SOCIAL SEMIOTIC GENRE: EXPLORING THE INTERPLAY OF WORDS AND IMAGES IN ADVERTISING

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ABSTRACT

This study examined the interplay of pictorial and written modes that position advertising as a multimodal genre, explainable through a social semiotic perspective. Eight advertisements of the financial, telecommunications, and beverage products functioned as devices of analysis. Nevertheless, multimodal communicative acts served as the processing tool, elucidating the meaning potentials of the advertising configurations. Having deployed a system of multimodal interacts, tables and graphs assisted in accounting for the frequency of the semiotic resources of the written modes. The analysis indicated large and highlighted fonts (*Celebrating the world's no. 1 fixer*), repetitions (*Guinness, Maltina, real deal*), and deviant constructs (*EazyLoans, GTWorld*) as elements of propagating intended messages. The deployment of codes (**966*11#, 737*) and fragmented clauses (*Over N100 million worth of airtime*) played some roles in the meaning-making operations. Of significance is the Guinness' conceptual "digits" of 17:59, contextualising the year, time, and channel of promotional benefits. Though questions (*Have you called mum today?*), offer (*It can be*), and minor clauses (*Welcome to Guinness time*) were parts of the communicative systems, statements (*Terms and condition apply*) and commands (*Enjoy the complete richness of Maltina*) dominated the entire dialogues. One might suggest that communicators should endeavour to deploy apt constructions and create eye-lines between participants as means of sensitising readers into consumption.

KEYWORDS: Advertising, Communicative Acts, Genre, Register, Social Semiotics.

1. INTRODUCTION

The idea of Genre cuts across disciplines. This is a reason for experiencing different kinds of writing styles and processes in communicative enterprises, operational between the writer and the target audience. Besides, the notion of genre informs one's observation of different linguistic and semiotic structures in diverse communication affairs (Bateman 2013). It is also the genre that influences or determines, to a considerable extent, the texture-cum-cohesion of text, as being an image, a word, a gaze and a colour (Jewitt 2009; Baldry & Thibault 2006; Norris 2013; Jewitt, Bezemer & O'Halloran 2016). That is a probable motive for Bhatia (2008) to describe genre as a conventionalised semiotic resource employed to express specific goals in a certain environment. It is deducible thus: Genre is a semiotic construct encircled with a particular setting. As genre is cross-semiotic (entailing relationships among modes); the terminology is also cross-cultural (embedding one cultural element with another) (Hall 1976, Hofstede & Hofstede 2005, De Mooij 2015, Pérez Flores & Muñoz Sánchez 2018). That means, genre

seems the interrelationships of a semiotic system, interconnecting one cultural device to another in order to make meaning.

Fundamentally, literary studies have a crystal-clear record when it comes to the discourse of genre. Ezeigbo (1998) manifests the genre of literature in the form of prose, drama, and poetry. There are other genres and sub-genres in this prerogative; nevertheless, prose, drama, and poetry are the three prominently substantial bodies perhaps accommodating other types. A reference to literature becomes inevitably relevant here because of a seemingly traditional role that the study plays in communication. Perhaps, the literary text-types are a signpost and an eye-opener to other subjects regarding their genres.

That being stated, advertising is a kind of genre in communication events. Nonetheless, that statement is not without some contentions. Among other critics, Cook's (2001) theorisation argues that it is a great task to consider advertising as a genre. The defence of Cook is that this form of communication is unrestricted to the use of particular materials. Following Cook (2001), advertising is not a stable semiotic system because the structures are dynamic, a synthesis of many components. Such a communicative exercise is slippery, colonising other territories without a check. By implication, advertising seeks and deploys any mode that has the strength to persuade people to consumption.

The inkling of considering advertising as a genre generates some impulses. For Vestergaard and Schroeder (1985), advertising is a sub-literary genre that uses verbal and visual art to convince the target audience. That genre spirit influences Myers (1994) to submit that advertising is a semiotic genre with typical practices, as constructed in the manner that persuasive business works. In addition to that, Forceville (1996) asserts that advertising demonstrates a text-genre, which has a clear intention of inspiring readers to patronise goods and services. One might say that advertising has a class of resources characteristic of similar structural elements, performing social functions. These elements, which Kress (2011) labels as modes, are goal-oriented conventional devices that express meaning potentials. Gieszinger reveals that

> The existence of the word, advertisement, in everyday vocabulary also implies that there is a text-type, advertisement. However, language users are aware of a class of text called advertisement and often have a fixed attitude towards advertisements. (Gieszinger 2001: 15)

Drawing on the various perspectives advertising has common features of fabrication qualities, structural considerations, modal disseminations, and semantic values. It is also characteristic that people generally have particular behaviours towards advertising. Social actors consider the communication as a disturbingly nauseating entity. The semiotic configuration of advertisements (henceforth: ads), one might attest, positions the communication as a genre and register, as discussed latter. In most advertising systems, there is a usual

interplay of the image with the linguistic element and the colour scheme, offering semiosis (meaning of modes) to readers.

The concept of genre is a relevant point in humanities and social sciences. This rallying theme has attracted scholars such as Swales (1990), Bhatia (1993, 2008), Hyland (2004, 2012), Dewitt (2008, 2009), and Hiippala (2014) to discuss genre in terms of the academic setting, professional practice, social interaction, multimodal enquiry, and critical awareness. There are studies on historical research (Bawarshi & Jo Reiff 2010), multi-genre (Guo-wei 2010), web genres (Cambria, Arizzi & Coccetta 2012), film with GeM basis (Bateman 2013), writing across contexts (Yancey *et al*. 2014), developing writing skills parallelism (Worden 2015), genre interpretation (Koski, Frog & SKS 2016), and genre innovation (Tardy 2016). Though somehow confusing and challenging, systemicists of the Hallidayan school, provide ground-breaking discourses on the matter of genre as related to register (Halliday 1995, Eggins 2004, Martin & Rose 2013, Bloor & Bloor 2013, Thompson 2014, Dalamu 2018).

Subsequently, the present study draws inferences from the above-mentioned domains in order to establish that advertising is a semiotic genre in multimodal discourse. In order words, this study discusses advertising as a genre (Baldry & Thibault 2006), by analysing the consistent interplay of images and written modes as the semiotic resources interact in a copresence to generate meaning potentials. The adaptation of Halliday's dialogic interacts – speech functions (Halliday & Matthiessen 2014) into Kress and van Leeuwen's (2006) communicative acts (van Leeuwen 2005) assist in exploring meaning from the ads. Thus, the questions below have assisted in elucidating the interplay of images and words in advertising communications.

- What are the relationships of modes in the advertising systems?
- How has the communicator culturally deployed modes to inspire viewers?
- What roles have the cumulative dialogue of the written modes played in the communications?
- At what frequency has each written semiotics function recurred in the ads?

2. MAIN SECTION

2.1. Literature Review

2.1.1. Genre vs. Register: A Contextual Equation

The notion of *habitualisation* appears to provide a platform for the release, evolvement, growth, and development of genre. *Habitualisation*, in Berger and Luckmann's (1966) sense, points to the implementation of a certain activity in a repeated form. The replication qualifies someone else, following the same guidelines, to perform such an exercise in the same way, in different places, and in different period of time. That reprise stimulates Berger and Luckmann (1966)

to add that all human enterprises are activities of *habitualisation*. The researcher might suggest that most human actions are activate-able in future time the way such actions have been performed in the earlier time, using the same processes and methods. In that respect, Eggins (2004) pinpoints *habitualisation* as a quintessence of standards that saves people's time and energy, eradicating challenges from human activities that might have ordinarily been a causality of frustrations. The economic values, engineered by the subject template, create psychological reliefs for people in its general nous.

