

Exploring Advertising Texts in Nigeria within the Framework of Cohesive Influence

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Abstract: The thrust of the study explicates the utilization of grammatical and lexical devices in the texts of advertisements in Nigeria. This exploration aimed at demonstrating the way that advertising professionals wisely move from disjunctive organic elements to clause complexes as a convincing strategy. The advertisements of *UBA*[®], *Toyota*[®], *Wema*[®], *etisalat*[®], *Standard Chartered*[®] and *Stanbic IBTC*[®] were chosen as analyzable data to explain the behavior of the clause and its complexes in advertising. The conceptual framework is cohesion. Cohesive facilities have been applied as sub-concepts to interpret the constituents of the texts. The study demonstrates that reference, repetition, synonym, fragmented structure are deployed as inciting devices in the discursive strategy. In that sense, the study has the capacity to assist scholars to understand the nature of linguistic elements in clause complexes of advertisements. The analysis also reveals to advertising experts the cohesive resources that can help communicators to achieve intended goals of excitement. The study illuminates the extent at which advertisers take advantage of and associate with events in society to campaign their goods and services to consumers.

Keywords: grammatical ties; lexical ties; persuasion; text.

1. Introduction

No one can undermine the role of language in human social activities. Thus, language is an inescapable phenomenon that even advertising messages rely heavily on. It is because language influences human behaviors at all levels and in all spheres (Pike, 1967; Firth, 1968; Hjelmslev, 1975; De Beaugrande, 1991). This claim informs advertising professionals to adopt specific choice of text that has the potency to draw customer's attention to fulfilling advertisers' intention. The construction of text with peculiar criteria tends to serve the purpose intended. That communicative mission seems to differentiate advertising text, in a way, from so many discourse domains. Actually, the language of advertising might not really 'go off the curve' of the day-to-day application of clauses but its deployment rather adds to daily language usages (Dalamu, 2017). It is unwise to claim that text of advertising is static because experts are always in search of linguistic devices that can enhance sales of products. This quest is a motivational factor for constructing extensive but striking vocabulary that possesses syntactic emancipation. Often advertisers deploy disjunctive grammatical constituents to create a lasting impression on the memories of consumers or what Cached Similar refers to as winning a

seat in consumer's memory (Similar, n.d.). When the *memorability* of a product's name and benefits is not achieved in campaigns; such creativity amounts to subjugating advertisements (*henceforth*: ad) underneath the feet (Leech, 1966) of the target audience, who are somewhat reluctant to advertising information.

Although advertising communications cannot operate under the guise of a precise scientific enterprise of a perfect art construct; the current economic climatic downturn in Nigeria has raised the bar of advertising texts to another fascinating level. The economic condition has perhaps elevated the text from either being disjunctive or singularized clauses at all times to clause complex forms. In this clustery act, the agitation for *memorability* becomes jettisoned. Advertisers may have a feeling that consumers are already fraternized with their products. Their current concern could be how to sensitize recipients with cohesive constructs to further lubricate the relationship previously built. Perhaps, the understanding is that it is more precious to excite and retain users of a product than to woo and win new ones (Schultz & Barnes, 1995). In that regard, the researcher aims at correlating the relevance of Systemic Functional Linguistics (*henceforth*: SFL) with the nature of clause complexes in ads in Nigeria through the purview of cohesive ties. That is, an investigation of cohesive relationships and appreciations of elements that shapes the clause complex. In other words, the analysis focuses the constituents of textual metafunction in which the mood and transitivity systems operate and obtain both interpersonal and ideational meanings. Halliday (1994) recognizes that to articulate the technical terms of *text* (specimen), *around the clause* (mean), and *above the clause* (holisticity) as spheres of linguistic explications. The study has limited the tool for analyzing the structural complexes to cohesive resources in the grammatical zone and lexical domain as a means of exploring relationships existing between advertising and SFL in terms of textual functions and applications.

2. Advertising and Its Functional Breadth

Historical linguistics reports that every lemma of lexemes in English word-stock has a source. This is because English, right from the onset, adopts words without any constriction (McLaughlin, 1970; Kastvosky, 2000). Such a linguistic behavior may be as a result of war, business interaction, invasion, conquest, colonialism, etc. (Halliday, Teubert, Yallop & Čermáková, 2004; Okoro, 2006). The intrusion of external vocabulary has made the historical origin of words to be complex. However, such forcible entry leads to the growth, development, and widespread of the language beyond the control of any institution or resistance of any country. In a way, the external factors have contributed in projecting the hegemonic function of English and as a language that plays a central role in world affairs (Akere, 1998; Jackson & Ze Amvela, 2000; Awonusi 2007). Of course, advertising does not glide away from the etymological price that English lexemes pay. Advertising is a Latinized word that is coined out of a historical relationship between English and Latin. The word, *advertise*, in Pope's (1998) perspective, is fabricated from

advertere (Latin). On the one hand, this refers to the conveying of particular information to somebody concerning something. On the other hand, the subject points to bringing something into somebody's notice. It further stresses the drawing of someone's attention to something peculiar (Pope, 1998). The variegated of meanings coupled with the functions that advertising performs in society attract several descriptions.

