁶ body image,¹⁷ corporate image,¹⁸ brand image,¹⁹ and mathematical image²⁰.

Every linguistic communication constructs an unbroken relationship between encoding and decoding. This association has a result in its entirety and rankings, which is text.²¹ In respect

19-27. Retrieved from

http://www.academicjournals.org/article/article1379412793_Fadaee.pdf.

Fielding, H. 1749. *Tom Jones*. London: Andrew Millar.

¹⁵ Soyinka, W. 1963. *The Lion and the Jewel*. Oxford: Oxford University Press

¹⁶ Clark, H. and Van der Wege, M. 2002. "Imagination in Discourse", in Schiffrin, D., Tannen, D. and Hamilton, H. (eds), *The Handbook of Discourse*. Oxford: Blackwell, 772 – 786.

¹⁷ DINÇ, B. and ALISINANOĞLU, F. 2010. Defining the Effects of Television on the Body Image on the Basis of Adolescents' Opinions, *Turkish Online Journal of Qualitative Inquiry*, 1(2) 65-77. Retrieved from http://www.tojq.net/articles/TOJQI_1_2/TOJQI_1_2_Article_5.pdf.

¹⁸ Seleme, E. and Seleme, J. 1988. *The Company Image*. New York: John Wiley & Sons, Inc. ; Kotler, P. 1995. *Marketing Management*. Praha: Victoria Publishing; FORET, M. 1997. *Marketingová komunikace*. Brno: Masarykova universita Brno.; Ogilvy, D. 2001. *On Advertising*. London: Prion Books Limited; Bernstein, D. 1984. *Company Image and Reality*. East Sussex: Holt, Rinehart and Winston Ltd.

¹⁹ Keller, K. 1993: Conceptualizing, Measuring, and Managing Customer-Based Brand Equity, *Journal of Marketing* 57, 1-22.

²⁰ Tall, D. and Vinner, S. 1981. *Concept Image and Concept Definition in Mathematics with particular reference to Limits and Continuity*. Retrieved from

<https://pdfs.semanticscholar.org/3127/8167b253201b77bb89269b2ef79f42a42047.pdf>.

²¹ Hall, S. [1973] 1980. Encoding/Decoding. *Culture, Media, Language: Working Papers in Cultural Studies*, 128-38.

of that, Halliday refers to text as product.²² According to Halliday, “The text is a product in the sense that it is an output, something that can be recorded and studied, having a certain construction that can be represented in system terms.” Product in language, in Halliday’s sense, is communicative. It is a concretized result of the addresser and addressee that is analyzable²³. This is because textual structural connections and potential can be realized in different systemic parameters. The semantic derivatives depend largely on the grammar of the language of operation and socio-cultural intersections intertwined with it.

The discursive attempts on the product, image, and text demonstrate the concepts as bedfellows. To a considerable extent, it has become inescapable for the authors to mention an aspect of the ‘trioka’ without a reference to the entire triadic conceptual space. It is because their descriptions are not only interwoven but also interdisciplinary academic frameworks. In a way the study’s recapitulation signals that:

Product = Image; Image = Text; and Text = Product ²⁴.

The expression explains the approach of advertising professionals regarding the applications of the product, image, and text in their communication. As much as these devices are entities of similarities, advertising practitioners deploy the resources to make meanings that inspire recipients. Yet, the deployment is done in unification. Consequently, an exploration of how the conjunctive communicative devices facilitate meaning has become a necessity. Thus, this study reveals the knowledge of advertisers’ contextual techniques whether the strategies are haphazard or augmented advertising; thus, the explication of coherence below.

²² HALLIDAY, M.A. K. 1985. *An Introduction to Functional Grammar*. Great Britain: Arnold., 10

²³ FISH, S. 1980. *Is There a Text in This Class?* Cambridge, MA: Harvard University Press, 10

²⁴ KRESS, G. and VAN LEEUWEN, T. 1996. *The Grammar of Visual Design*. London: Routledge.

Theoretical latitude

Coherence exhibits the meaning potential deduction goal of this study. Somehow, coherence does not usually operate in isolation; cohesion is usually its accompaniment. The former explains the contextual properties of the text, image and product whereas the later explicates their internal properties. Coherence accommodates itself in the social limelight while cohesion prides itself in the grammatical interconnectivity of a text²⁵.

Cohesion is primarily empirical unlike coherence that might be subjective at times. Halliday and Hasan describe coherence as clausal organs of a text that relate to context.²⁶ This points out the context sensitivity of language users and *modus operandi* of the communication mode and channel. The idea of context became very profound in linguistics through Malinowski in 1923²⁷. Context refers to the para-linguistic devices surrounding a text. These are sometimes termed con-text, that is, the conditions built up around a text. Contextual facilities involve things such as the addresser, addressees, and environment of the interactional event. Goffman says that, "in this special context of linguistic elaboration, an explication and discussion of sample sentences will have meaning, and this special context is to be found anywhere in the world where there are grammarians".²⁸ Textual analysis is more meaningful, according to Goffman, if the socio-cultural atmosphere of the text is allowed a space. From a similar utilitarian domain, Cook suggests that examining a text beyond its structural stretches into its special and psychological context can be more profitable.²⁹ Perhaps, Goffman's and Cook's claims have persuaded Schiffman to classify the communicative vectors into different fields of cognitive, cultural, and social

²⁵ Fulcher, G. 1989. Cohesion and Coherence in Theory and Reading Research, *Journal of Research in Reading*, 12(2), 146-163.

²⁶ Halliday, M.A. K. and Hansan, R. 1985. *Language, Context, and Text: Aspects of Language in a Socio-Semiotic Perspective*. Geelong: Deakin University Press, 23.

²⁷ Butler, C. S. 1985. *Systemic Linguistics Theory and Applications*. London: Batsford.

²⁸ Goffman, E. 1981. Replies and Responses, *Forms of talk*, 30-31.