The merit of *habitualisation*, as mentioned earlier, sparks the insight of genre that drives the function of language and its forms within a linguistic community, contributing to the semiotic register of language. Martin (2009) understands that stricture to remark that genre is a staged goal-oriented activity, engaging the members of a cultural community; whereas Halliday and Hasan (1985: 108) reveal that "a genre is known by the meaning associated with it …; genre is a short form for the … elaborate phrase genre-specific semantic potential". Drawing on the arguments above, genre is a pictorial communication that is culturally oriented, focusing on a specific meaning potential. Genre's structural and semantic treasures operate within an individualised community. As a social activity, encircled with a contextual configuration, equivalent to *habitualisation*, genre delimits discourses, enhances creativity, and balances one's knowledge of a course in order to create specialisation that invariably leads to development (Bhatia 2002, Hyland 2007). Such a recurring situation could also construct adequate meaning potential in interpersonal communication.

As illustrated in Figure 1, the probable eminent promoters of genre in linguistics are systemicists. Most linguists tend not to discuss genre, owing to the confusion that emanates between it and register (Crystal 1991, Gieszinger 2001, Ravelli 2019). Register is a supposed linguistic category as such is concerned with a specific given text, related to its structural forms, phonological constructions, and substantial characteristics, compared to a similar text in a particular environment.
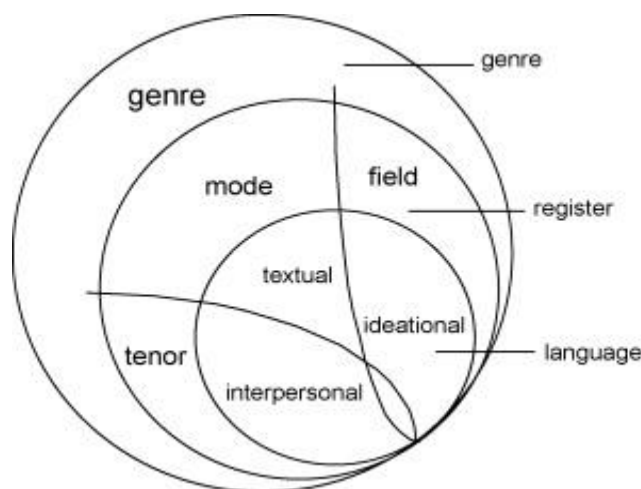

FIGURE 1. Genre in SFL (Martin 2009)

By implication, register is a system of situational features related to a context, which could offer the audience the basis for exploring its semiotic properties (Bateman 2008). As it were, register is a configuration of semiotic resources, which recurs in the same pattern in another semiotic system, bounded in cultural importance. This seems to project register as an open-ended system where semiotic modes converge to generate meaning potentials. It then holds that genre and register are seemingly two entities of a kind, hypothesising a degree of confusion, indebted to the functional and cultural overlaps experienced in the terminologies. For Halliday, as Leckie-Tarry (1993) remarks, genre is a lower order semiotic concept; whereas register is the higher order, subsuming genre. As shown in Figure 1, Field, Tenor and Mode are elements of register, which also determine the interpretation of the components and meanings of genre (Lee 2001; Martin & Rose 2009; Bateman, Wildfeuer & Hiipala 2017; Nwinlaaru 2021). In a simple term, genre accommodates the context of culture; register epitomises the context of situation.

Genre, being the investigative province of the present study, focuses on the textual structures and environment of ads as to identify, analyse, and explain their semiotic resources in copresence. This is to understand how the modes are inclined to cultural feet of social actors. That suggests the great role that the culture of interactants plays in the choice of the designer's modes. This influence positions genre as a purposeful communicative enterprise with certain constraints, being an ensemble of modal affordances. In corollary, a member of a cultural jurisdiction is at advantage to understand a genre better than individual aliens to a community. As a conventional disciplinary article, genre is interdisciplinary, typifying a cross-semiotic framework. Perhaps such features inspire Van Leeuwen (2005), and Bateman, Henschel, and Delin (n.d.) to argue that genre is generally employed to reflect a type of text. That seems typical in the recognition of similar characteristics in two, three, and more texts with similar operational perceptibility, descriptions, and semiotic habits of content, form, and function. Thus, social semiotic approach to genre focuses on the function of modes in any social environment, such as the advertising system.

2.1.2. Conceptual Framework

The insight of Multimodal Communicative Acts appears as the synopsis of speech acts theory and acts of dialogue. Its application in this study has the capacity to elucidate the nature of the written modes, in terms of frequency, rank analysis, and context. Multimodal Communicative Acts will also indicate the relationships, existing among the modes of the semiotic systems. Speech acts theory is a conceptualisation of Austin (1962), where the theoretician situates a mode of communication in language within the purview of a locutionary act, illocutionary act, and perlocutionary act. Locutionary and illocutionary acts connect the speaker; perlocutionary act focuses on the effect of a piece of

information on the audience. This perspective stimulates Halliday (1995) to construct the speech functional roles as being a form of dialogue substantial as interact. Interact, in Halliday's (1995) point of view, is a sort of exchange between interlocutors, regarding giving and demanding. Van Leeuwen (2005) maintains that giving entails receiving; demanding indicates giving in response.

Interact is a label from the interpersonal Metafunction, where giving and demanding relate to information and goods-and-services. As a result, an interlocutor could: give information; demand information; give goods-and-services; and demand goods-and-services (Thompson 2014). These four spheres, in Halliday and Matthiessen's (2014) manifestation, are semiotic-semantic reconstructions of statement, question, offer, and command. These linguistic elements operate within the basic patterns of declarative, interrogative and imperative clauses (Dalamu 2019a). Some structures that function as offer are declarative substances that display modality affairs as: *I would go to Canada this year; Wale might be around soon;* and *Yemi should love his brother*. Some of the other mood systems of the interpersonal Metafunction are: *I am a great man; Where are you going?;* and *Rise up to the challenges of life* (Bloor & Bloor 2013).

Multimodality is a field that considers meaning-making utmost from modes in copresence of a semiotic space. Some of the modes, for instance in ads, are pictures, words, and colours. The ensemble of modes in meaning-making enterprises motivates van Leeuwen (2005) to consider a form of interaction in a semiotic system as being an act, giving rise to the concept of "Multimodal Communicative Acts". The notion of communicative acts is an extension of SFL's speech functional resources to explain images (Kress & van Leeuwen 2006), with a view that the image, as operational in the grammar of language, also gives and demands something from viewers. Moreover, images are interactants of a semiotic system, as designers organise and employ modes to do things in terms of persuasion, instruction, explanation, conviction, and sometimes warning. As adapted from Van Leeuwen (2005), Figure 2 demonstrates a harmony of concepts that realise "Multimodal Communicative Acts".

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                                                    Locution
                        Speech ─────────┬──────── Illocution
                        Acts            └──────── Perlocution
                                                  Give ──────────── Statement
                                                  Information
                                        ┌──────── Demanding ─────── Question
                                        │         Information
                        Dialogic ───────┤         Give Goods ────── Offer
                        Interacts       │         and Services
                                        └──────── Demanding ─────── Command
                                                  Goods and  Sevices
                                                                          ┌── Image
                                                  Demand                  ├── Written
                        Communicative ──────┬─────────────────────┬──────┼── Mode
                        Acts                └── Offer ─────────────┘      ├── Typology
                                                                          └── Colour
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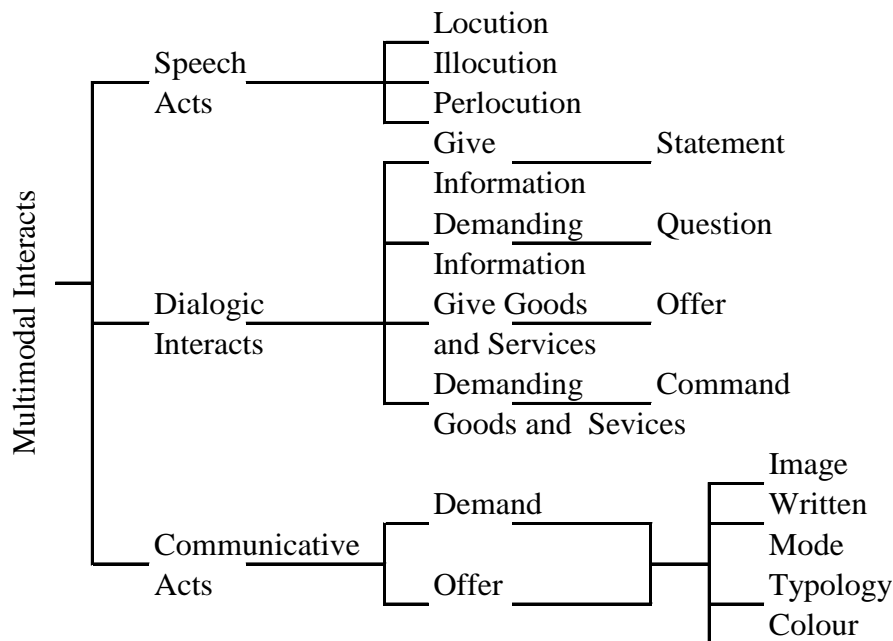
<div align="center">FIGURE 2. A system of multimodal interacts (van Leeuwen 2005: 117-121)</div>