Giving Harris and Seldon (1962) a priority to lead the argument, their opinion is that advertising "covers any activity designed to spread information with a view to promote the sales of marketable goods and services" (p. 40). This starting point reveals that advertising does not just spread information. The communication does that for a persuasive purpose so that certain goods and services are promoted for consumers' consumption. This means that the principal aim of any ad is to sell a product. Leech (1966, p.vii) considers that advertising is "the emotive component that has attracted most attention, whether the resulting attitude to the mass media which are its vehicle is one of mild approval... or one of strident alarm." The description of Leech emanates from a psychological plane in the sense that Leech (1966) understands advertising as a functional cognitive tool. Experts, according to Leech, adopt advertising as a powerful communicative device capable of influencing the decision of consumers to patronize goods and services. If an ad is productively created, it serves as a prominent persuasive weapon of manufacturers, which is perhaps irresistible (Schultz & Barnes, 1995). In that regard, one might suggest that an ad has taken upon itself the roles of a salesman. On that ground one might refer to advertising activities as the salesmanship in the media. This is a functional interchangeability between a salesperson and advertising in the media. The media, Harris and Seldon (1962, p. 12) expound, have been a sustainable platform of advertising and the chief source of revenue generation (*also in* Bogart, 1995, p. xvii). The press prepares a suitable domain for the sponsors to exercise the objective of conviction. This can be connected to the argument of Myers (1986, p. 12) that advertising is an "aid to the supply and demand equation, informing consumers of their choices easing the flow of distribution and pioneering the cause of new goods about to enter the market." Kathy Myer's position is purely economic. Advertising performs a monitoring role for the public. Advertising communication engages the public on the supply of a product into the market, the location that the product can be purchased and perhaps, the price entails. Advertising is also interested in getting the audience informed about new products.

Those functions, to a considerable extent, position advertising as a contributory factor of the economic growth and development. Dyer (1982) criticizes advertising as "an irrational system which appeals to our emotion and to anti - social feelings which have nothing to do with the goods on offer" (p. 3). Advertising practitioners amplify most materials in the frames more than the products meant for sales. So many people might count advertising operations as irritant. Therefore, some members of the public are of the opinion that there is no need to read the information of the communication (Cook, 1992). This is the professional's justification for equipping the frames with persuasive materials. The apparent substances of images and text canvass distractive devices in order to attract readers (Sells & Gonzalez, 2002). That means human attitudes towards advertising

compel the entity to turn to a psycho-sociological event of appealing. However, irrespective of views, the ultimate goal line of advertising is to influence recipients to patronize goods and services. In the terminology of Leymore (1975), advertising is similar to myth. She argues that “To the constant nagging dilemmas of human condition, advertising gives a simple solution... simultaneously provokes anxiety and resolves it” (p. 156). There are little doubts that every human being is in need of one thing or another. The reason that triggers individuals to work hard is to meet the demand of a particular lifestyle. Advertising is responsible, in a way, for reminding readers of what their needs are and inciting the audience to buy certain goods now. Buying goods and services, advertising claims, is a solution to individuals’ problems whereas consumption of goods and services assists manufacturers to grow fat in generating profit (Thompson, 2004). In the perspective of the practitioners, advertising tends to proffer solutions to our challenges of life.

2.1 Goal of Advertising and Constructs

Advertising is a promotional tool of manufacturers as well as an informational ‘mediator’ to consumer (Dalamu, 2018). It performs these functions through the products. These twin drives position advertising as an essential commodity in both business domains and social systems. The author could submit that the way dramatists appreciate costumes in their artistry performances is similar to advertising in the fortress of manufacturing. The fundamental function, perhaps, encourages Bogart (1995) to argue that “advertising is inevitably a powerful economic force in any complex industrial society where production capacity exceeds effective consumer demand” (p. xiii). Advertising propels the target audience to buy more than what the individuals want because consumption is a hallmark of sales of product (Dean, 1966). Advertising communication also serves a locomotive function as in the train (Howard & Hurlbert, 1973), though it is a routine cost and future investment on businesses (Harris & Seldon, 1962; Bogart, 1995). Wanamaker takes a consultancy position by advising business executives on the looming danger of neglecting promotion. To discontinue an ad, Wanamaker argues, is taking down your signs. “If you want to do business”, Wanamaker asserts, “you must let the public know it. I would as soon think of doing business without clerks as without advertising” (*cited in* Dyar, 1952, p. 187). Wanamaker’s opinion signals advertising as a consistent tool of business growth. Perhaps, its importance is much higher than the clerical officers in companies because the roles of clerical officers can be duly assigned to managers and directors as joint tasks or responsibilities. Nevertheless, it is only advertising that can perform the functions due to it – no any other instrument can actually operate in the dominion of ads. This is because persuasive roles are distinctive.

Advertising is a duty for everyone. Directly or indirectly, everybody is a participant in fulfilling advertising objectives despite that there are specialists in the field. Product’s identification, information communication, wooing of new customers and consumer retention through inducement are distinctions in advertising goals (Adedun,

2007). These activities assist in increasing the consumption of products, brand building as well as establishing consumers' loyalty. All these can spark semiotic innovation among professionals with variety of choices. The experts' constructions have the capacity for knowledge increment in the spheres of product and language use. Besides, advertising provides a room for product's quality and value augmentation because it stimulates competition of products. That suppresses the notion of oligopoly where few products tend to assume a domineering role over others. In addition to that, this seems to bring about product differentiation as a departure from product's appearance homogeneity (Harris & Seldon, 1962, p. 81-84). In the competitive field, advertising defends products as well as setting a competing price for products of like manner.

As the matter of consumption of goods and services tends complex, and consumers become sophisticated; advertisers are much concerned with the promotion of goods. In that regard, businesspersons seek various means in getting consumers' attention to purchase certain products. Given these challenges, words turn to a device of arousing the public interest to goods and services. A means of surviving in the business environment motivates advertisers to turn into men with fire in their nerves in the universe of creativity. Advertising experts perceive words as a tool of conviction. That creative behavior inspires Ogilvy (2013) to confess that "advertising is a business of words" (p. 41), and words carefully crafted jump-start emotion (Bamberg, 1997, p. 210). Advertisers do the usual, and perhaps, the unusual with words in terms of lexemic constructions, constituent formations, and syntactic clustering. Barron (1958) observes these communicative behaviors with dual insights of shaping words as other professionals do and do not. Through the creativity expertise, many unique texts are displayed. These features are "big ideas" as Schultz and Barnes (1995, p. 172) exemplifies.

