

A MULTIMODAL DISCOURSE ANALYSIS OF BILLBOARD ADVERTISEMENTS OF MOBILE PHONES IN SOUTH EASTERN NIGERIA

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Abstract

Language performs many functions in the society. One of the major functions that resonates in media, especially in advertisement, is the persuasive function. This accounts for why media makers introduce both visual and textual modes to effectively communicate persuasively and win customers into patronage. However, describing these modes in advertising discourses has posed great problems. This work therefore focuses on pointing out and analysing those modes: texts, images, colours, signs, symbols and shapes, and showing how they all strategically work together to attract and compel customers into patronage. Data were collected through universal and textual methods. A descriptive method of data analysis was also adopted for this research. Van Dijk's social-cognitive theory was used to provide a theoretical baking for the study. The study found out that there exists a unity of functions among the modes employed in the print media advert system. The research also found out that advertisers employ unrelated images of musicians, footballers and handsome pictures to lure fans and fanatics of those images into patronizing products or services. The study, consequently, highlighted the needs to give more attention to multimodal studies, due to its all-encompassing quality for effective public communication.

Keywords: multimodality, discourse analysis, visual advertisement, print media, socio-cognitive theory

Introduction

Multimodal Discourse Analysis (henceforth MDA) is an emerging paradigm in discourse studies which has to do with the study of language in combination with other resources, such as

images, scientific symbolisms, gestures, actions, music and sounds. The language and other resources, which are integrated to create meaning in multimodal or multisemiotic phenomena, e.g., print materials, videos, websites, three-dimensional objects and day-to-day events, are variously called semiotic resources, modes or multimodality. MDA is referred to as “multimodality”, “multimodal analysis”, “multimodal semiotics” or “multimodal studies”. It is an approach that looks the many modes of communication such as text, colour, images, etc. It is a method of discourse analysis that studies, not only how separate modes communicate, but how they interact among themselves to create a semiotic meaning.

It involves theorising the functional tendencies and systems which constitute the grammar of semiotic resources. The modelling of semiotic resources other than language may involve a different paradigm from the one used for language where system networks are described using discrete categories. For example, grammars for gesture, facial expression, action and movement may be developed using computer-based multimedia techniques. Facial expressions may be dynamically modelled and interactively coded using visualisation techniques like, real-time face detection and recognition, face tracking, 3-D face modelling and interactive shaping from shading.

MDA is largely concerned with theory and analysis of semiotic resources and the semantic expansions which occur as semiotic choices combine in multimodal phenomena. The interaction of semiotic choices, which is also known as “intersemiosis”, is a capital area of multimodal research. MDA is also concerned with the design, production and distribution of multimodal resources in social settings (van Leeuwen, 2008), and the “resemioticisation” (Iedema, 2001b, 2003) of multimodal phenomena which takes place as social practices unfold. This mode of discourse analysis has been used to analyse several social engagements of which advertisement of products or services is not exceptional.

This study is therefore aimed at analysing visual advertisements on Nigerian print media multimodally, with the

objective of discovering the collective functions of these modes and their cognitive effects on the masses. This study equally aimed at pointing out the essential features of multimodal study of advertising language and its potentials in creating a persuasive atmosphere in the business space.

Contemporarily, most multimodal discourse studies that are available are constrained to single mode analysis and, at most, double mode analysis with inadequate classification, analysis and relating the modes into a unified multimodal discourse. Little attention is given to multimodality. Most researchers emphasize linguistic discourse and the few that attempt multimodality only make it sketchy as they hardly array and utilize the abundance of multimodal tools which make meaning elusive in discourse analysis especially in relating the various modes with the context and the speaker's intended meaning to bring out the best sense. This problem is traced to the history of language which still has great bearing in today's linguistic analysis and may persist if meaning inclined research like the one at hand does not come up. Most researchers find it so hard to ascertain and describe the various modes effectively, thereby ending up with superficial descriptions of the object or subject of study. Linguistics and literal meanings are a little easy to generate but, connotative, metaphoric, contextual and speakers' intended meanings have remained the most problematic aspect of multimodality.

In addition to the above, the identification, classification, interpretation and relating images, colours, figures, paintings, shapes, figures and gestures to meaning is still another persisting challenge within the sphere of present-day language analysis. This is due to the fact that, most researchers reduce analysis to forms and letters and how words come in group to make meaning. They have little knowledge of how multimodality works to produce consensual, contextual and cryptic meanings from multidimensional modes of analysis. To even identify the various modes employed by interlocutors has been identified as a challenge which brings about unfruitful description.

If these problems are not considered and treated effectively through coherent multimodal discourse analysis that should serve as precedence, full multimodality will remain a mirage. This work sets to check these problems to forestall future occurrence. This work is a step ahead against these problems as it utilizes all the available multimodalities to showcase the functionality of the discourse and accuracy of the senders' intention.