Demand and offer in communicative acts involve two kinds of participants. Following Jaworski and Coupland (2006), there are represented participants and interactive participants. The former is the images, while the latter depicts the social actors involved in a semiotic configuration – the designer and the viewer. It is worth stressing that represented participants and interactive participants engage in three forms of relationships. These are: relationships of represented participants (mode + mode), relationships of represented participant and interactive participants (mode + designer + viewer); and relationships of interactive participants (producer + reader). It happens that when represented participants look straight at the viewer, vectors form the participants' eyelines, connecting the participants with the viewer in order to establish a contact (Kress & van Leeuwen 2021). These relations result into the communicative acts of direct address (e.g., gaze and gesture) and indirect address (e.g., no contact, emotional freedom, and freedom from subjectivity).

2.2. Methodology

The goal of this study, to exemplify the interaction of images and words in a similar semiotic copresence to generate meaning, informed the collection of relevant ads from The Punch Newspaper, the Internet, and advertising signposts in the streets of Lagos, Nigeria. Lagos, being the major commercial centre stemmed the decision of making the city a data collection site (Osoba 2012). The readership traffic-cum-strength and patronisation were considerable factors for harvesting ads from The Punch Newspaper and the Internet. Mrs Bonke, 36 years, supported the author in the collection process. Bonke's knowledge of

Lagos domains was a heartening dynamic for seeking her assistance in the ads' collection development.

2.2.1. Instruments and Design

An hp2000® laptop with an Airtel® modem and a WB50F Samsung® camera were functional instruments of ads' collection and processes. The laptop performed two functions of downloading some ads from the Internet and at the same time the regulation of all the harvested ads into required shapes and sizes. The camera only helped in capturing the ads from erected frames and pages of The Punch Newspaper. Thereafter, the analyst employed a stratified sampling procedure for selecting the ads meant for investigation (Patton 2015). The fact that the stratified sampling method saves cost and enhances a quick decision making that could represent a large number of ads informed its application. The population of the harvested ads is 32 pieces.

2.2.2. Procedure

Using the concepts of Population, Strata and Subject, within the cover of the sampling method, the analyst stratified the population of 32 pieces of ads into eight groups. It was from each group that an item of communication was chosen to stand as a subject (a mini-corpus). The selection of the ads anchored on the represented and interactive participants, their organisation, and the possibility of partnership to generate meaning (Maxwell 2014). The typographical appearances of the written modes also stirred the author's choice for an ad.

One could stress that Bonke collected ₦20, 000.00 for her personal and car maintenance when we dashed out to harvest ads (₦ means Naira, a symbol of the Nigerian currency). The researcher with the application of Halliday and Matthiessen's (2014) terminology of speech resources roles, employed tables and graphs to elucidate the frequencies of the grammatical components of the dialogue structures, as demonstrated in Table 2, Figures 11 and 12, latter below. Besides the quantification of linguistic devices (Dalamu 2019b), explanations on the interplay of images and wordings followed after van Leeuween's (2005) theorisation and Kress and van Leeuwen's (2006) insight of communicative acts and image acts respectively.

2.2.3. Presentation of Communicative Clauses

Table 1 demonstrates the clauses of the eight ads, operational in the dialogic structures.
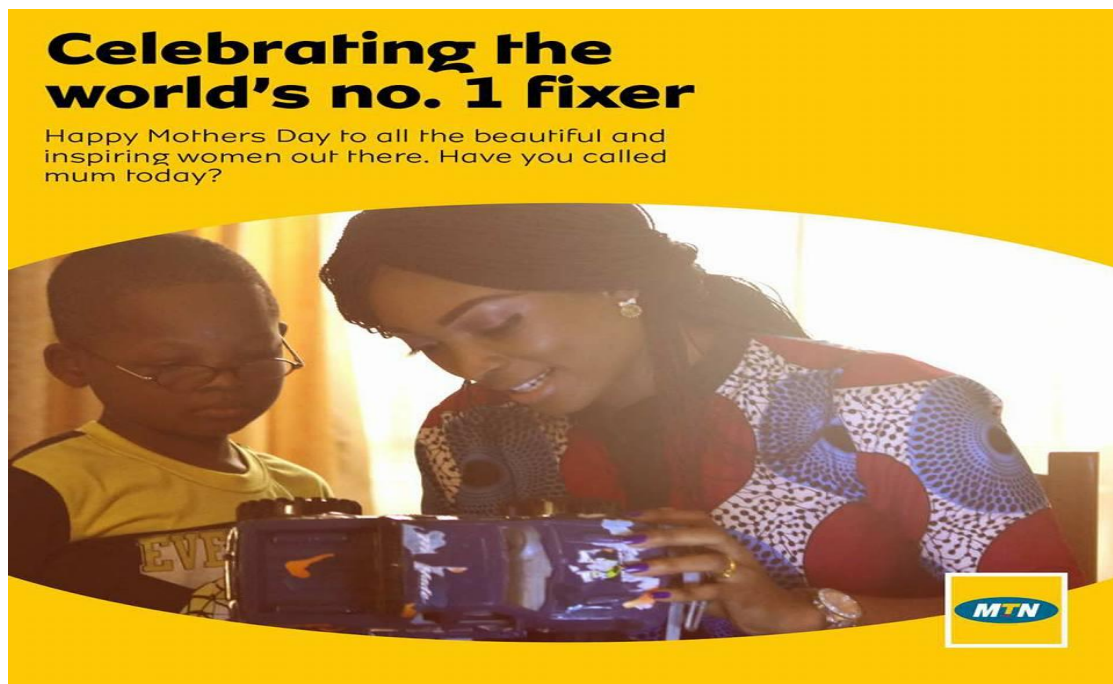
Product	Ad	Dialogue Structures
MTN	1a	Celebrating the world's no. 1 fixer
	1b	Happy Mothers' Day to all the beautiful and inspiring women out there.
	1c	Have you called mum today?
Zenith Bank	2a	Live the good life with our Eazyloans
	2b	You can now enjoy 30-day loans of up to ₦100,000 at only 30% flat.
	2c	Simply dial *966*11#
	2d	Terms and conditions apply
	2e	Bank Eazy way with *966#
	2f	No data required
	2g	Eazy banking
GT Bank	3a	Make money with GTWorld and 737
	3b	Turn our banking channels into your perfect hustle tools
	3c	Simply help people send money
	3d	Buy air time
	3e	And pay bills
	3f	And earn commissions
	3g	While you are at it
Stanbic IBTC	4a	Pleasant surprises
	4b	It can be
	4c	We thank you for your support in the course of a challenging year
	4d	May this season bring restoration, peace and prosperity.
	4e	Merry Christmas
	4f	And have a New Year filled with possibilities
	4g	Stanbic IBTC, a member of Standard Bank Group
	4h	It can be
Airtel	5a	Airtel the smartphone network
	5b	Airtel the smartphone network
	5c	Join us on the network with…
	5d	The widest 4G Lite coverage in Nigeria
Legend Stout	6a	What's real brewed stout?
	6b	It's what you get
	6c	When real stout ingredients are full brewed under the highest standards, through unique process
	6d	That gives it a unique taste, fuller body and richer foam head
	6e	Every ounce of Legend Extra Stout goes through this full brewing process
	6f	Giving every sip the credibility to be called 'the real deal'
	6g	Legend, the real deal
Maltina	7a	Enjoy complete richness of Maltina
	7b	Nourishment for life
Guinness	8a	17:59
	8b	Welcome to Guinness time
	8c	Over ₦100 million worth of airtime to be won
	8d	To win, text code under your crown cork to 17:59
	8e	Terms and conditions apply
	8f	Drink responsibly
	8g	www.drinkiq.com
	8h	Guinness made of more

TABLE 1. Clauses of the analysed ads

The elements in Table 1 are the written modes in the analysed ads. Their appearances represent the manner at which the advertisers deployed them in the semiotic systems to generate meaning potential(s). The analysis of these clauses, in the form of dialogic interacts, shown in Figure 2, are featured from Figure 3 to Figure 10.