In earnest, the linguistic characterization of the features of advertising text began in Leech (1966) and it is still accelerating. Some of these traits are: command, statement and *wh*-clauses (Leech, 1966); evaluative/superlative adjective and *y*-adjectives (Geis, 1982); compounding and ellipsis (Cook, 1992); and slogan and clichés (Myers, 1994). Also observed are: metaphor and pun (Tanaka, 1994; McQuarrie & Mick, 1996); weasel words, misspelling and neologism (Kalmane, 2012); and informal words and multilingualism (Similar, n.d.). Elsewhere, the analysis has discussed the concept of *pidginization* and the issue of phonological adaptation in ads. These vehicles of persuasion are signals to the liberties that copywriters take with language discourse. Leech (1966) perceives this mouthwatering explosion as 'poetic license' (p. 175; *also* Jaworski & Coupland, 2006). Such textual production is an *un*-constricted right that provides advertisers the freedom to construct statements as they want in order to suit the intended persuasive purposes.

3. Domain of SFL in the Advertising World

The part of advertising that the semantic “fire” of SFL “burns” so well is the text. Nonetheless, O’Toole (1994), and Kress and van Leeuwen (1996) have employed the systemic concepts of three metafunctions to process images of pictures, arts and colors. The text serves either an anchor or relay to the entire frame. It is an engine room of most ads. It is that domain of operation that projects SFL as a theory of text, processing verbal communicative devices. Various opinions shape the concept of text. The root of text is termed *textus* originated from Latin. The lexeme means *something woven together* (Hodge & Kress, 1988, p. 6). In corollary to that *lexicogrammatical* expression, Malmkjær (2004, p. 541) describes text as a unit of structure larger than the sentence, and however, dependent on context. On the same structural platform, Sinclair (1992) comments that “text is often described as a long string of sentences, and this encourages the practice of drawing links from one bit of the text to another” (p. 11). The instances of Malmkjær (2004) and Sinclair (1992) hold that a text is not even a sentence let alone being a clause. It is rather a combination of sentences that produces meanings based on the environment of operation. In contrast McKee (2003) expresses a slightly opposing view, claiming that “text is something that we make meaning from” (p. 4). The length of text is never the concern here. McKee focuses on text as an element that makes meaning. In that case, a text can be an image, a word or anything with semiotic values. Sinclair (1994) later adds to the description of text in terms of its length and breadth. Irrespective of the measurement as Sinclair (1994) argues, “the text at any time carries with it everything that a competent reader needs in order to understand the current state of the text” (p. 18). According to Sinclair, text is a linguistic device that produces meaning to a communicator who has knowledge of the subject in terms of the socio - cultural ambience of operation.

Systemicists have a unified approach to text despite the shades of report in that regard. However, their orientation seems to emanate from the claim of Halliday and Hasan (1976, p. 2) characterizing text as a semantic unit. All the descriptions of text taken this course are “a round peg in a round hole.” In relation to discourse and system, “texts are both material realization of system of signs, and also the site where change continually take place” (Hodge & Kress, 1988, p. 6). Eggins interprets a text as “authentic product of social interaction’ that produces a unit of meanings, a unit which expresses, simultaneously, ideational, interpersonal, and textual meanings” (Eggins, 2004, p. 28). This is an indication, in Eggins’ sight, that meanings realized in text revolve around the core of the SFL’s theoretical framework regarded as the three metafunction as of the mood and modality, theme and rheme, and transitivity system. Texts are usually of different breeds. The nature of text produced in an environment is explained by Kress (1989): “Texts arise in specific social interactions and they are constructed with specific purposes by one or more speakers or writers” (p. 18). The environment, Kress asserts, determines varieties of texts in process in order to produce meaning potential. Kress adds that meaning find their expressions in text though the origins of meanings that are outside

the text. It then becomes impossible to neglect the atmosphere of texts concrete situations of social exchange (ibid.; van Dijk, 1988 & 2010). Text contains meaning potential based on the socio-cultural statuses of the negotiators.

In Halliday's (1985) sense, text is recapitulated as a social exchange of meaning and functional apparatus in its own right. Thus, text is a process as well as a product. As a process, text accommodates a network of meaning potential made up of choices. As a product, it can be a recorded or a written object constructed in systemic ways. The relevance of these might excite Richards, Platt, and Weber (1985, p. 292) to describe text as "a piece of spoken or written language" which may be recognized from "its structure ... or functions." The characteristics of text make it a specimen of study in which many analysts run commentaries and quantitative interpretations as illustrated later in Table 1, Figures 2 and 3. However, texts are elucidated within the confinement of context of situation. Once again, it is in that stance that SFL is a theory of text. Butler (2003, p. 47) argues that "of the functional approaches to language, SFL is without doubt one of most – oriented" (*also in* Wodak & Meyer, 2001) There are other approaches to textual analysis in connection to functions. Among the theoretical daises are Generativism, Dik's Functional Grammar, Cognitive Grammar, and Semiotic Grammar. SFL, as Butler (2003) explains, is one of the invaluable for its uniqueness (*also in* Berry, Butler, Fawcett & Huang, 1986, p. xiv). Therefore, Halliday provides an exposure into the focus of the theory. In respect of that, Halliday (1994) says that,

In general, ... the approach leans towards the applied rather than pure, the rhetorical rather than the logic, the actual rather than the ideal, the functional rather than the formal, the text rather than the sentence. The emphasis is on text analysis as a mode of action, a theory of language as a means of getting things done (Halliday, 1994, p. xxvii).

Halliday establishes the domain of SFL basically on providing explanations to any form of text in terms of cultural processes and organic productions. The sphere of SFL operations permits the theory to have a wide scope in textual manipulations. Concepts of Transitivity, Mood, Theme, Hypotaxis, Parataxis, Tonicity, Grammatical Metaphor, Cohesion, etc. are interpretative instruments that can be referred to as textual 'shredders' or 'secateurs.' It is out these functional terminologies that the study has deployed cohesion to facilitate the analysis of the constructs in the ads of *UBA*[®], *etisalat*[®], *Toyota*[®], etc.