²⁹ Cook, G. 1989. *Discourse*. London: Oxford University Press.

contexts.³⁰ Context in Schiffrin's categorization is an inevitable concept in discourses. Cognition, culture, and sociality are natural treasures of every human being in different capacities.³¹ Analysts must locate these elements in interactional engagements for appropriate meaning exemplifications.

Eggins glosses from bi-directional connections, that "a text has registerial coherence when we can identify one situation in which all the clauses of the text could occur."³² The remark suggests the vital role a text plays in the event and the experience that the users demonstrate. The registerial coherence links readers to field, tenor and mode of discourse. The field points to the object of discussion; the tenor refers to the people participating in the communication; and the mode is the channel of discussion – written or spoken – in terms of language functions.³³ The generic coherence, Eggins explains, is featured when one recognizes a text as a typical example of a particular genre.³⁴ Every piece of language falls into a particular classification. When an individual observes this, there is no argument of where a text belongs (e.g. poetic verse versus political discourse, academic writing versus advertising). A poetic verse, for instance, might operate at a far distance from a political discourse. It is also incontrovertible that the distinctions of academic writings do not correlate with advertising fabrications. Figure 1 below illustrates the nature of coherence in language.

³⁰ Cook, G. 1989. *Discourse*. London: Oxford University Press; GOFFMAN, E. 1981. Replies and Responses, *Forms of talk*, 5-77; SCHIFFRIN, D. 1996. *Discourse Marker*. Cambridge: Cambridge University Press.

³¹ Schiffrin, D. 1996. *Discourse Marker*. Cambridge: Cambridge University Press, 4.

³² Eggins, S. 2004. *Introduction to Systemic Functional Linguistics*. London: Continuum, 29

³³ Thomson, G. 2014. *Introducing Functional Grammar*. Great Britain: Hodder Arnold.

³⁴ Eggins, S. 2004. *Introduction to Systemic Functional Linguistics*. London: Continuum, 29

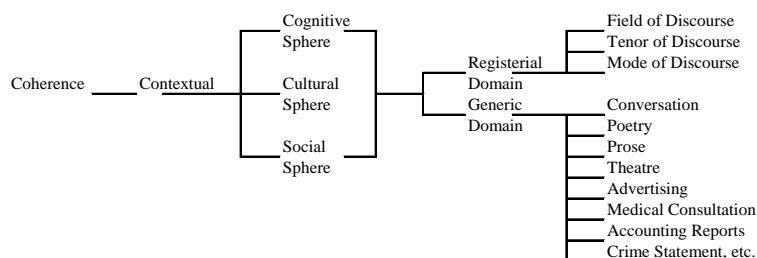


Figure 1: Coherence in language use

The common factor shown in Figure 1 is context. The system in Figure 1 consolidates the efforts of Goffman explicating that coherence is an epithet of contextual abstraction of a text.³⁵

Cohesion seems more elaborate and popular in systemic ideas than coherence because the distinction between the grammatical and the lexical is thinning. In Halliday and Hasan's term, there is no hard-and-fast demarcation between grammar and vocabulary.³⁶ This is when lexicogrammar becomes an important subject. So:

Cohesion occurs when the interpretation of some elements in the discourse is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens a relation of cohesion is set up, and the two elements, the presupposing and the presupposed are thereby at least potentially integrated into a text.³⁷

The hub of cohesion, from all ramifications, is the semantic ties that operate in a text as connectives among clause ranks' elements. The cohesive ties build up a text into a unified whole realized through the transitivity, mood, and thematic systems. To illustrate a parameter of cohesive ties in advertising constructs,

³⁵ Goffman, E. 1981. Replies and Responses, *Forms of talk*, 5-77.

³⁶ Halliday, M.A. K. and Hansan, R. 1985. *Language, Context, and Text: Aspects of Language in a Socio-Semiotic Perspective*. Geelong: Deakin University Press.

³⁷ Halliday, M.A. K. and Hasan, R. 1985. *Language, Context, and Text: Aspects of Language in a Socio-Semiotic Perspective*. Geelong: Deakin University Press, 4

this study adopts the grammatical devices of the mood system as analytical instruments because it displays ways that interactants communicate. Lemke and Thompson elucidate the mood system of English as phenomenal owing to its classification of the speech roles.³⁸ The roles are commodified as giving (goods-&-services; information), and demanding (goods-&-services; information). In functional tasks, the speech roles communicate offer, command, statement, and question. The structural pattern of the system negotiates meaning through the Mood and Residue. However, the Mood realized in Subject and Finite reveals meaning in linguistic events. The Residue, expressed through Predicator, Complement and Adjunct, plays a secondary role in the structural organs³⁹. To reiterate, however, the paper investigates the relationships operating among the product, image, and text of advertising in which coherence augmented with the mood system of English assist in realizing meaning.

Methodology

Instruments

A digital *Samsung*® WB50F camera and an *hp*® laptop equipped with an Internet modem assisted the researchers in collecting a population of ads. As the camera ensured the capturing of ads from billboards, the *Punch*®, and the *Guardian*® newspapers, the laptop with the data card served as a tool for downloading ads from the Internet. The three-tier approaches of the ads' collection aimed at gathering a handful of ads relevant to this study. Altogether, a population of 44 ads was collected and ten of them investigated as samples for a case study of coherence in ads in Nigeria.

Participants

Our research assistant, Bonke assisted a great deal in collecting some ads with a camera between September, 2015 and June, 2016 in order to ensure accessibility of various ads. The

³⁸ Lemke, J. 1992. "Interpersonal Meaning in Discourse", in Davies, M. and Ravelli, L. (eds.), *Advances in Systemic Linguistics: Recent Theory and Practice*, London: Pinter Publishers, 82-104.