3. DISCUSSION AND ANALYSIS

The modes of the advertising system naturally interact in order to generate meaning. The meaning production is as a result of the interplay of elements such as images, wordings, and colours, functional in a specific copresence. It is in that regard that cultural treasures of the interactive participants (meaners and viewers) play great roles in deducing meaning potentials. The exchange of the individual mode potentials, drawing on Halliday and Matthiessen's (2014) conceptual gradients, is in the spheres of give information, demand information, give goods-&-services, and demand goods-&-services (Dalamu 2019c). The construct refers that represented participants (communicative modes) and interactive participants (designers and readers) are involved in dialogic interactions, communicating meaning to persuade readers. In addition, the deployment of van Leeuwen's (2005) dais, and Kress and van Leeuwen's (2006) procedures on image communicative acts assist to elucidate some meaning potentials of modes, interplaying in the semiotic configuration of ads in the form of 'demand' and 'offer'.

Ad 1

1a	Celebrating the world's no.1 fixer		1b	Happy Mother's Day to all the beautiful
	Giving information			and inspiring women out there
				Minor clause

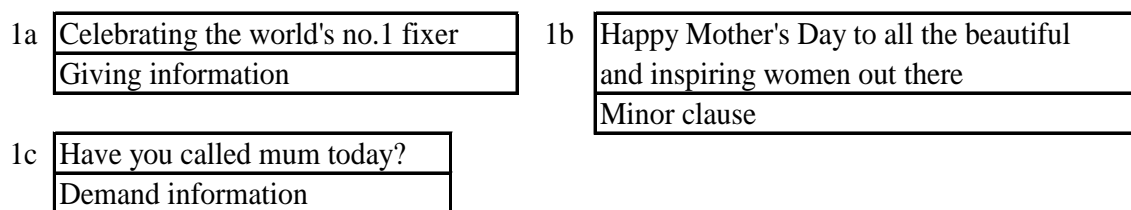| 1c	Have you called mum today?
	Demand information

FIGURE 3. MTN ad dialogue structure analysis

Ad 1 displays three images of represented participants. These are: a woman, a boy, and a toy car. The woman, supposedly, a mother, touches a toy car explaining some details to the child, as indicated through the gaze of her eyes (examining the toy) and her mouth (opening up as being talking about something). The woman's gaze tends to influence the child, wearing a pair of glasses, to consider following the manner of the mother. The child (perhaps a boy) looks also at the toy. Observations show the influence of the mother on the child. It is quite unclear the things that the mother is examining from the car, as the toy lies on an item with its side. The copresence of the represented participants demonstrates a form of social power that the woman has over the child.

The communicator acknowledges such power to consider women as *the world's no. 1 fixer*. As a result, *Celebrating the world's no. 1 fixer* reveals to viewers that the woman, as a represented participant, is repairing the toy automobile for the child's use. The punctuated structure exalts the mother as a great entity in the human race. By implication, the designer points out that the woman is the core of the family; when a family is managed well other things that necessitate growths and developments of society will naturally fall in place. If not for that the designer has deleted the components, *MTN is*, from the structure, a whole information offered could have been *[MTN is] celebrating the world's no. 1 fixer*.

The minor clause, *Happy Mother's Day to all beautiful and inspiring women out there*, exhibits the mission of the ad to readers. The aim is to honour women all over the world for the indispensable and unquantifiable roles that individuals play in all walks of life. Apart from the boldness and hugeness of the structures in Ad1a, lexemes such as *beautiful* and *inspiring* eulogise the womanhood. *Beautiful* refers to women as being possessors of pleasantly charming exteriors. However, the communicator goes ahead to utilise the word, *inspiring*, to locate additional characteristic of the woman folk. That is, every woman ought to communicate to people a supernatural stimulus, enlivening good ideas. Then, it is not pretty fair enough to be attractive, cute, and gorgeous; stylishly perfect appearances of women cannot give the society what it demands. Rather, as the publicist attests, the womanhood should be excellently exceptional and greatly marvellous in managing matters in all spheres.

That claim suggests that the MTN® ad focuses on lovely women of great skills and potentials, impacting usefully cerebral knowledge in society. A

consideration of the woman dignity informs the interactant to ask a question: *Have you called mum today?* The calling of *mum* is to show appreciation to the endeavours that the mother has made to develop our society. The meaner employs *world's no. 1 fixer, mothers, women,* and *mum* as cohesive decorations on the image of the woman in the ad. In summary, the communicator conveys motherhood attributes, using the contributions of women in society to sensitise readers into consumption of MTN services, wisely remarking that anyone who cares for and regard women as the ultimate must offer great love and repute for MTN products. The yellow colour expresses a kind of joy and rational stimulation for the advertised product (Chiazzari 1998).

Ad 2

2a	Live the good life with our Eazyloans	2b	You can now enjoy 30-day loans of up to
	Demand goods-&-services		₦100, 000 at only 30% flat
			Give goods-&-services

2c	Simply dial *966#	2d	Terms and conditions apply
	Demand goods-&-services		Give information

2e	Bank Eazy way with *966#	2f	No data required	2g	Eazy banking
	Demand goods-&-services		Give information		Give information

FIGURE 4. Zenith bank ad dialogue structures analysis

There are animate and inanimate objects, functioning as represented participants in Ad 2. These are a happily enthusiastic lady and some bags. The appealing lady holds the bags (of about four) in her hands; two bags in the left hand and right hand respectively. The handles of the bags are connector, creating cohesion between the joyful lady and a set of bags in both sides. The pictures show that the bags are full of products from the market (Forceville 2020). That is the reason that the bags are not flappy. The young woman is laughing. The liveliness is a probable cause of the flowing of her hairdo. The happily marvellous lady appears to be walking with a fashionable sunshade. One would not have understood many things from the appearance, except that the designer stimulates readers with the Halliday's concept of demanding goods-&-services of *Live the good life with our Eazyloans* (Halliday & Matthiessen 2014). The compound word, *Eazyloans*, discloses the reason for the lady's current form.

Thus, it is *Eazyloan* that facilitates the present exposition of the lady, presenting her noble being to viewers. Zenith's *Eazyloan* is an initiator of *good life* for interested individuals. One of the interactive participants, the meaner, describes the duration, the amount, and the interest of the loan to be *30-day loans, ₦100, 000,* and *30 % flat.* The statement incites readers to immediately pursue to process the loan. The designer further wheedles the other interactive participant, the viewer, intimating such an individual with the channel of processing the loan, commenting that: *Simply dial *966*11# to apply. Dial* pinpoints a selection of this code, *966*11#*, in order to gain access into the application tenets of *Eazyloans*. To optimise the process, placing the application in a fast track, applicant-customers must satisfy to meet some requirements. Those terms spark the deployment of the statement, *Terms and conditions apply.*

There are some striking phenomena that the designer employs to fascinate readers, which are the red typographic modes, as reflected in the half part of the Zenith® logo, *Z, Good Life, *966*11#,* and *966#.* These are emphases representing the Zenith Bank traditional colour. The colour scheme emphasis predicates *on Good Life* and *966#* in order to demonstrate the influence of Zenith on these items, making Zenith to be responsible for the devices. In other words, *good life, Eazyloans*, and *966#* are marketing mechanisms of Zenith. That is the motivation behind the repetition of *966#* two times, the deployment of *Eazy* three times, and interchanging the word *s* in *easy* for *z. Z* is this linguistic communicative context connotes Zenith. As the use of *966#* in financial transactions engenders *Eazybanking*, so also has red symbolises passion, courage, and power (Engelbrecht 2003) in this communication.