3.1 Theoretical Scope

Significantly, cohesion demonstrates relationships across the textual texture of a grammatical structure *around the clause* and *above* it. The purpose of the link is to provide what Martin (2002) regards as a trajectory of meanings. The remark promotes cohesion to fit as a conceptual framework for the study. Cohesion is a prominent channel

in which clauses are logically connected together to form texture (Halliday & Matthiessen, 2004). It is a crux in explicating discourse organs of text. This is on the ground that cohesion operates as an indicator of the intertwining possibilities of the chains of the clause and structural complexes. A reference to texture signals clause parameters that construct the status of a text. The linguistic elements involved in the connectivity are referred as cohesive relations, cohesive resources or cohesive ties (Schiffrin, 1987; Hasan, 1995; Hoey, 2001; Martin & Rose, 2003; Bloor & Bloor, 2004). The following aspects function in the domains of cohesive relations: substitution, ellipsis, conjunction, reference, and lexical cohesion. Figure 1 below shows the system network of cohesion in English.

The proximity of the system in Figure 1 below illustrates two fields. That is, grammatical zone and lexical zone. Grammatical zone realizes substitution, ellipsis, conjunction, and reference while lexical zone locates lexical cohesion in the form of synonym, collocation, etc. (Thompson, 2014). Butler (1985, p. 180) summarizes the domains of cohesion thus, “reference, substitution, and ellipsis are expressed by the grammatical resources; conjunction is seen as partly grammatical and partly lexical; lexical cohesion is realized purely through the vocabulary of language.” Reference is a recoverable participant/circumstantial ties through the perspective of the *phora* ancestry. Substitution and ellipsis, in Butler’s (1985) point of view, are somehow two of a kind. Substitution is the replacement of a particular linguistic organ with novel element whereas ellipsis is substitution by zero or nothing. Ellipsis is an absolute deletion of an item from a clause.

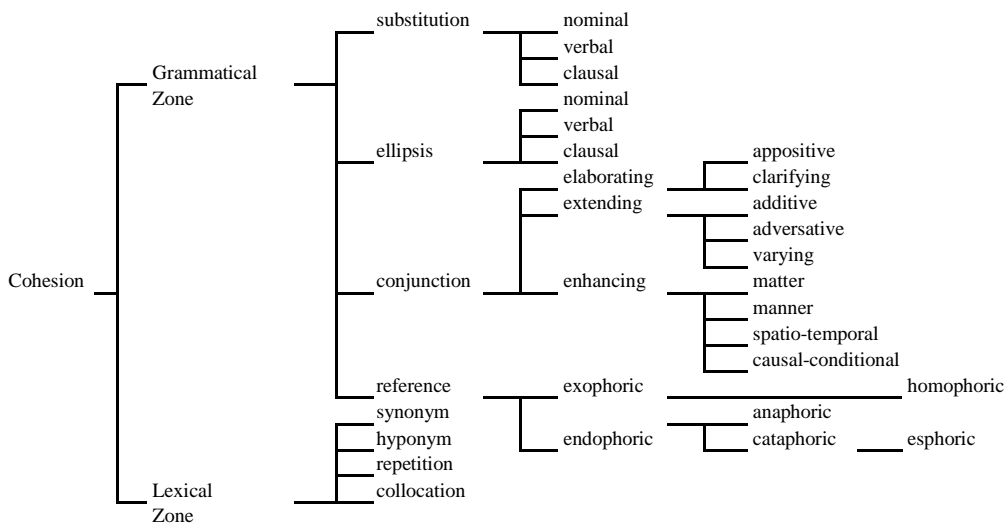


Figure 1
Holistic domains of cohesion (Halliday & Matthiessen, 2004)

Conjunctions are simply connectors (Halliday & Matthiessen, 2014). The flexibility of conjunctive instruments permits them to function at the beginning, middle or at the end of a linguistic structure. The negotiator of the thematic exchange, the researcher could illuminate, determines the organic relations of the textual product. A canonical (Martin, 2000) and most-oriented study (Butler, 1985) on cohesion is associated with Halliday and Hasan (McCarthy & Carter, 1994). The study is a valuable material on cohesion in English. It seems the most influential in the field among its compeers. So, details on cohesion with its phenomenal resources are extensively elucidated in Halliday and Hasan (1976). Ideas on cohesion are further augmented in Halliday and Matthiessen (2004).

4. Methodology

4.1 Data Selection

The author selected six ads from The Punch newspaper in Nigeria, which covers the financial institutions, telecommunications industry, and automobile manufacturer. As the concern of the study is basically the specimen, the texts were separated from their frames. Following Halliday and Matthiessen (2004), the study adopts the application of nesting (// and ///) to distribute complex clauses to simple clauses as a tradition in SFL. Cohesive ties influence the analysis of the clauses as demonstrated in Table 1. Tables and figures further provide explanations to the textual relationships in their hierarchical forms. The approach of the discussion segment takes three shapes of structural explanations, functions of the structures as well as their social implications to larger society of the consumer world. The study has adopted a combination of quantitative and qualitative procedures because Keyton (2006) expounds that the two designs supplement each other by providing alternative insights to the behaviors of the analyzed texts. As the quantitative drives the analysis producing the results, the qualitative provides explanations for the discourse elements of cohesion. As ‘®’ represents a registered firm so is ‘Ø’ denotes deletion.

4.2 Data Presentation

TX 1 [UBA]:

Happy Children's Day

///Children are not things to be moulded//But people to be unfolded – Jess Lair///

Secure their future with U-Care

TX 2 [Toyota]:

The future will run on their dreams

///We value your dreams//and hold your aspirations in high esteem./// ///We know //that you'll be in the driver's seat///

Happy Children's Day

TX 3 [Wema Bank]:

Where is the craftsman? //These connections soon get extended to a point of completion, //where the flow becomes structured, replicating, toward perfection...// ... the relationship craftsman completes a stage of the work.