³⁹ Ravelli, L. 2000. "Getting started with functional analysis of texts"; in Unworth, L. and Christie, F. (eds.), *Researching language in schools and communities*. London: Cassell, 1 - 26.

relevance of Bonke in the data collection fastened on her knowledge of the Lagos metropolis, the understanding of specific places where ads can be located, and her driving dexterity in traffic-jam situations in Lagos. Lagos was chosen as the field of the data collection because the mega city is the commercial nerve center of Nigeria,⁴⁰ where most manufacturers promote goods and services.⁴¹

Procedures

With a sampling method⁴², we stratified the population of the 44 ads into two divisions of the general (20 ads) and the specific (24 ads) domains. The general domain focuses on fast moving consumer goods (FMCG)⁴³, while the specific represents advertising on festivities. The stratification permitted us to further divide the ads into sub-groups. That is, $20/5 = 4$ and $24/4 = 6$ for the general and specific domains. *Maggi*®, *Maltina*®, *Goldberg*®, and *Lucozade Boost*® ads are products of the general field. Workers' Day, Children's Day, and Christmas ads are parts of the specific sphere, displayed through *System Specs*® and *Glo*®, *MTN*® and *Bobo*®, and *Coca-Cola*®, and *Grand Oil*®. Through this

⁴⁰ Nwagwu, I. and ONI, T. 2016. Lagos and Its Potentials for Economic Growth. *Heirich Böll Stiftung*. Retrieved from <https://ng.boell.org/2015/07/02/lagos-and-its-potentials-economic-growth>; Oteri, A. and Ayeni, R. 2016. *Lagos, The Lagos Megacity. Water, Megacities and Global Challenge*. Retrieved from <http://eaumega.org/wp-content/uploads/2016/05/EN-Lagos-Monograph.pdf>; PwC. 2015. *Lagos: City of Opportunities: An Investor's Guide*. Retrieved from <https://www.lagosglobal.org/wp-content/uploads/2016/05/Lagos-Investors-Guide.pdf>.

⁴¹ Bardi, J. 2010. *Advertising Practice in Nigeria: Development, New Trends, Challenges and Prospects*. Retrieved from file:///C:/Users/user/Downloads/121086-333039-1-SM%20(1).pdf (accessed 18 January 2017).

⁴² Maxwell, J. 2013. *Qualitative Research Design: An Interactive Approach*. London: SAGE; Patton, M. 2015. *Qualitative Research and Evaluation Methods: Integrating Theory and Practice*. Thousand Oaks, CA: SAGE.

⁴³ FMCG are low-cost products frequently purchased as daily needs (Kunc 2005). Çelen et al (2005) categorize such products, for instance, as foods, beverages, and toiletries. They have a short shelf-life with high volume of production and consumption (Majumdar 2004).

procedure, the selection of one ad and two ads each were made, as characterized in Table 1 below.

Table1

Class	Domain	Product	Number	Sub-Total
General	FMCG	Maggi	1	
		Maltina	1	
		Goldberg	1	
		Lucozade Boost	1	4
Specific	Workers' Day	System Specs	1	
		Glo	1	2
	Children's Day	MTN	1	
		Bobo	1	2
	Christmas Day	Cocacola	1	
		Grand Oil	1	2
Total Ads				10

Table 1: Ads selection model

The application of the mood system in Figure 2 allows a table and a graph, illustrated in Table 2 and Figure 3, to reveal the frequency of textual connections. Moreover, cohesion and coherence dominate the discussion. In most of the ads, only bold texts in the ads are considered because some of the texts are illegible. Significantly, the slashes ‘//’ indicate the clause boundary of the texts and the symbol ‘®’ references a registered company/product. PL is an abbreviation of Plate.

Data presentation

The clauses below are the bold texts in the ads.

PL 1: //Let the taste do the cooking; //With *Maggi*, everywoman is a star.//

PL 2: //The new face of happiness; //sharing happiness//

PL 3: //Your Excellency//

PL 4: //Get everyday energy fast//

PL 5: //You are the pride of Nigeria; //Happy Workers’ Day//

PL 6: //To you whose oil propels the ship of our state; //Today, you deserve to rest on your

oars;// *Glo Unlimited*; //Happy Workers’ Day//

PL 7: //Today we rest; //Tomorrow we lead; //Happy Children’s Day//

PL 8: //Make it fruity; //Share the fun; //Happy Children’s Day//

PL 9: //Give a little happiness; //Surprise someone; //Get a limited edition Christmas glass bottle//

PL 10: //I'm sweeter fried //but depends on the oil; //Merry Christmas//

Data analysis

This section elucidates the application of the mood system, in parallel with XXXX's (xxxx) approach, within the terminologies of Halliday's Mood and Residue, enabling computation of their sub-structural recurrences.

PL1

Let the taste	do	the cooking
Subject	Predicator	Complement
Mood	Residue	

Every woman	is	a star
Subject	Finite	Complmt.
Mood		Residue

PL2

The new face of happiness
Subject
Mood

sharing	happiness
Predicator	Complement
Residue	

PL3

Your Excellency
Minor Clause

PL4

Get	everyday energy	fast
Predicator	Complement	Adjunct
Residue		

PL5

You	are	the pride	of Nigeria
Subject	Finite	Complmt.	Adjunct
Mood		Residue	

Happy Workers' Day
Minor Clause

PL6

To you whose oil	propels	the ship	of our state
Subject	Finite:Present	Predicator:propel	Complmt. Adjunct
Mood		Residue	

Today	you	deserve	to rest	on your oars
	Subject	Finite:Present	Predicator:deserve to rest	Adjunct
	Mood			
		Residue		

Glo unlimited
Complement

Happy Workers' Day
Minor Clause

PL7

Today	we	rest	
Adjunct	Subject	Finite:Present	Predicator:rest
Residue	Mood	Residue	

Happy Children's Day	
Minor Clause	

Tomorrow	we	lead	
Adjunct	Subject	Finite:Present	Predicator:lead
Residue	Mood	Residue	

PL8

Make	it fruity
Predicator	Complement
Residue	

Share	the fun
Predicator	Complement
Residue	

Happy Children's Day	
Minor Clause	

PL9

Give	a little happiness
Predicator	Complement
Residue	

Surprise	someone
Predicator	Complement
Residue	

Get	a limited edition Christmas glass bottle
Predicator	Complement
Residue	

PL10

I	'm	sweeter
Subject	Finite	Complmt.
Mood	Residue	

but	that	depends		on the oil
Conjunct.	Subject	Finite: Present	Predicator: depend	Adjunct
	Mood	Residue		

Merry Christmas
Minor Clause

Figure 2: Mood system analysis of texts

Table 2 and Figure 3 below account for the grammatical constituents of the advertising texts.