Ad 3

3a	Make money with GTWorld and 737 Demand goods-&-services	3b	Turn our banking channels into your perfect hustle tools Demand goods_&-services

3c	Simply help people send money Demand goods-&-services	3d	Buy airtime Demand goods-&-services

3e	And pay bills Demand goods-&-services	3f	And earn commission Demand goods-&-services	3g	While you are at it Give information

FIGURE 5. GT bank ad dialogue structures analysis

The represented participants of Ad 3 are modes with different affordances. Prominent among the modes is the picture of a young woman, sitting on a stool, holding a cellphone. She dresses delightfully charismatic in a Nigerian local outfit, expressing a mood. As the young lady crosses one leg over the other, one observes a disposition of interaction between the lady and a cellphone. The human-computer mediated copresence describes the outcome of the lady's expectation, which the designer exhibits as profit making with *GTWorld and 737.* It means that anyone who buys into the idea of considering *GTWorld* and *737* as

an avenue of *perfect hustle tools* will not only receive favour and fortune; the individual will have peace, comfort, and luck.

The long-standing umbrella typifies the domain of money-making, a business available for all. Consequently, the interested personality in *GTWorld and 737* does not need a shop or an expensive office to achieve a dream, the wide umbrella, as the ad projects, is the major panacea of the propagated banking business. The images of a drawer, a table lamp, a sofa, and, the flower bottles are seemingly the imaginary equipment that the young lady intends to use the supposed generated profit for. The meaner tells the other social actors that *GTWorld and 737* are *hustle tools,* which help people to become an entrepreneur. In that sense, an individual, who obtains *GTWorld and 737* products, will have the capacity to: *send money, buy airtime, and pay bills.* These operations have made the users of *GTWorld and 737* agents of GTB®. The position motivates the advertising practitioner to attest that people will *earn commissions* while one is successfully consistently carrying out the highlighted functions. As the designer has interchanged the young lady for the consumer (Williamson 2002), an individual, loyal to the advertised products, will possess the mindset of the lady, benefitting greatly in/from the material world.

Among all the 'interacts' in Ad 3, only 3g gives information to readers. This is because 3g is a statement of an indicative clause, while the other structures are imperative clauses, compelling social actors to behave in a certain way and not another. Regarding the colour scheme, orange dominates all the other colours in the semiotic configuration. This analyst observes orange as the colour of *GTBank* logo, the umbrella, and *GTWorld and 737.* In essence, orange creates interconnections of identity in the advertising discourse. The colour, playing a prevalent role, manifests financial security, opportunity-cum-creativity, and extraordinary happiness (Heller 2009) for viewers.

Ad 4

4a	Pleasant surprises	4b	It can be	4c	We thank you for your support in the course of a challenging year
	Give information		Give goods-&-services		Give information

4d	May this season bring you restoration, peace and prosperity	4e	Merry Christmas
	Give goods-&-services		Minor clause

4f	And have a New Year filled with possibilities
	Demand goods-&-services

4g	Stanbic IBTC, a member of Standar Bank Group	4h	It can be
	Give information		Give goods-&-services

FIGURE 6. Stanbic IBTC bank ad dialogue structures analysis

The represented participants in Ad 4 are of three domains of the sky, Lagos and Abuja. There are no doubts that the sky covers the Lagos metropolis and Abuja city at the same time. It is thus imperative to mention that the communicator constructs these objects for a reason of meaning-making. Beginning from the left, on the one hand, there is a bridge on top of the waterway, known as the Lekki-Ikoyi bridge in Lagos. The bridge is about nine metre headroom above the water level with a length of 1.36 kilometres (0.85 mile), as

located in Lekki Phase 1. The architectural design on top, in a seemingly form of eks (x), signals a difference and spectacular feature of the bridge when compared to other bridges in Lagos State. This is the first cable-stayed bridge in West Africa, signifying Lagos as a landmark and hallmark of buoyant financial possibilities.

On the other hand, the next structural sign near the right side is the popular Abuja City Gate. There are facts attached to the construction of this gate. Some of these are: a sign of a shift of political power in 1991 from Lagos to Abuja; a ceremonial entrance to the new capital city of Nigeria; a sign of unity among Nigerian nationalities; a beautification pavilion of Abuja city; and a welcome signal to all visitors coming into the city. As rightly observed in Ad 4, there are two inverted arched steel-concrete blocks on each side of the edifice, connected at the middle with long steel-concrete blocks in the middle fortifying the entire structure. Significantly, there are: a metal-fabricated waved Nigerian flag, fixed with criss-crossed steel lines; the Coat of Arm of Nigeria; and a written clausal mode of *YOU ARE WELCOME*. One common and interesting thing about the Abuja City Gate monument and the Lekki-Ikoyi bridge is that Julius Berger constructed the two structures.

The designer chooses the two devices to depict the Nigerian commercial nerve (Lagos) and the Nigeria seat of government (Abuja). These two domains are germane to the financial sector of the economy, which Stanbic IBTC® represents. The written modes, *Pleasant surprises,* and *…it can be*, project to readers some connotative interpretations. The bank has faced some trials in the past year, which might have shaken the business to its foundation. That is a probable reason for referencing Lagos (a business home) and Abuja (a home of power) in this semiotic system. The publication date of this ad was December, 2020 – the year that witnessed the nefarious COVID-19, the new normal, on global businesses and activities. The bold typology of the font motivates readers, inspiring individuals to good financial years ahead.

Pleasant surprises; and *…it can be* are ways of assuring all the stakeholders never to lose hope on Stanbic IBTC. 2021 and beyond will undoubtedly be amazing years of financial plausibility. As a remark of encouragement, the communicator says, *We thank you for your support in the course of challenging year.* A prayer of assurance follows the word of reinforcement. That is, *May this season bring you restoration, peace and prosperity.* It is this giving of goods-&-services (offer) that has a strong connective coherence with the image of the sunrise, being a represented participant. The sun rises in the morning to conquer darkness; comes up in tranquillity without hindrances; and shines on all things confronting encumbrances. The meaner rests on the strengths of the sun to promote Stanbic IBTC. It is on that note that the bank has a course to wish customers *Merry Christmas and to have a New Year filled with possibilities.* The mood system, *It can be,* repeated two times, as in 4b and 4h, ardently builds confidence on viewers. The three dots behind *…it can be* (4b) and the three dots in front of *it can be…* (4h) are symbolic modes of inciting customers to forget about the encounters of the past

and rather to focus on the brightness of the future. The principal role of blue is an attestation to tranquillity, hope and faith (Zelanski 2003) in subsequent financial years.

Ad 5

5a	Airtel the smartphone network	5b	Airtel the smartphone network
	Give information		Give information

5c	Join us on the network with…	5d	The widest 4G Lite coverage in Nigeria
	Demand goods-&-services		Give information

FIGURE 7. Airtel ad dialogue structures analysis

Ad 5 displays a theme-rheme structure. The vertical line dividing the advertising framework into two equal parts augments this modal classification. The two segments have represented participants of a tall man standing on seashore, backing clustering images (shadows) of high-rise buildings. The appearance of the high-rise buildings influences the researcher to label the standing sphere of the tall man as being on seashore. The location of most high-rise buildings in Nigeria is in Lagos Island, where most portions of the land are filled before building engineers and other experts construct meaningful but functional structures.