TX 4 [Etisalat]:

Our agency isn't available to create a proper ad. Apparently, they are also enjoying Workers' Day. After all, body no be firewood. Man must rest! Happy children's day

TX 5 [Standard Chartered]:

Sharing is good.

Enjoy life's precious memories with your children.

We share the joy of today with all families. We hope the love and laughter radiate on every child's face. Enjoy a fun filled day. Happy Children's Day

Here for good

TX 6 [Stanbic IBTC]:

//We appreciate every drop of sweat//that has helped shape Nigeria's progress//

Happy workers' day from one-stop financial services partner. Stanbic IBTC

Moving Forward

4.3 Data analysis

TX	Clause	Grammatical Zone				Lexical Zone			
		Substitution	Ellipsis	Conjunction	Reference	Repetition	Synonym	Hyponym	Collocation
U B A	Happy Children's Day	Minor							
	Children are not things to be moulded						Antonym: Things - people		
	But people to be unfolded		But Ø people	But [extend: linker]		Children - children's	Antonym: moulded - foulded		
	Secure their future with U-Care	their future [children's future]			anaphoric				

TX	Clause	Grammatical Zone				Lexical Zone			
		Substitution	Ellipsis	Conjunction	Reference	Repetition	Synonym	Hyponym	Collocation
T O Y O T A	The future will run on their dreams	their dreams [children's dreams]			exophoric anaphoric	dreams - dreams			
	We value your dreams				exophoric anaphoric		dreams - aspirations		
	and hold your aspirations in high esteem		and Ø hold	and [additive: linker]	Anaphoric				high esteem
	We know that you'll be in the driver's seat			that [elaborating: binder]	cataphoric anaphoric				
	Happy Children's Day	Minor							
TX	Clause	Grammatical Zone				Lexical Zone			
		Substitution	Ellipsis	Conjunction	Reference	Repetition	Synonym	Hyponym	Collocation
W E M A	Where is the craftman?			Where [elaborating: binder]	anaphoric	craftman - craftman			
	These connections soon get extended to a point of completion		connections Ø soon		exophoric	completion - complete	connection - work		
	Where the flow become structured, replicating value, toward perfection ...		perfection Ø	where [elaborating: binder]	anaphoric				
	... the relationship craftman completes a stage of the work		Ø the relationship		anaphoric anaphoric				

TX	Clause	Grammatical Zone				Lexical Zone			
		Substitution	Ellipsis	Conjunction	Reference	Repetition	Synonym	Hyponym	Collocation
E T I S A L A T	Our agency isn't available to create a proper ad				exophoric		agency - man		
	Apparently, they are also enjoying Workers' Day			Apparently [adjunct: presumption]	cataphoric	Worker's Day - workers' day	enjoying - rest		
	After all, body no be firewood			After all [enhancing: justify]					
	Man must rest!							Man	
	happy workers' day	Minor					Man - workers		
TX	Clause	Grammatical Zone				Lexical Zone			
		Substitution	Ellipsis	Conjunction	Reference	Repetition	Synonym	Hyponym	Collocation
S T A N D A R D C H A R T E R E D	Sharing is good					good - good			
	Enjoy life's precious memories with your children				endophoric		precious memories - joy		
	We share the joy of today with all families				exophoric anaphoric	sharing - share		families	
	We hope the love		hope Ø the		exophoric anaphoric				
	and laughter radiate on every child's face			and [additive: linker]			love - laughter - fun		
	Enjoy all fun filled day					enjoy - enjoy			
	Happy Children's Day	Minor							
Here for good		Ø Here							

TX	Clause	Grammatical Zone				Lexical Zone			
		Substitution	Ellipsis	Conjunction	Reference	Repetition	Synonym	Hyponym	Collocation
S T A N B I C I B T C	We appreciate every drop of sweat				exophoric				
	that has helped shape Nigeria's progress			that [elaborating: binder]	anaphoric				
	Happy Workers' Day from your one-stop financial services partner	Minor			cataphoric		financial partner – Stanbic IBTC		financial services
	Stanbic IBTC Moving Forward		IBTC Ø Moving						

Table 1: Analysis of cohesive resources in advertising texts of UBA, Toyota, Wema Bank, etisalat, Standard Chartered, and Stanbic IBTC

The analysis above is translated in the tables and graphs below to reveal their functional values within the framework of cohesive relationships.

5. Results

The illustrations in Figures 2 and 3 account for the recurring situations of the grammatical and lexical items of the texts in the ads of UBA®, etisalat®, Toyota®, etc.

Cohesive Resources	Grammatical Recurrence
Substitution	2
Ellipsis	8
Conjunction	9
Reference	23

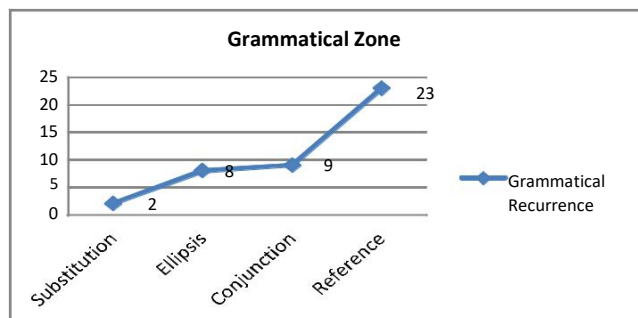


Figure 2. Cohesive resources [grammatical zone]