Results

Following XXXX (xxxx), Table 2 provides an analysis of the texts in Figure 2 in a digital format.

System	Structure	Data										Total
		PL1	PL2	PL3	PL4	PL5	PL6	PL7	PL8	PL9	PL10	
Mood	Subject	2	1	0	0	1	2	2	0	0	2	10
	Finite	1	0	0	0	1	2	2	0	0	2	8
Residue	Predicator	1	1	0	1	0	3	2	2	3	1	14
	Complement	2	1	0	1	1	1	0	2	3	1	12
	Adjunct	0	0	0	1	1	2	2	0	0	1	7
Minor	Minor Clause	0	0	1	0	1	1	1	1	0	1	6

Table 2: Computation of the products components

Table 2 above is translated into Figure 3 in the form of table and graph in order to calibrate the value of the grammatical structures in Figure 2.

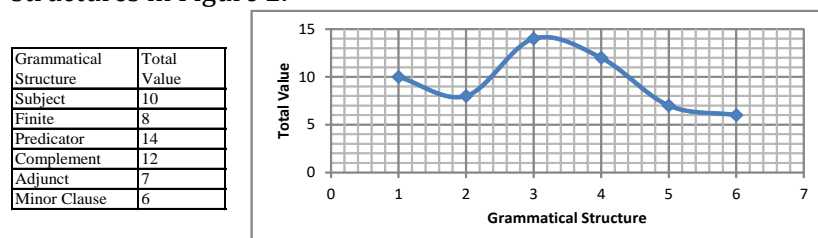


Figure 3: Mood system value calibration

Conjunctions, as more recognized in thematic and logical systems, are not accounted for in Figure 3. However, Figure 3 signals Predicator, Complement, and Subject operating at the highest grammatical altitude. These elements are followed by Finite, Adjunct, and Minor Clause. The recurrence nature of the minor clause is because of the festivities that the ads reference. People often do not apply minor clauses in daily language transactions. The appearance of Figure 3 indicates a seemingly kind of balance in the deployment of Subject, Predicator, and Complement. One should not be surprised by this result because most of the ads focus felicitations rather than persuasion, the fundamental principle of advertising.

Discussion

The similar generic domains of FMCG and festive ads utilized seem to provide cognitive and socio-cultural contexts for propagators and readers. However, advertising being a motivating device can operate within the communicative spaces of conversation, poetry, narrative, drama, and accounting labels this fascinating behavior as an interaction of elements, projecting advertising as a discourse entity where text and context engage readers in interpretative schemata.⁴⁴

⁴⁴ Wicke, J. 1988. *Advertising Fiction: Literature, Advertising and Social Reading*. New York: Columbia University Press; COOK, G. 2001. *The Discourse of Advertising*. London: Routledge, 3-6

PL1 contains the three contents of product, image, and text frameworks, interacting in a social context. The text is the wording system and the product is the object for sale. Outside the two advertising devices, other things playing a supportive role in the ad are considered as the image. We discuss the contents within the schema of what Martin suggests as 'schematic structure'⁴⁵ or Hasan's 'generic structure.'⁴⁶ The text precedes the image and the product. That is Text ^ Image ^ Product – (^ = followed by). The reason is that it is the text that introduces the product. It also provides social meanings to the image. Besides, observations pinpoint that the image plays a compassionate role, most times, for the text. In sum, the text is the cornerstone that all communicative images hang on.⁴⁷



PL 1

Let the taste do the talking is personification in the literary glossary and operates as marked imperative in linguistics. The *Maggi*® ad suggests to the audience to keep mute. The silence requirement is anchored on the palatability that consumers are expected to experience while eating foods prepared with *Maggi*. The publicist positions *Taste* as a human actor. The advertiser projects *Taste* as the actor, perhaps, a lone ranger, on the theater

⁴⁵ Martin, J. R. 1992. *English Text: System and Structure*. Amsterdam: John Benjamins, 105

⁴⁶ Hassan, R.1985. The Concept of Context in Text. In Fries, Peter/Gregory, Michael (eds.), *Discourse in Society: Systemic Functional Perspectives Volume L*. Noorwood, New Jersey: Ablex Publishing, 121.

⁴⁷ Giezinger, S. 2001. *The History of Advertising Language*. Frankfurt: Peter Lang GmbH

of interaction to entice consumers. A creation of cinematology comes to the fore here where spectators mentally experience dramatic perceptibility. The idea propagated revolves around 'watch with your eyes but keep your mouth shut.' In addition, it is very unusual for imperatives to have obvious Mood. Most Subjects in imperatives are intrinsic. Nonetheless, marked command structures have Subject in the mood system.⁴⁸ The constraint rests on the order that imperatives give. One of the marked situations is the application of *Let*. The lexeme, *Let*, is not only marked but rather suggestive. It is calm and subtle because *Let* invites the recipients to a willing action/personal concession. *Let the taste* is Subject of the clause.

There is a creation of self-aggrandizement for women recipients of the *Maggi* ad with the construct of *With Maggi, every woman is a star*. In this sense, it is very rare for *Maggi* to make every woman *a star*. This can only occur if the *Maggi* campaigner, in a usual advertising characteristic, launches a promotion where, for instance, a woman wins a competition. Besides, *Maggi* is a condiment that has its place in the kitchen with the cook. It is hard to understand how a woman cooking with *Maggi* in her kitchen can be *a star*. Even if the palatability of a plate of food will eventually make someone *a star* it can be either a man or a woman serving food in restaurants because this individual is in contact with consumers. Deploying a statement such as *With Maggi, everywoman is a star*, is a probable formula to inspire women. Or, perhaps, the construct is an attempt to remind readers of the traditional cooking responsibility of a woman in the family setting.