The image of a blissful man, who stands on his toes, is on the rhematic unit of the ad. One also observes that this individual wears a hat as he uses his two hands to hold a Yorùbá garb in his body. Such an act epitomises the convenient

spread of the base of the dress as desired. Of course, the designer intends to convey a message to viewers. That is, the coverage of Airtel® operations are beyond a normal curve of general communication exercises. Perceptibly, the dress crosses over from the rheme back to the theme. That behaviour denotes the extent of the coverage energy of Airtel from its domain to the jurisdiction of other telecommunications operators in Nigeria. The vertical dividing line illustrates that existence.

The protrusion of the bottom of the dress from the rheme to theme is a kind of infiltration or encroachment on other communicator's territory. The designer utilises demanding goods-&-services string to excite viewers into the Internet enterprise. As a result, *Join us on the network with… the widest 4G LTE coverage in Nigeria* is an invitation to readers, who are yet to understand the blaze of Airtel modem, which has been emphatically introduced two times as *Airtel the smartphone network.* As the communicator has employed written modes to encourage readers into patronisation of services, so has the designer deploys an element of eye contact, which Kress and van Leeuwen (2006) label as vector, to coax viewers into consumption of the advertised product. The eyes of the represented participant (the tall man) form eye-lines with that of the interactive participant (the viewer), as a means of directly persuading readers to the Airtel Internet services. Besides the laughter, the red colour schemes showcase royalty, dynamism (Kress & van Leeuwen 2002, van Leeuwen 2011), validating the Airtel Internet's independent speed of a heightened sense and performance. The intensive nature of the Airtel smartphone network is a constraint for other operator to withstand such coverage spheres.

Ad 6

6a	What's real brewed stout?
	Demand information

6b	It's what you get
	Give information

6c	When real stout ingredients are full brewed under the highest standards, through unique process
	Give information

6d	That gives it a unique taste, fuller body and richer foam head
	Give information

6e	Every ounce of Legend Extra Stout goes through the full brewing process
	Give information

6f	Giving every sip the credibility to be called 'the real deal'
	Give information

6g	Legend, the real deal
	Give information

FIGURE 8. Legend stout ad dialogue structures analysis

There is one major represented participant in Ad 6. That is a mammoth bottle of Legend® stout with some signifiers in its neck and body labels. The designer places the bottle in black, diagonally at an angle less than 45 degrees, across the advertising plate. Observations pinpoint the realisation of Legend three times on the neck, shoulder, and body of the stout. Though the writing is of different typographic parameters, the repetition remains that the readers must know the main reason for the ad. The ad is about Legend; Legend alone and nothing else. This informs the outsized look and ascendancy of Legend stout on the framework. The image of the Olympic touch is on the body label, encircled with *premium quality and extra stout*, as indicators of the features of the alcoholic drink. One might argue that the Olympic light in the label exemplifies Legend as a kind of stout that bridges the gaps between the old and new dark ale beers, initiating peace, hope, friendliness, and tolerance among stout stakeholders.

The designer's choice regarding the written modes is to demand information. That is, *What's real brewed stout?* The communicator answers the question with a fragmented structure of *Legend, the real deal*, cancelling uncertainty and distrust. The orthographic clause, at the right bottom corner of the frame, eases the tension that *What's real brewed stout* creates. The motive for a quick response might be that viewers could demonstrate mixed feelings and reactions in that regard. To avoid ambiguity, misconception of thoughts, and doubts of qualities compel the publicist to swing into action, providing a rightly correct answer for readers. The typography of the fonts of the clause shows the

importance of the written modes. The first is *What's real brewed stout?* (6a), and the second is *Legend, the real deal* (6g).

The third is sets of written modes of four clauses that offer further and appropriate information to the question, *What's real brewed stout?* These clauses mark Legend from three perspectives: personal benefits; production procedures; and characteristics of the stout contents. Thus, whatever enjoyment-cum-gains that an individual consumer derives from the beer is his/her lot. However, the designer protests that the satisfaction that a drinker gets from the stout anchors on the method of production, that is, the production process that the stout has undergone and the ingredients of its content. Drawing on Ad 6, the production process of Legend is unique because the beer is always being *fully brewed under the highest standards.*

Standards in this context points to the settings of production right from the silos to the brew house and to the packaging hall. The production machines are not only of *highest standards,* the brewers, engineers, and operators are also of *highest standards* in terms of academic qualifications and on-the-job trainings. The researcher, having observed these highlighted characteristics in the course of this investigation, might attest that those factors have given Legend *a unique taste, a richer foam head, and a sipping credibility* that fascinate to induce people into a consistent consumption of Legend, without a check. As the lexeme, *real*, repeated four times, is synonymous to Legend; so is black decorating Legend as a serious subject of dignity (Ladu 1989).

Ad 7

7a	Enjoy complete richness of Maltina	7b	Nourishment for life
	Demand goods-&-services		Give information

FIGURE 9. Maltina ad dialogue structures analysis

The represented participants in Ad 7 are: two cans and one bottle of Maltina®, barley straws, and a small pyramid of barley-like cereal. As the two cans are standing upright, the bottle of Maltina lies horizontally on a wood-like structure. The designer inscribes *Maltina Classic* on the three containers such that Maltina is bolder than *Classic.* The inscription shows that *Classic* is less important when compared with Maltina. Nonetheless, *Classic*, as a lexeme, supports Maltina in an underlying level of meaning. *Classic* points to a long-lasting perfect style of an artistic work or a sporting event. People, sometimes, connect *Classic* to Ancient Greece and Ancient Roman literature. In a simple term, *Classic* tends to modify Maltina as a product parallel to a super craft of the Ancient periods.

As the cans and bottle reveal the packaging of Maltina, the designer illustrates the content with its raw material of barley. The idea is to reveal to viewers the quality of the raw material that contributes to the production of the product. Malted barley, as one might remark, is a kind of strong cereal with a biological name of *genus hordeum.* The wooden material in the ad functions as a platform for showing the malt to the market, putting the cans and bottle on the floor might not speak well. Moreover, the Maltina containers demonstrate some watery spots in the bodies, explaining that the products are already iced; and must be consumed in a cold state. The wet bodies also appear to entice consumers in order to express thirst, which Maltina could quench in no time.

The designer deploys the written modes, *Enjoy the complete richness of Maltina,* to manifest the intention of the communication to target audience. The imperative clause demands goods-&-services from readers, commanding individuals to purchase and drink the malt product. The pleasure derivable from the consumption of Maltina is the selling point here, which the communicator also considers as *complete richness.* That refers to a situation inspiring consumers to enjoy the wholeness and intense flavour of the product in order to fulfil abundant satisfactory needs or desires. There are colour schemes such as brown, white, yellow, and seemingly light brown in the configuration. Nevertheless, orange proves to be superior, positioning Maltina as a stimulant of happiness. That might be the reason for deploying the splintered mode of *Nourishment for life*, as everyone loves to be glad and not just for a moment, but forever.

Ad 8

FIGURE 10. Guiness ad dialogue structures analysis

Two Guinness® bottles, two human hands, two crown corks, and a logo of harp are the represented participants in Ad 8. The designer indicates that two hands, considerable as left and right hands, hold a bottle of Guinness respectively. The right hand perhaps comes out of the water and projects Guinness to consumers. In the same vein, another hand from outside the water showcases a bottle of Guinness to viewers. Surprisingly, as the bottle held with the left hand creates some splashes, touching the water, the positions of the two

bottles form a v-shape. One significant thing is that the bottles are in a position showing the decorations of the yellowish neck foils and body labels to viewers. These attitudes manifest the signature of Arthur Guinness and the instrument of harp, being the logo of Guinness.