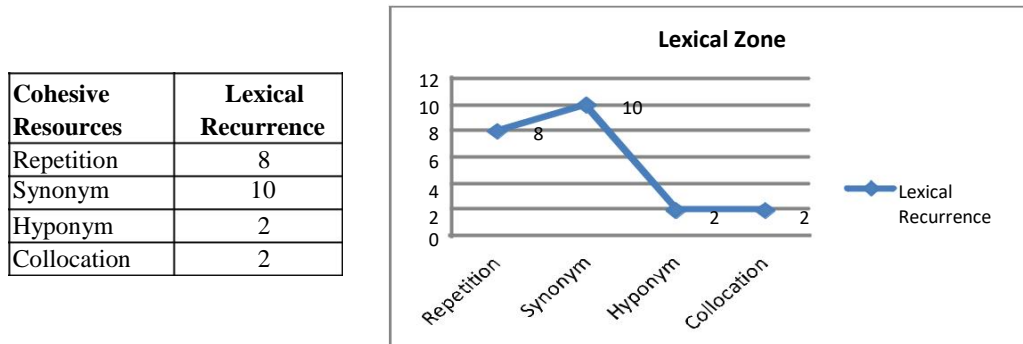
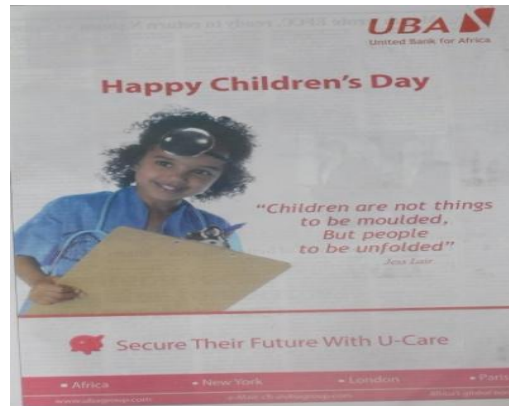


Figure 3.
Cohesive resources [lexical zone]

Figures 2 and 3 replicate the analysis of cohesive resources in Table 1 above. Figure 1 shows that *reference* with 23 points is the most deployed while *substitution* scoring only two points is the least. In Figure 2, *synonym* functioning in the frequency of 10 points is widely applied and *collocation* and *hyponym* recurring at two points each are the least. The graphs accompanying the tables further illustrate the hierarchy of cohesive ties' functions. By implication, *reference*, as the prominent constituent, assists in constructing relations while *synonym* is used more in the lexical zone. The investigation reveals that experts in the field prefer pointing consumers to entities as a form of association to achieve persuasion.

6. Discussion

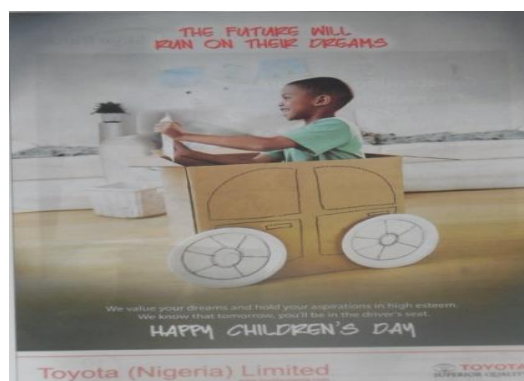
There are four cohesive resources in the *UBA*[®] ad's text as shown in TX 1 below. Two of the communicative organs are from the grammatical arena and the other two are from the lexical zone. From the grammatical department, the mood of the third clause is ellipted. The suggested structure is [*Children are*]. The purpose of the obliteration is to avoid repetition that can make the clause a discontented artifice (Cook, 1992). Besides, before a clause is considered for advertising it must be reader - friendly. Unnecessary wordy text may not actually meet the consumers' demand. Despite the complexity of the clause structure, aptness is still a key component. This is the psychological clime behind the deletion of [*Children are*] from the segment. Between the first clause and the second clause of the clause complex, a conjunctive marker, *But*, is introduced. *But* links the two clauses in order to form a complex structure. The linker creates an extension of meaning of the formal to the later. We observe the deployment of *Children's – Children* as repetition in both the first and second clauses. The units serve an emphatic purpose. There is a need to iterate the components because the ad is central on children. The emphasis places children at the forefront of the event.



TX 1. UBA®

(Source: The Punch, 2016)

In addition to that, the lexical zone demonstrates two antonyms. These are *things* – *people*, and *moulded* – *unfolded*. The fascinating components are opposing items that represent different lexical relations. As *things* are opposing in function to *people* so also is *moulded* to *unfolded*. *Things* refer to non-living things whereas *people* operate in the animate kingdom. *Mould* signifies a restricted phenomenon why *unfold* indicates bringing the best out of the children. In respect of that, children should not be seen as indiscreet beings as the lexemes emphasize. They should rather be perceived as rational entities of society. So, the main responsibility of parents and guardians to children, according to Jess Lair, in the UBA ad, is to open up their spiritual and physical surface areas for personal development. UBA takes the importance of the *children's future* as an advantage to sell the product, U-Care®. *Their* substitutes *children* and at the same time points towards the betterment of their tomorrow, that is, *their future*.



TX 2 - Toyota®

(Source: The Punch, 2016)

In the lexical domain of TX 2, the deployment of *high esteem* is a collocation that portrays the respect accorded to the vision of children. The second complex uses *We* as exophoric to point outside the text and *the* as anaphoric deictic. Apart from that interactional operation, *that* is the second conjunctive resource in the text. *That* is a binder that adds some detailed information to the clause complex. The introduction of *that* accounts for clarification in order to elaborate the persuasive message. The application of *their dreams, your dreams* and *your aspirations* suggests a kind of referential resources for *children* revealed in the last clause, minor clause. The ties, right from the onset, point to *children*. Toyota perceives the children of today as the greatest resources of tomorrow. They have potential and dreams that perhaps cannot be realized now. Toyota demonstrated in TX 2 launches into *the aspirations* of children to encourage the pupils to keep their hope alive. Those qualities, Toyota claims, are held at *high esteem*. In the real sense of the message of excitement, it is impossible for elderly ones to be in the forefront of social affairs tomorrow or forever. There is no eternal champion on earth. Being a leader today is temporary. The future, apart from the alertment from the ad, belongs to the children. After all, the young shall grow – that is the position of an aphorism. Then, children deserve appreciation from Toyota for the purpose of existent sustenance.