The thematic system of PL1 from left to right shows a kind of division. The image in the first demarcation contains plates of food, a tea towel, and other dining table necessities. The second demarcation has two cubes of *Maggi Chicken*[®] placed close to the center. Apart from the text playing a relaying function⁴⁹, the combinatory structure of the image and the product will almost

⁴⁸ THOMPSON, G. 2014. *Introducing Functional Grammar*. Great Britain: Hodder Arnold.

⁴⁹ Text provides appropriate meaning to the image

be meaningless.⁵⁰ This is because the coherence expressions are questionable. The language instrumentalizes the relationships of the image and product in the campaign.⁵¹ The text constitutes a contextual performer of the message. If the ad has been viewed in a video clip, perhaps, the framework could have been more coherent. That is where the audience can see a woman adding *Maggi* cubes to the broth. After which viewers can perceive the taste that someone eating the food and appreciating the contributions of *Maggi* to the cooking process.



PL 2

PL 2 employs the two advertising parameters of texts and products to communicate to recipients. The text is in two forms of disjunctive grammar. That is, *the new face of happiness* and *sharing happiness*. *The new face of happiness* is a nominal group while *sharing happiness* is Residue demonstrated as Predicator and Complement as publicized in Figure 2. The nominal group can either function as Subject in Mood or Complement in Residue depending on the insight of the researcher. However, the study places the fragmented structure as Subject because the statement could be *The new face of happiness [is Maltina®]*. Furthermore,

⁵⁰ Verstergaard, T. and Scroder, K.1985. *The Language of Advertising*. New York: Blackwell, 33-48.

⁵¹ Edell, J. and Staelin, R. 1983. The Information Processing of Pictures in Print Advertisements, *Journal of Consumer Research* 10, 45-61.

sharing happiness seems a remainder of [*Maltina is*] *sharing happiness*. In this case, *Maltina is* has been pruned from the declarative clause. The two elliptical clauses also have associative literary connotations. This argument rests on the kernel functions that the lexemes of *new face*, *happiness*, and *happiness* play in the two clauses.

The communicator formulates *The new face*, announcing to readers that *Maltina* in its physical appearance, and perhaps, in content has changed. The thrilling nature of advertising stimulates the utilization of *happiness*. Apart from functioning as personification, the concept of interchangeability operates here.⁵² In Nigeria, *Happy* is a name. Thus, the advertiser connotes *Maltina* as a human being characterized with the quality of *happiness*. *Maltina* expresses blissful emotion with good fortune because the beverage has been portrayed as a living thing. The second representative name of *Maltina* is concealed as *Happiness*; and 'he' at the same time contains the attributes of *happiness* which 'he' shares with consumers. The choice of *happiness* may be as a result of the feelings that people express while drinking *Maltina*, a malt drink. A bottle and a can labeled *Maltina* reveal the product's brand. Both the text and product coherently report the same personified event. Conversely, the coherence abstraction demands a level of academic knowledge for its elucidation. Popularizing *Maltina* as *Happiness* may provoke a reader to consumption. An individual might request to buy *Happiness* from a store attendant. It is on the ground that a partnership with *happiness*, one might suggest, could lead to emotional joy, fortune, and prosperity. The utilization of *happiness* communicates elevated pleasantness and felicity.

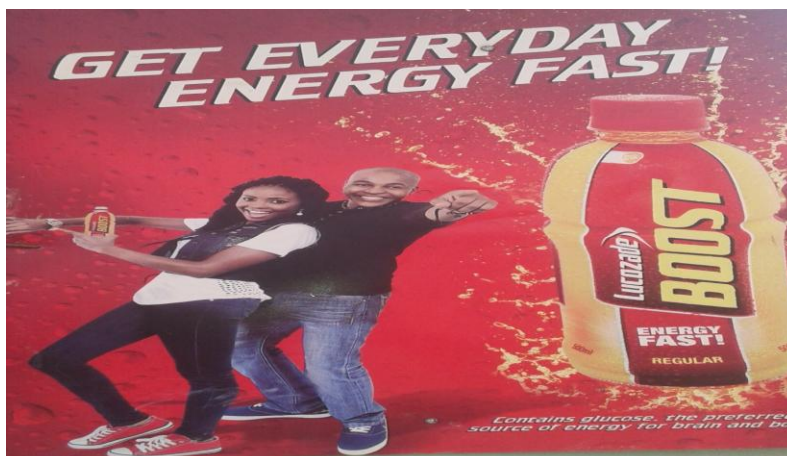
⁵² White, R. 1988. Advertising: What It Is and How to Do It. London: McGraw-Hill.



PL 3

The text *Your Excellency* in PL 3 references an exceptional form of greeting to dignify highly placed officials, indicating superiority, splendor, and majesty. The publicist interchanges recipients for these qualities.⁵³ There is also an image of 'His Excellency' to promote *Goldberg*®. *Your Excellency* is a socio-political statement deployed as a kind of greeting to the political class adopted for sensitization. This construct serves as a sign of pride and utmost respect for consumers. The product and image have the same robust appearance and height although the image is chopped from below. The image shows a young Nigerian celebrity – Odunlade Adekola – who dresses in Yorùbá attire holding a glass. By implication, the man is prepared to drink *Goldberg* in his culturally-classic status, which the communicator intends to lure readers into. The ad cajoles recipients-cum-consumers to belong to eminent people in society. The organization of the elements and the conveyed message demonstrate the collaborative coherence of the persuasive tools.