Besides, clearly and boldly written on the body labels are written modes such as the Guinness year of establishment, Guinness being foreign extra stout, and the repeated signature of Arthur Guinness. The neck and body labels are meaning-making devices, in which some of their contents are littered in the communication. Guinness appears five times in the ad, the signature of Arthur Guinness two times, and the harp apparatus three times. These recurrences of affordances could be the motive for the promoter to claim that *Guinness [is] made of more.* The reflection of *more* in this marketing environment might be locating Guinness in a comparative discourse where, following the advertiser, the beer is of a greater degree of qualities than all its equals. *More* gives Guinness a comparative of better standards than any other in any "beering" setting.

The designer employs the punctuated declarative clause, *17:59*, and minor clause, *welcome to Guinness time,* to expound the reason that two hands (of two people) raise to project Guinness to viewers. The purpose is to remind individuals to obey the *Guinness time. Guinness time is 17:59. 17:59,* as converted into a time, is a metaphor to represent the year that Arthur Guinness took over the St. James Brewery. The brewer tended to promote Guinness as a perfect, matchless, and flawless accompaniment to an evening which could be spent in relaxation at home, however, with Guinness, an ale beer. In respect to that, Guinness seizes the *17:59* concept as a phenomenon and an opportunity to promote the product. Diageo®, then, went ahead in 2008 to partner with *LoveFilm.com* with a huge amount of five pounds to promote Guinness to the entire world.

Specifically in Nigeria, the *17:59* has been consistent, being a minute before the hour of 8:00pm, calling people to relax their evening with Guinness. This ad represents one of such occasions, exciting viewers that *Over N100 million worth of airtime to be won.* Thus, drinking Guinness is summarily winning airtime. The communicator conveys *To win, text code under your crown cork to 17:59* to readers as a channel of profiting from the promotion, anyway with applicable *Terms and conditions.* The two crow corks, indicating two different sides, demonstrate the domain of locating the code of winning the airtime. It is salient to observe three contexts of *17:59* operations in this communication. As identified earlier, *17:59* depicts the year of Arthur Guinness taking over of the brewery, the time of Guinness consumption, and a digital domain that receives the winning code(s). The colour of Guinness is black, which has been considered beautiful (Snail 2008, Ortega 2018, Dalamu 2020). It is fascinating for the publicist to have cautioned consumers to *Drink responsibly,* supported with a channel of counsel explicated as *www.drinkiq.com.* The same black rules the represented participants of Ad 8 in

order to illustrate a form of lightness that epitomises seriousness, prestige, and dignity (Pile 1997, Bateman 2014).

4. RESULTS

The researcher has used this section to delineate some outcomes of the study regarding the research questions (RQs). The RQs are in four sub-sections, highlighting the results with a combination of qualitative (RQs 1 & 2) and quantitative (RQs 3 & 4) analyses.

4.1. Relationships of Modes in the Advertising Systems (RQ 1)

The analysis reveals the lexeme, *mother*, in Ad 1 to be coherent with the image of a mother, indicating the word and picture as referring to the same thing in a relay form (Forceville 2020). It is in the same vein that *you* pinpoints the image of a child. Similarly, there are the code, *737#, that corresponds to a handset language in Ad 3, the illuminating devices in Ad 4 that reflect the written modes of Christmas and New Year as well as *Pleasant Surprises* that represent the Yuletide season's gifts.

Contrariwise, the exploration acknowledges that *Live the good life* in Ad 2 is a form of anchor (Bateman 2014; Jewitt 2014) to the image of the lady holding some bags in her hands. Besides the written modes, *Eazyloans,* no one would have understood the financial details behind the lady's bounties. The researcher notices the same contrast in the relationships between *the widest 4G LTE coverage in Nigeria* (wordings) and the shape of the Yorùbá garb shown in Ad 5. Moreover, *real brewed* (written modes) in Ad 6 does not correspond to the massive bottle. As *real brewed* is connotative to Legend, so are *complete richness* to the Maltina can in Ad 7, and *17:59* in Ad 8 functions as a metaphor to Guinness. Therefore, some modes (written and pictorial) in MTN and GTB are reciprocal in meaning generation; while some modes of Zenith, StanbicIBTC, Airtel, Legend, Maltina, and Guinness play supportive roles to one another to orchestrate meaning potentials.

4.2. Cultural Affiliations of the Modes (RQ 2)

This study exemplifies diverse cultural modes. The semiotic configurations display a family cultural norm, regarding the mother and child relationship, as in Ad 1, festivity, as in Ad 1 and Ad 4, and fashionable appearances as in Ad2 and Ad 5 (Dalamu & Ogunlusi 2020). There are exhibitions of human-computer mediation in the form of social media chatting, as in Ad 3, riverine domains as in Ad 4 and Ad 5, and religious etiquette as in Ad 4. The analysis further unveils business transactions as in Ad 2 and Ad 3, and marketing promotion as in Ad 8. Significantly, observations propagate Edo attire and Yoruba garb respectively in

Ad 3 and Ad 5 to excite the target audience; whereas the culture of industrial production, sports, and farming dominate Ad 6 and Ad 7.

4.3. Cumulative Recurrences

The current study features the outcomes of the written modes, decorated earlier in Table 1, in two perspectives, as revealed in the components of the dialogue structures in Table 2, below. Consequently, Table 2 is the source of Figure 11 and Figure 12 (Charmaz 2014), being the responses to RQs 1 and 2.

Product	Ad	Dialogue Structure				Minor Clause	Total
		Give Information	Demand Information	Give Goods-&-Services	Demand Goods-&-Services		
MTN	1a	1	0	0	0	0	1
	1b	0	0	0	0	1	1
	1c	0	1	0	0	0	1
Zenith Bank	2a	0	0	0	1	0	1
	2b	0	0	1	0	0	1
	2c	0	0	0	1	0	1
	2d	1	0	0	0	0	1
	2e	0	0	0	1	0	1
	2f	1	0	0	0	0	1
	2g	1	0	0	0	0	1
GT Bank	3a	0	0	0	1	0	1
	3b	0	0	0	1	0	1
	3c	0	0	0	1	0	1
	3d	0	0	0	1	0	1
	3e	0	0	0	1	0	1
	3f	0	0	0	1	0	1
	3g	1	0	0	0	0	1
Stanbic IBTC	4a	1	0	0	0	0	1
	4b	0	0	1	0	0	1
	4c	1	0	0	0	0	1
	4d	0	0	1	0	0	1
	4e	0	0	0	0	1	1
	4f	0	0	0	1	0	1
	4g	1	0	0	0	0	1
	4h	0	0	1	0	0	1
Airtel	5a	1	0	0	0	0	1
	5b	1	0	0	0	0	1
	5c	0	0	0	1	0	1
	5d	1	0	0	0	0	1
Legend Stout	6a	0	1	0	0	0	1
	6b	1	0	0	0	0	1
	6c	1	0	0	0	0	1
	6d	1	0	0	0	0	1
	6e	1	0	0	0	0	1
	6f	1	0	0	0	0	1
	6g	1	0	0	0	0	1
Maltina	7a	0	0	0	1	0	1
	7b	1	0	0	0	0	1
Guinness	8a	1	0	0	0	0	1
	8b	0	0	0	0	1	1
	8c	1	0	0	0	0	1
	8d	0	0	0	1	0	1
	8e	1	0	0	0	0	1
	8f	0	0	0	1	0	1
	8g	1	0	0	0	0	1
	8h	1	0	0	0	0	1
Total		23	2	4	14	3	

TABLE 2. Analysis of the eight ads' dialogue structures

Figure 11 and Figure 12 are the synopses of Table 2. The former focuses on the sum-total of the cumulative of the dialogue resources indicated in a vertical form. The latter concentrates on the dialogic components of each product in a horizontal form.

4.4. Cumulative Recurrence of Dialogue Structures (RQ 3)

The dialogue resources, as mentioned earlier, are four kinds. That is give information, demand information, give goods-&-services, and demand goods-&-services. Nonetheless, Figure 11 indicates the minor clause as part of these because a set in English is also a form of dialogue despite that the communicative structure is not within the mood system.