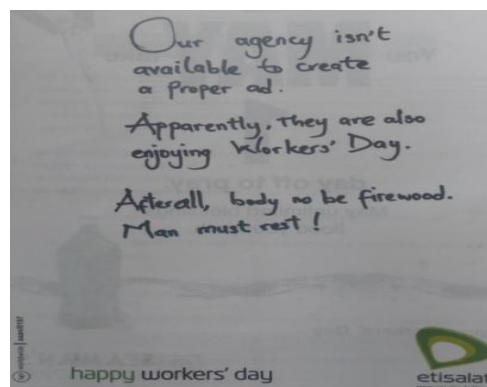


TX 3 – Wema Bank®
(Source: The Punch, 2016)

Among the four clauses in the ad of *Wema Bank®* in TX 3 only one is complex. The first and the last ones are indicated in simple terms. The clauses function as interrogative and declarative respectively. The text queries the mission of *the craftsman's* compass in an anaphorical manner. To the narrator, there is a sort of confusion. The haziness of his construct gives birth to the interrogation. This leads us to the clause complex where a reference is also made to the efforts of the craftsman in relations to his craft; that is *These connections*. The exophoric deployment of *These* refers to the pictorial image in the frame which is actually out of the domain of the text. The text anchors the

image. The anaphoric application of *the flow* points backwards to *the connections* under construction. There is also a homophoric device as *the relationship craftsman* which operates emphatically on a previous concept of *the craftsman* who appears as a 'left wing' artist. In the same clause, we have *the work* as an anaphoric resource. The study observes three elliptical elements in the same grammatical zone. Two of them are in the clause complex and one in the last clause as shown in the analysis in Table 1. The deleted item in the last clause is introduced through three dashes. It is only the advertising professional that can understand the obliterated item. The chopped up linguistic element from the verbal group *soon get extended* is a modality, *will*, to signal a nearest future.

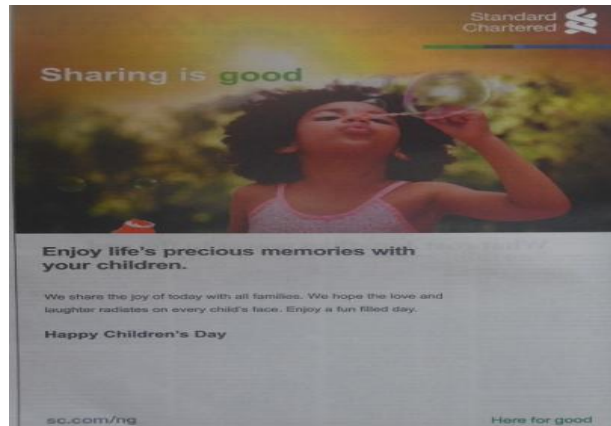
Most ads publicizing disjunctive grammar do not value finite elements as well. Perhaps, that is the objective of the fragmentation (Myers, 1994). The end of the clause complex witnesses another pruning. The object proposed depends on the thought of the expert because the punctuated structure is represented with three dashes which signal that something is missing there. *Where* is a connector that joins the clauses as a complex. *Where* binds the two clauses in order to expatiate the function of *the craftsman*. Two repetitive resources of *craftsman – craftsman*, and *completion – complete* are catalysts of the meaning potential of the text. The focus is on the operation of *the craftsman* and the eagerness to know when his expertise will come to a logical conclusion. The publicity professional utilizes individual's operational thoughts represented as *connection – work* interchangeably. The concern of the ad is to educate the public about the new logo of *Wema Bank*. *Wema Bank* does not just want to throw the new logo to the faces of the public. The hatched fabrication in the plate exhibits that the logo is still under construction. As the craftsman is drawing the new logo, the public are as well stimulated to follow *the flow* of the cursory curve. Wherever the drawing cursor leads, in the desire of the advertiser, the public should follow. The ad only sensitizes the public about the construction of the new logo of *Wema Bank* to project a new brand in the Nigerian financial industry.



TX 4 - *etisalat*[®]
(Source: The Punch, 2016)

Out of the five clauses in the *etisalat*[®] ad illustrated in TX 4, two of the linguistic strings are constructed in Pidgin English. The idea of being constructed in Pidgin is, perhaps, as a result of the audience it addresses. The ad focuses the entire Nigerian workforce that makes up of the literate and the illiterate. In so many unofficial engagements, the Nigerian workers communicate interpersonal negotiations in Pidgin. Besides, Pidgin is the language of the masses in Nigeria (Awonusi, 1990; Mann, 2000; Igboanusi, 2008). The two referential resources locate in clauses one and two are exophoric and cataphoric respectively. *Our agency* points to a phenomenon outside the text while *they* points backwards to *Our agency*. Other resources in the grammatical arena are conjunctive markers of *Apparently* and *After all*. *Apparently* is a modal adjunct that presumes a classificatory manifestation. The constituent is a reasonable truth of a kind. *After all* enhances the statement in order to justify the situation of the Nigerian workers in that particular day. In the lexical zone, there are repetitive ties such as *Workers' Day – Workers' Day*. This emphasis justifies the purpose of the ad on the global resting day for workers in which Nigeria is part.