Therefore, the central purpose of this study is to do a multimodal discourse analysis of billboard advertisements of mobile phones in the south eastern Nigeria. Specifically, the study sought the following:

1. to identify the various modes found in the selected billboards;
2. to explain each of the modes and highlight their collective functions persuading for patronage;
3. to directly or indirectly suggest the advantages of multimodal study in public communication affair.

Review of Related Studies

Gbadegesin and Onanuga (2018), in their work, a multimodal interaction analysis of selected 2015 Nigerian election campaign adverts, set the media as a resource ground employed by politicians to work on the minds of the electorates. The researchers used six campaign videos from two dominant political parties in Nigeria during the 2015 election campaign as data for their work. They collected three campaign videos from each. The researchers used the multimodal discourse analysis approach to form their theoretical backing for the study. The researchers also considered the embodied and disembodied modes and infusion of meaning as medium used by politicians to canvass for votes and win the confidence of the people. The study discovered that the politicians used declaratives, history, linguistic tagging, and subtle imperatives as discourse strategies in the campaign videos. They concluded that multimodal political adverts strengthen Nigerian politics and encourages patriotism and participation in politics. That article has some elements in common with the research at hand. It shares a similar form of analysis with the

present study. However, the article under review differs greatly from the present work. While the former sourced its data from campaign videos, the later sourced its data from billboards that are used to advertise mobile phones.

Luca (2020) attempted to do a multimodal analysis of newspaper articles during the Brexit campaign. His purpose was to assist media audience; decode and evaluate media photographs and texts by giving viable strategies and steps. He used Halliday's Systemic Functional Grammar (SFG) for his theoretical framework. To him, objects and words in a text work in a similar way to communicate information to the audience, and carry a similar approach to analysis. He contended that this approach and strategy for analysis helps to assist the audience comprehend or decode articles, and a journalist's meanings and intentions. The research at hand is also a multimodal analysis but differs from the one under review in the area of theories and sources of data. They are also geographically different.

Ademilokun and Olateju (2016), investigated a multimodal discourse analysis of some visual images in the political rally discourse of 2011 electioneering campaigns in south western Nigeria. They purposefully selected their data from visual political items from political rallies across the six states in the southwest (Oyo, Osun, Ogun, Ondo, Lagos, Ekiti). Halliday's Systemic Meta-function was used as the theoretical framework. The research found out that vests and caps were the commonest semiotic artefacts, complemented by inscription that were used to communicate parties' agenda in the environment. They also noted that various political parties' colours reflected or inscribed on all the visual images were suggestive and represented ideologies of the parties. They concluded that semiotics resources and artefacts are a very important part of political rallies because they contain volumes of political, social and cultural communication as they are displayed to canvass solidarity. Their work used campaign posters while this work uses mobile phone advert billboards. Their research was conducted in the west while this present research is conducted in the eastern Nigeria, using Dijk's socio-cognitive theory as its theoretical framework.

Eze and Amoniyani (2022) studied the discursive strategies in selected political campaign speeches in the 2019 Nigerian presidential election. The principal aim of their study was to identify the discursive strategies employed by the contestants and the ideologies projected through the strategies identified. The study took its data from two major campaign speeches of the two major contesting political parties: the All Progressives Congress (APC) and the Peoples' Democratic Party (PDP) with of President Mohammadu Buhari and Alhaji Atiku Abubakar as candidates respectively. Van Dijk's Mental Model Theory formed the theoretical framework for the study. Their study considered, the context, situation and experience model of Dijk's Mental Model Theory which was deployed for the data analysis. The findings revealed that the contestants employed some linguistic constructions, such as rhetorical questions, parallel structures, and figurative expressions (metaphor) among others as discursive strategies in the campaign speeches. These strategies were equally found to be embodying some ideological projections which were discussed in the work using the principles of Dijk's mental model theory. The study is remarkably different from the present research in the sense that the present work aims at doing a multimodal analysis of the language of advertisement and not political campaign speeches. Again, this present work adopts Dijk's socio-cognitive approach to doing discourse as it is proven to have got the capacity for detailed analysis of data for the study.

Saraisky; (2016), analysed public discourse using media content analysis in order to understand the policy process, using texts as sources of data. The research discussed content analysis as a very important part of the major toolbox for elucidating patterns and trends about educational policy. The study focused its argument on the media as a means to generate insight about how educational ideas are mostly understood in local contexts. The researcher gathered her data from thirteen years of media coverage of a program for international students. She used the data gathered to find out how media content analysis could assist in understanding ideas and global

trends, which in turn, influence educational policy in terms of data presentation and analysis. The researcher used tables, bars charts, pie charts and histograms to grade scores of how efficacious his approach is in relation to education policy. The research was a nice work but focused on conversation analysis of print media while the research at hand attempts to bring out some intrinsic meanings that are buried in billboards' contents of mobile phone advertisements. Also, the aim of that researcher differs from that of the research at hand as the research under review has media conversation and educational policy at heart. This study takes interest in the socio-cognitive effects of the selected advertising billboards in market communication. It attempts to show how signs, images and colours communicate to trap the attention of the viewer and a potential customer or client.