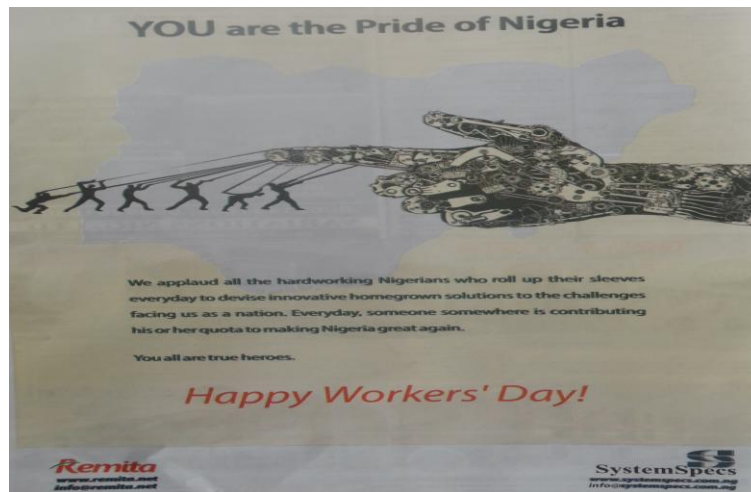
⁵³ WILLIAMSON, J. 1995. *Decoding Advertising: Ideology and Meaning in Advertising*. New York: Marion Boyars.



PL 4

The text, image, and product are obvious devices of communication in PL4. The text, *Get everyday energy fast!* is an imperative expressed in the Residue of Predicator, Complement, and Adjunct. The commanding message does not provide room for any negative reasoning contrary to the directive provided. That is why *fast!* intimidates readers to hastily purchase *Lucozade Boost®*. *Get* is employed instead of *buy* because the advertiser loves to be pretentious and dodges the monotonous deployment of *buy* that the advertising industry often tethers around.⁵⁴ It is understandable that there is no way that someone wants to *get* energy through *Boost* without some payment terms. The image expresses a boy and girl in a youthful exuberance characterized by dancing potencies. The product contains inscriptions such as *Lucozade Boost*, *energy fast!*, and *regular*. *Get everyday energy fast!* has sustainable implications with the image and product. The young people display vigor and vitality in the ad. The bold word, *Boost*, on the container signifies a push of energy in consumers. These are domains where coherence of the ad lies cognitively, socially, and culturally. As a booster of human energy, according to the advertiser, *Lucozade Boost* places consumers in a platform of modifiable force characterized with positive elevation. Consequently, the nutritional elements increase the body's kilocalories.

⁵⁴ Forceville, C. 1996. *Pictorial Metaphor in Advertising*. London: Routledge.



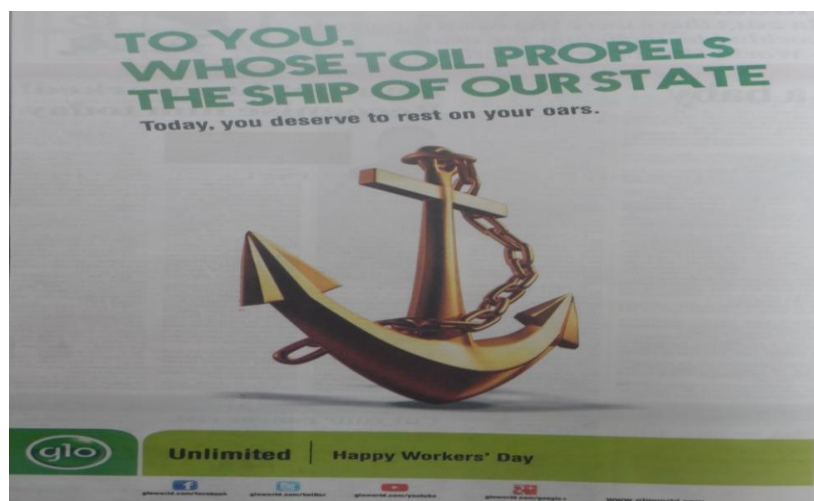
PL 5

The boldness of *You are the pride of Nigeria* and *Happy Worker's Day* provides sensitivity to the ad of PL 5. As recourse, *Happy Worker's Day* is a minor clause. *You are the pride of Nigeria* is literally metaphorical. The declarative refers to the working class individuals. The status of workers, as the engine, determines the worth of a country. Consequently, this is the reason that no country jokes with its workers. The metaphor, our *pride*, serves as an element of dignity that Nigerians operate in, as illustrated in PL 5. The image indicates a mighty hand sustaining the strengths of six hefty persons.

The hand is dramatized as containing functional mechanical devices that act together to fulfill a purpose. While three of the fingers are clawed, two of the fingers remain strong with one finger protruding more than the others. It is on the strength of the obvious finger that six strong workers have tied their ropes to achieve various activities. The interpretation seems that (i) the hand is Nigeria with Abuja as its capital city, (ii) the six workers are the six geo-political zones in Nigeria. – North East, Northwest, North Central, South East, South South, and South West, and (iii) the ropes tied on a particular finger represents a spirit that binds all Nigerian citizens together. The three metaphorical images are symbols of unity. The unification of the images further promotes 'To serve with heart and might/One nation bound in freedom/Peace and unity/.' These are the last three lines of the

Nigerian National Anthem that focus on commitment in service, freedom of purpose and unity propagated in peace.

The terms, our *pride* and *Happy Workers' Day* along with the images of six strong men drawing something captivating from the same pivot, justify the coherence of the elements. Besides, the message conveyed through the text and images regarding the focus of the six-geopolitical zones, the areas that the Nigerian workers channel their strengths and unity present the ad as a coherent trend. Although, the interpretation of the images may be a task, the ad has the capacity to confront tribalism militating against the growth of Nigeria. It reminds Nigerians in the diaspora that tribes and tongues may differ but there is a need for brotherly love. Thus, Nigerians must unite to make the country one indivisible entity. The message is primarily for the elite, profound in communicative interpretations.



PL 6

PL 6 exhibits an anchor to moor a vessel to the bottom of a sea at the harbor, significantly, to reference workers. In the framework, the text reads, *To you whose toil propels the ship of our state; Today, you deserve to rest on your oars; Glo Unlimited®; and Happy Workers' Day*. The four clauses sound as poetic constructs with different iambic pentameters.