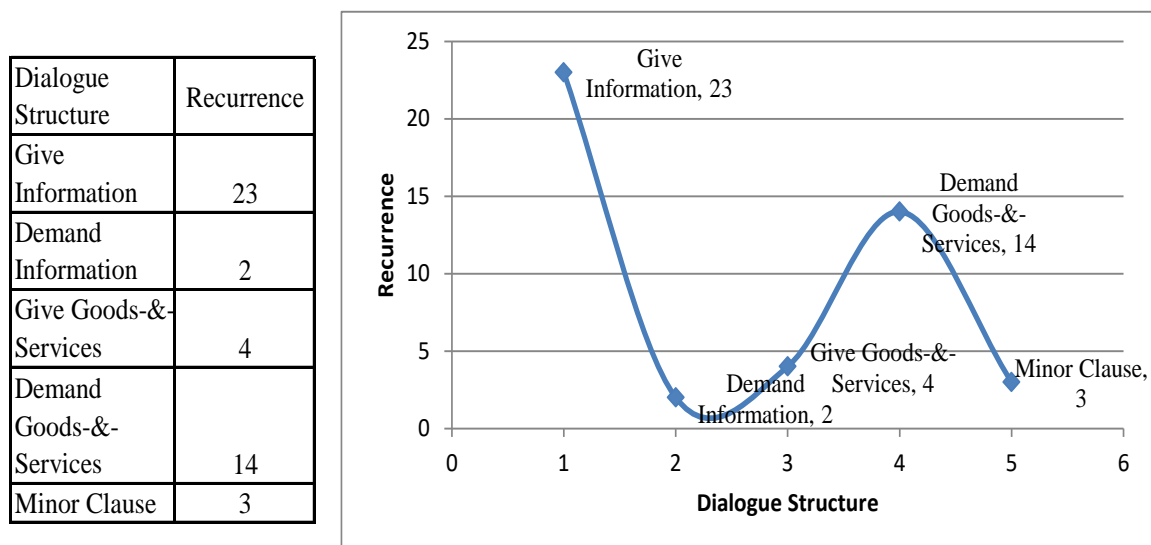| Dialogue Structure	Recurrence
Give Information	23
Demand Information	2
Give Goods-&-Services	4
Demand Goods-&-Services	14
Minor Clause	3

FIGURE 11. Recurrence of dialogue structures in the eight ads

Among the dialogue structures in the analysed ads, Figure 11 describes giving information as the most frequent cumulative strings. This is owing to the 23 points record, shown on the visual table. Demand goods-&-services cumulative insight is next with 14 points. The statistics scores giving goods-&-services and demanding information within a motivational degree of four and two points correspondingly. In corollary, the researcher might comment that give information —a form of statement and demanding goods-&-services— a form of command occupy the motivational spheres of genre of ads under investigation. In this case, giving goods-&-services and demanding information as well as minor clause of three points play some supportive roles.

To elaborate, most of the "interacts" in the ads are declarative and imperative clauses, and neither are serious questions nor politeness in the communications. Advertising practitioners are sometimes rude in communicating the target audience. In spite the claim that customers are kings,

the meaners seem indirectly to owe viewers no respect when it comes to persuasion to consumption.

4.5. Recurrence Dialogue Structures of Each Product (RQ 4)

Every ad has a structure for inspiring readers. Figure 12 acknowledges this argument by explicating the manner of the dialogue structures in each analysed ad.

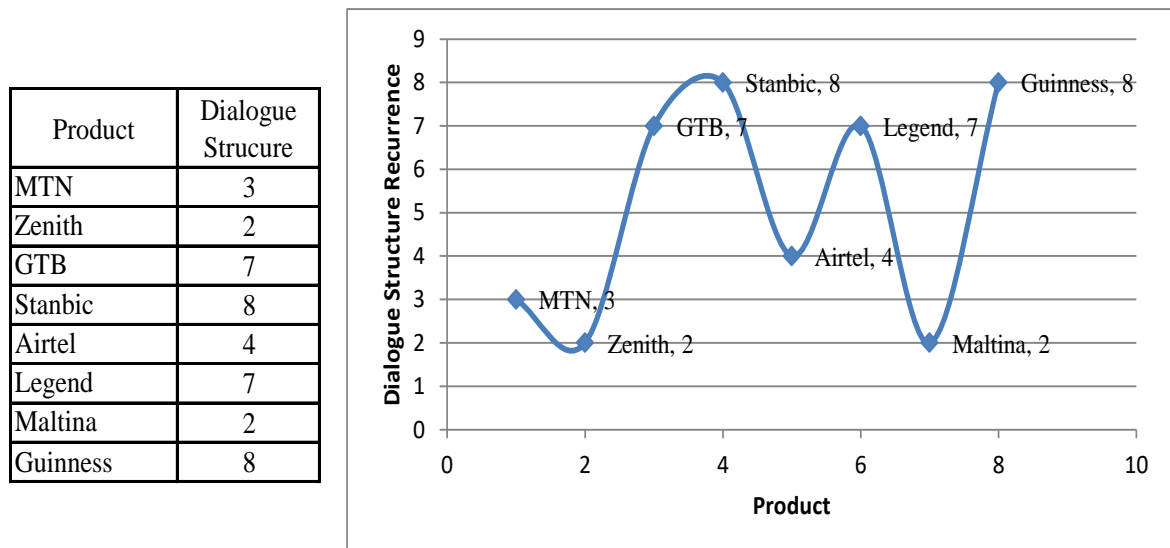| Product	Dialogue Strucure
MTN	3
Zenith	2
GTB	7
Stanbic	8
Airtel	4
Legend	7
Maltina	2
Guinness	8

FIGURE 12. Recurrence of dialogue structures in each ad

In this exploration realm, the statistics elucidates Guinness and Stanbic IBTC (of eight dialogue structures each), and GTB and Legend (of seven dialogue structures each) as the products that deploy widest interactional strings. Nonetheless, Airtel and MTN employ four and three dialogue structures harmoniously, while Zenith and Matina utilise two dialogue structures to communicate recipients. With these recurrent establishments, one might remark that designers should learn to avoid the deployment of wordy dialogue structures. Such communicative behaviours tend to bore readers and the intended messages of the ads might be jeopardised. Apt and concise interacts, in the author' opinion, drive the messages home rather than excessive dialogues that drill readers to boredom. Every social actor must consistently understand and reverberate that advertising primarily inspires viewers to consumption of advertised products.

5. CONCLUSION

This study has explained that advertising is a social semiotic genre. This is because the communication style displays pictures, words, and colour schemes as interactional modes that convey designers' intended messages. The interplay

of these semiotic resources generates meanings in such a way to provoke viewers into consumption of products and services.

Subsequently, the application of multimodal communicative acts unveils the kind of affordances in the analysed ads as meaning-makers. There are images of ladies as in Ad 1, Ad 2, and Ad 3; the image of a young man, as in Ad 5; and the images of some products such as Legend bottle, Maltina containers, and Guinness bottles in Ad 6, Ad 7 and Ad 8. These interacts are represented participants. There are written modes of different systems and typographical forms. As the researcher observes big and highlighted fonts (*Good Life; Make Money*) and deviant coinages (*Eazyloans; GTWorld*); so also are disjunctive structures (*Celebrating the world's no. 1 fixer; Pleasant surprises*) and repetitions (*Maltina; Guinness; real deal*) operational in the framework.

This investigation further illustrates some affordances in codes (**966#; *966*11#; 737*). And specifically, the communicator employs *17:59* to convey three contextual meanings of: a year, time, and channel of assessing promotional benefits. Apart from the pictorial social identification of Lekki-Ikoyi Bridge and Abuja Gate; there are dialogic structural frequencies that certify giving information (statement) and demanding gods-&-services (command) as the most relevant recurrent dialogic interacts. One might remark that designers could avoid the use of clumsy letterings; the less the wordings, the more the flow of information, and the more readers pay attention to deduce meaning potentials. There is also a need for the creation of eye-lines, vectors, between the represented (human) and interactive (viewers) participants, as displayed in Ad 5. That characteristic behaviour might enhance persuasion to patronise the advertised products.

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