Methodology

This study adopted a descriptive research design which describes the observable characteristics of the data. A total of five (5) mobile phone advertising billboards were randomly selected from different parts of Enugu metropolis. The selected phone brand advert billboards are Infinix Note 10 series, Itel phone, Infinix Hot 10T, Techno Spark 7 and Samsung galaxy A series. The analysis of these data was done in line with the principles of van Dijk's socio-cognitive theory with a central aim of finding both the mental and social effects of the discourse modes therein on the audience.

Theoretical Framework

Van Dijk's Socio-cognitive Approach

van Dijk is one of the most recognised figures of CDA and his ideas seem to be very important to this study. That is why this work is guided by the features of the 'socio- cognitive' direction of CDA which Van Dijk's proposed. It focuses on the psychological processing of texts. He sees cognition as an interface between social practice and discourse.

The most important characteristic of his works is that he elevated the analysis of structures to something more than the mere analysis and interpretations of structures of texts. van Dijk proposed three levels of analysis: structure, production and reception, and comprehension. He tried to unify these levels and make a soft standard for analysing the text. These relationships, according to him, take place at the two levels of Macro structure and Microstructure. The micro level comprises language, discourse, and verbal interaction while the macro level has to do with the contextual relations, such as inequality and dominance (thematic/ topic structure of news stories and their overall schemata). van Dijk believes that discourse is not just an isolated textual or dialogical structure, but a complex communicative activity that also embodies a social context, featuring participants (and their properties) as well as production and reception processes. These practices are taken for-granted to be not only influential on the process of making news but also determinative for the major policies of the institute, which produces the information.

The other major notion that van Dijk investigated so much in this approach is the notion of ideology and, analysing the discourse as ideology analysis. van Dijk (1995) says that ideologies are produced and reproduced in discourse and communications even in the non-verbal semiotic texts like pictures and so on. He takes ideology as the attitude a group of people hold towards certain phenomena.

In order to uncover ideology generated in discourse, van Dijk resorted to social analysis, discourse analysis and cognitive analysis of the text. The social analysis is in relation to context analysis and discourse analysis is related to the text analysis in the traditional method of interpreting the text, van Dijk (2006) while the cognition has to do with the system of mental representations and processes of group members. In his explanation of cognition, he defined ideology as systems which influence the personal cognition or group members indirectly.

The notions of “ideology” and “context” bring about the notion of “model” which is a mental representation of individuals

within a social action or interaction. He stated that cognitive model is the meaning of discourse as controlled by subjective interpretations of language users in a situation or an event. These models are so important in analysing the role of ideologies in billboard advertising system. They determine the norms within system and the ways individuals think, behave and move (Diyako 2010). In exploiting the global and local meanings, speakers and writers emphasize certain meanings, control comprehension and influence the formation of other cognitive models of their audience/readers, their opinions and attitudes, hence they allow for influence and manipulation. This privilege that is allowed by Dijk's socio-cognitive theory is mostly exploited by advertisers, being that; languages of advertising have cognitive appealing tendencies. A multimodal consideration of billboard advertisement will unveil the cognitive implications of the images, colours, sentences, symbols, among others. All of these are deployed by the advertisers to manipulate the intents of the audience towards patronizing their products or services. To this point, this theory is very suitable for this study.

Analysis

Identification of the Modes in the Selected Billboards

With regards to the various modes identified, all the selected billboards are broken down into word/text modes, colour modes, and image modes. Each mode is broken into smaller units of discourse for analysis. From the study, it was discovered that all the billboards under analysis contain the three modes stated above. The distinctions, however, are that the forms of these modes differ according to the brands of phones advertised. The modes also differ in their significances and intended effects.