Apart from the splintering structure of *Glo Unlimited*, and a minor clause, *Happy Workers' Day*, all the other clauses function as declaratives. As much as the clauses are poetic, they also appear as a copy of an event signaling the structural principle of letter writing. The salutations are witnessed in the first and last textual structures – *To you* and *Glo Unlimited*. *Glo Unlimited* seems to write a letter of commendation to workers. Workers usual way of life is tedious and today is the time to break away from that workaholic precept in order to enjoy absolute *rest* which is a compensation for past contributions. Their labor is a propeller, that is, a mechanical device with blades that provides energy for national activities. However, the workers, according to *Glo Unlimited*, cannot *rest* alone; their functional implements must also *rest*. Observations indicate that the text and image are completely coherent. The utilization of *propels*, *ship*, and *oars* texts construct a link with the image of the anchor. The ad creates a socio-cultural setting of workers in the ship. The focal point of the ad signifies a microcosm of the environment where workers function.



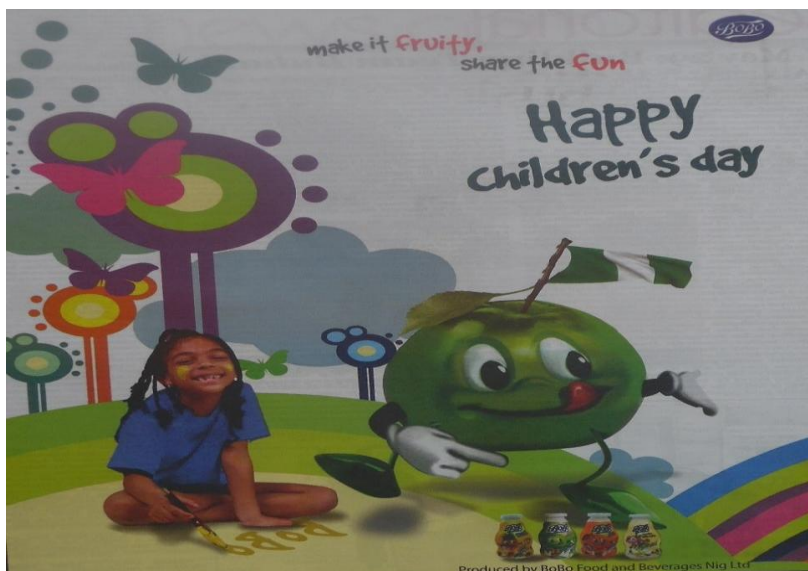
PL 7

PL 7 propagates two entities in the ad the text and image. The product is not featured except that an *MTN*® logo at the bottom identifies the ownership. The clauses, *Today we rest; Tomorrow*

we lead, are declaratives which offer information to readers about the present and future. Talking about the future at this stage of children is a signpost of a toddler's foresightedness. The present refers to children while the future references mature people who are leaders. Everyone who leads today in a capacity was once a child. Frankly, leaders of tomorrow are children of today. Given that remark, power is ephemeral. It shifts from one generation to another.

Beyond the power exemplified, we observe the voice and presence of a narrator. The individual, utilizing the nominal pronoun, *we*, thinks himself/herself into the social structure of children. The narrator seems to be engulfed with the spirit of the image of a child sleeping in the ad. The image shows the child in a state of relaxation without any systematic attempt to 'subvert' or even participate in any current social activity. Children *rest* because they are not yet qualified to work. Given this circumstance, we may deduce that children naturally-understand their responsibilities and that working is not part of their commitments for now. This might be a reason for introducing *Tomorrow we work*. *Tomorrow* refers to the future when today's children would take the mantle of leadership to manage the entire social system. The narrator discloses that children know when to *rest* and when to work and *lead*. The coloration of the text in black and red might signal a kind of contrast to the yellow background, making the text easier to read. Moreover, the social context propagates children talking to recipients about the understanding of their right in society. The coherence of the framework is located in *Today* as the *Children's Day* and *rest* which is in parallel with the image. The lexeme *rest* and the image of a sleeping child play a game of reciprocity in the ad.⁵⁵ These devices contribute equal meaning in different capacities.

⁵⁵ Forceville, C. 1996. *Pictorial Metaphor in Advertising*. London: Routledge. 71-81



PL 8

PL8 showcases three clauses. *Make it fruity; and share the fun* are sensitizers. *Happy Children's Day* is a minor clause. The two imperative clauses persuade the children in terms of what they should love to do while celebrating the global festivity. This reveals that the advertiser gives priority to the product rather than the children's celebration. *Bobo®* is a fruit drink, perhaps, marketed towards children in Nigeria. That could be the reason for conveying such messages during the *Children's Day*. The commanding structures function in the semantic slot of Residue. The ad realizes Predicator, Complement, and Adjunct as indicated in the first clause as well as Predicator and Complement as observed in the second clause shown in Figure 2. The advertising call is a charitable one. The generosity is not actually from *Bobo* but rather from the children celebrating the day. The call is illuminated through *share*. As the advertiser intends to make money during the *Children's Day*, the strategy relies on teaching children the spirit of love.

Among others, perhaps, a young girl, cartoons, and the Nigerian flag represent the image postures in the ad. The image represents a setting for children as the child demonstrates a perforated set of milk teeth pinpointing a quality of children. On top of the cartoon character sits the Nigerian flag indicating that the

children in focus are Nigerians. To show the desperateness of the advertiser, the girl holds a pen-like object above a colorful inscription on the floor. The fact that the girl carries out this task while hysterically-laughing extends a personal invitation to other children to join in such amusement. In terms of context, the text, image, and product operate coherently as they mimic children's features. First, the nature of the text and the staggered arrangement align with child textual psychology. Second, the presentation of a cartoon demonstrates materials that children play with. Third, the girl is a microcosmic representation of children. Therefore, the field of discourse and tenor of discourse capture a children setting.