There are synonyms as well, which are *agency – man*, and *enjoying – rest*. The relationship of *agency* with *man* is *hyponymous* in function because *man* operates in the structure as a general term. The concept of *man* covers all human adults – man and woman – in social systems. In that regard, *Our agency* is under the aegis of *man* for workers in the establishment, which are a combination of man and woman. *Man* also equates *workers*. Furthermore, the structure contextualizes *enjoyment* as *rest*. Resting is a form of enjoyment for the fact that workers go to work everyday including weekends (either officially or otherwise). However, workers are officially relaxing at home on the *Workers' Day*. Nigerian workers use the day as they actually want without any business obstruction. It is a day of taking liberty from industrial functions. Significantly, the text would not have been a piece of ad except that the firm establishes its presence with the logo of *etisalat* as placed underneath. One suspects *etisalat* at this moment by stylishly wisely inspiring the audience subscribers through the 'cowry - like' symbol. Although the placement of the logo might serve as an identification purpose, it is at the same time exciting the recipients to patronize *etisalat* products even while enjoying the holiday. Celebration, in the opinion of the *etisalat* team, must neither hinder nor terminate conversations through the *etisalat* line. The clauses are declarative except the last one which is minor. The clauses pinpoint the responsibility of the agency crippled by workers as a result of the holiday by concluding that workers deserve *rest*. For all works without *rest* can make workers dull in performing their functions.



TX 5 - *Standard Chartered Bank*[®]
(Source: The Punch, 2016)

In TX 5 above, a pronounced lexical resource in the text of *Standard Chartered Bank*[®] is *good*. Both clauses one and eight elucidate the importance of *good*. Clause one shows the goodness of *sharing* and clause eight reveals that *Standard Chartered* is *Here for good*. The repetition of *good* portrays the lexeme as the crux of the text. The other concepts on repetition are *sharing* – *share*. The repetitive resources are beneficial remarks that demonstrate satisfaction of a high standard to recipients. We can also say that *good* and *sharing* belong to practical circumstantial judgments in the form of kindness and compassion. That is why we have *enjoy* – *enjoy* in a repetitive mode. Five *phoraic* markers play domineering roles in the text. They are *your children* (anaphoric), *We share* (exophoric), *the joy* (anaphoric), *We hope* (exophoric), and *the love* (anaphoric). The markers, *We*, refers to an entity outside the text. The referential body is the management team of the bank. The management personnel are intruders into the text for the message is only from them and not for them. The message refers in its entirety to children who are celebrants. The team take the position of a narrator outside the text.

The other markers (e.g. *your*) are endophoric by referring to the elements in the text. The communicative facilities operate as possessive determiners. Clauses four and five are complex. The connector between the simple clauses is a conjunctive marker, *and*. *And* operates as a linker that provides an opportunity for adding the second clause to the first in the complexity. Besides, there are fragmented cases in clauses four and eight. A structure is ellipted between *hope ... the;* and before *Here* which is represented with dashes. In the lexical domain, *precious memories* is synonymous with *joy*, as *love* is to *laughter* and *fun*. The lexicality of *families* in the organic representation is overbearing. The component indicates father, mother, and children as potential customers that the bank rallies round. In all these, *Standard Chartered Bank* attracts customers which belong to *families* by focusing on three specific things; sharing, goodness and enjoyment. These facilities are entwined around the children being the images of the day. The bank does not

propagate anything in the ad except the love for children. The sole mission is to associate with the children for future patronage. However, the bank establishes its presence in the banking industry through the cliché, *Here for good*. The slogan means that the bank is always on ground for varieties of financial transactions that benefit consumers.



TX 6 - Stanbic IBTC®
(Source: The Punch, 2016)

TX 6 operates a connector, that is, *that*, in the midst of the clause complex. *That* serves two functions. Besides, operating as a binder which elaborates the clause, the conjunctive structure is also anaphoric because it points backwards to *every drop of sweat*. Other references are, *We*, as exophoric pointing to a team of financial professionals outside the textual curve; and *your* which operates as a reference to the bank itself in the front. The function makes the marker, *your*, as cataphoric in appearance. The text contains an obliteration in the forth clause. We observe that between *Stanbic IBTC®* and the slogan, *Moving Forward [is]*, a finite element, could be suggested as the deleted structure. With the introduction of *is*, the declarative will read thus; *Stanbic IBTC [is] Moving Forward*. The deployment of *financial ... partner* equates *Stanbic IBTC*. And as well, *financial* collocates *services*. Significantly, the ad performs some social functions by (i) perceiving the Nigerian workers as the crop of people that builds Nigeria with their *sweat*; and (ii) constructing a kind of partnership between Nigerian workers and *Stanbic IBTC*. The bank, according to the text, deserves the commitment of Nigerian workers as the firm has been demonstrating commitments to Nigerian nation building. This desire is exhibited through *your ... partner*. Of course, the ad is projected in a *Workers' Day*, the aim is beyond that day. The text incites workers to build a formidable relationship with *Stanbic IBTC* for all their financial conducts.

7. Conclusion

The text of advertisements, refers to as specimen, adopts cohesive ties to convey persuasive messages to consumers. Apart from the concept of substitution, hyponym, and collocation that are rarely deployed, all the other cohesive resources are extensively employed to achieve the intended message of persuasion. In the domain of conjunctive markers, hypotaxis – binders (e.g. *that*) and parataxis – linkers (e.g. *and*) dominate the scene for elaborating and extending clause complexes. There is no use of the continuatives at all. References rule the grammatical zone with the assistance of elliptical structures. While both synonym and repetition dominate the lexical sphere, reference (e.g. *anaphora* and *exophora*) are pointers to entities that matter in the text and outside it. These demonstrate that those textual communicative components revolve around the core of the ad frames. On the one hand, references, synonyms, and repetition operate as emphatic devices that impress the message and meanings upon the psyche of consumers. On the other hand, elliptical structures obliterate monotony. It means that advertising professionals do not just write copies of ad, they rather make choices that can easily manipulate the target audience about their goods and services. The study is an ‘eye opener’ to advertisers to fully understand the cohesive resources that can give them great advantage over competitors. The analysis also enlightens scholars on how cohesive ties operate in advertising specimen. As SFL has proven to be a viable processor of advertising constructs, concepts such as experiential metafunction could be applied to texts of advertising to advance content meanings of advertising communications.

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