PL 9

Three imperatives, expressing demands, characterize the text of PL9. They are *Give a little happiness*; *Surprise someone*; and *Get a limited edition Christmas glass bottle*. The communicator presents the structures in three different forms to achieve brevity.⁵⁶ The supposed single structure could read: *Give a little happiness to someone with a limited edition Christmas glass bottle*. To make the statement abruptly-organically pungent the introduction of *surprise* and *get* becomes mandatory. The announcement could compel the public to pay attention to the text. The structures operate in the Residue semiotic slots of Predication and Complement. *Give*, *surprise*, and *get* are contents of excitement to

⁵⁶ Cook, G. 2001. *The Discourse of Advertising*. London: Routledge.

arouse consumers' emotions. The introduction of *give* inspires readers to give gifts of *Coca-Cola*® in Yuletide. This idea is parallel to a saying 'Giving is living.' Besides, in Nigeria, there is an aphorism that 'Givers never lack.' These economical phrases function well in the cultural setting because there is a belief that a giver progresses more than a receiver due to the positioning of the hands. A giver's hand is on top while giving, but a receiver's hand is beneath while receiving. Thus, it is assumed that a giver is always on top to achieve greater things than a receiver.

From *Coca-Cola's* standpoint, giving creates unlimited joy for a receiver because giving a bottle of *Coca-Cola* fills a lacuna in the body of a receiver. The assumption might be true because observations show that gratitude at least in the form of humility and laughter trail the behavior of a receiver of a gift from a giver. However, it is superfluous to claim that somebody will create amazement for giving another person a bottle of *Coca-Cola*. *Surprise* is adopted only as a form of sensitization. Its deployment is welcome; perhaps, someone can begin to think that giving a bottle of *Coca-Cola* to an associate during Christmas can be awesome. *Get* expounds a benefit that follows the purchase of *Coca-Cola* because it is branded, and perhaps, with a rewarding Christmas edition with a customized *glass bottle*. The application of *unlimited* in the structure is to quicken the action of consumers to buy *Coca-Cola*.

In Nigeria, the image of Santa Claus known as Father Christmas is phenomenal during the Yuletide season. Arrays of stars and their galactic attributes accompany the renowned image. Santa Claus, who has been promoted for decades by *Coca-Cola*, appears in his usual attire also of *Coca-Cola's* concept. The red and white design has been fashionable since about 1931, ever since *Coca-Cola* became involved in its projection.⁵⁷ Father Christmas with the traditional fashionable design is synonymous with *Coca-Cola*, although other products do fraternize with Father Christmas' appearances in the usual red and white colors. Contextually,

⁵⁷ Twichell, J. 2000. *Twenty Ads that Shook the World: The Century's Most Groundbreaking Advertising and How it Changed us All*. New York: Random Inc; Simpson, J. and Roud, S. 2001. *The Oxford Dictionary of English Folklore*. Oxford: Oxford University Press.

Christmas as a text, Father Christmas as an image, and the *Coca-Cola* bottle as a product position the ad as coherent. Reasons are that these elements harmonize a single thought to excite recipients.



PL 10

PL 10 contains three clauses of *I'm sweeter fried; but that depends on the oil; and Merry Christmas*. The former two clauses are declaratives; the communicative elements make statements while the later is a minor clause. The turkey as the image appears as a bird, characterized as a human being that expresses personal features. This brings about a revelation of what the turkey is, that is, *I'm sweeter fried*. This is a controversial construct because it goes along with death. It is a common saying that no one can hear about death and still be happy. Even animals run away from human beings when there is a notice of death. As a result, both the animate and inanimate categorize death as being frightening. Living things cherish life. Meanwhile, this is the juncture that the creative attitude of the advertiser materializes to influence readers. The turkey exposes recipients to how it can be best enjoyed. Surprisingly, the process has to pass through hot oil on the fire. Fire itself is scary. This demonstrates further that advertising could use any strategy to encourage consumption. In the process of calculating how to best enjoy the turkey, the ingredient of the frying activity is introduced including the oil

used to do the frying. The oil, the advertiser emphasizes, is *Grand Oil*® without which no turkey can be enjoyed on *Christmas Day*. According to the advertiser, *Grand Oil* is solely behind the merriment of Christmas food. Otherwise all the cooks will regret their actions. In other words, *Grand Oil* presents itself as the king of oil in cooking events much like the lion is the king of the animals. The profound image in the communication is the turkey in a very elegant and perhaps, boastful manners.

Conclusion

The study considers the nature of coherence in some Nigerian ads in terms of textual connections and image propagation. As exhibited in Figure 3, Predicate, Complement, and Subject anchor most of the textual connections with Finite, Adjunct, and Minor Clause operating as minor communicative devices. The product, image, and text are inevitable contents in most advertising frameworks, compelling one of the triadic terms to function as a conveyor of meaning potential. Findings indicate that the image and text romance in persuasive constructs. This is because they act to either anchor or relay objects that produce appealing semantic implications. Apart from the ad of *Maggi* (PL 1) that is not completely coherent in its operations, all the other ads publicize coherence of the text, image, and product in several ways. The considered ads demonstrate a field of discourse in terms of the announcements of the existence of products. These occur in both daily and festival ads (PLs 2, 4, 9, and 10). We also observe tenor of discourse in the structures by using the power of creativity through texts and images (PLs 5, 6, and 7) to influence consumers. The names of those products are consistently articulated. The mode of discourse reveals that the communication channel passes through the print media. There is no feedback because the communicative events are uni-directional. The texts constitutively connect to Nigerian socio-cultural treasures (PLs 3 and 5).

On top of these, the ads adopt generic domains of letter writing principles, poetic exemplifications, political jingoism, and children 'ideology' (PLs 3, 6, 7, and 8) to promote the products and inspire readers to consumption. Every ad examined expresses its coherence based on the area of interest, indicating that the elements of advertising are not haphazard but rather

prepared in an organized manner. The authors recommend that every print ad of whatever sphere of operations should articulate its contextual domain of admittance in simple terminologies and concise illustrations so that consumers can easily understand the messages. As coherence is educative by using society's amenities, government agencies could promulgate laws to further support advertisers to consistently construct coherent elements in advertising frameworks to enlarge human intellectual capacities.

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