Analysis of these Modes and their Persuasive Strategies

Infinix Note 10 series

Text Mode and Colour Modes

| S/N | Discourse | Analysis |
|-----|--|---|
| 1. | Infinix NOTE 10 series | 'NOTE' is written all in capital letters and bolder than Infinix to show emphases. "Note" is literally understood as a noun and as a verb. It calls attention as a verb and, as a book when used as a noun, or could also be seen as notice caution in its other sense. The number "10" employed is for the observers to easily understand that the phone is the newest series. The "series" is smaller than all the words on the bill board. It is purposely minimized because 'note' is performing its function. It is made bold to be viewed from afar. It is purposely written in black on white to trap attention and be more noticeable. The bold nature of the calligraphy signifies the "latestness" of the product. |
| 2. | 'MEET THE BEAUTY WITH STRENGHT' | It is the boldest text on the bill board. It is written in capital letters. This sentence communicates volumes as it, in a flash, educates the viewers on what they stand to gain from the product. The word beauty stands for the exceptional physical appearances and the internal comforts inherent in the product while strength stands for the capacity, durability and enduring lifespan anticipated of the product. The conjunction employed there has the effect of infinity and marginal importance as regards to the product. The structure is written in both navy blue and green as they flow into each other to show beauty and fruitfulness. It starts with navy blue, which represent love and passion from colour analytic perspective, then flows into green (fruitfulness), and then back to navy blue. |
| 3. | Infinix | This is the first word on the billboard and it is written in black colour which make it more noticeable on the billboard. From a connotative perspective, it preaches visual volume which transcends to the bright nature of the product. |
| 4. | Helio G95, 128 G8 + 8GB | Both letters and figures are written in Green to symbolize fruitfulness. |

Image Mode

There are four sensitive images found on the advert bill board: the image of the popular music star, Davido, the image of the phone (point of attraction), the silver chain he wears round his neck and the silver ring on his fourth finger.

| S/N | Discourse | Analysis |
|-----|---------------------|--|
| 1. | Image of the phone | Infinix note 10 is the main theme of the whole billboard. It is the essence and purpose of the advert; everything on the billboard points to it. They all come together to beautifully paint and sell the product to the customers (viewers) by instilling in their minds, a great image of prestige in the most convincing and enticing way. The phone's image is projected first on the advert, held forward with its beautiful cameras showing from the rear, by the popular singer as if he is dashing "you". This is an invitation technique. The phone is coated in black edge with navy blue, fading into silver. The phone is quadrilateral in shape with a similar black coated camera at the right side of the phone's rear, which communicates volumes of its unstated mega pistols range coverage and clarity (quality of the camera). The bluish part of the phone preaches love while the silver part preaches treasure, coated in a tin black line. |
| 2. | The image of Davido | It is a relative aspect of discourse. The product virtually has nothing to do with the music star and in reality, he may never be using the phone. But he is employed to work on the psych of many, especially his fans. It is no news to emphasize the great influence of the singer on the Nigerian music industry. He has won many local and international awards and recognitions. Thus, relating the phone to him sums that the phone is outstanding as it is coming from the view point of the singer. It is potent that on a normal circumstance, many people would not find themselves using the product but these people would use it simply because Davido is involved. His image communicates far more than the product projects. From a physical description of his image, he is looking fairer than his usual self. He is far more handsome with a projected nose like a European, having his beards well shaved, running down his chick to form a corpus at the jaw. The black beards define his face leaving an obvious dimple at his side chick, with a captivating smile that set his mouth ajar, leaving his teeth's white sparkles to portray perfection, comfort, happiness and pleasure of the product. |

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| 3. | The diamond and chain that appears silver | This aspect also preaches volumes as the chain's image is another point of attraction. It communicates a lot about the personality of the person wearing it and the product the person carries in turn. Literally, the chain stands for prestige, riches and affluence. It is in the psych of most to associate affluence and prestige with golden and silver chains as shown on the artist. By extension, the product being reviewed is prestigious, rich and special. This further attracts viewers as to the general elegance of the bearer, presents everything excellence and same is expected of the phone. Thus, when one looks at the glory of the bearer, of the chain, one sums it up with what the bearer projects; wealth and excellence. |
| 4. | The diamond ring | The ring is strategically positioned on his third finger, right beneath the phone. As viewers stare at the phone, they automatically stare at the diamond ring which further drives their passion and desire to use what the popular Davido is using - the phone. It is a known reality that obsession with diamond rings is prevalent among youths all over the world. By the position of the admirable ring, once one's eyes catches the ring, it is automatically on the phone. This is an "eye catcher strategy". |

Itel Mobile Phone Advert Billboard

This billboard is square in shape with a red background on a green wall which makes it attractive and beautiful, enticing and inviting.

Text and Colour Modes

| S/N | Discourse | Analysis |
|-----|-------------|---|
| 1. | Itel | This appears in white colour on a red background to enhance visibility and attraction. It appears at the left-hand side to show significance and to express theme. It is the second to the last smallest text on the billboard because emphasis here is on the famous "Itel" product that the promoters aim to sell to prospective consumers. |
| 2. | Itel Family | This is a noun phrase that communicates sense of belonging. It is written in white colour on a red background to enhance a better view from afar. It also preaches volumes about the product as white stands for purity, sincerity, and goodness. The phrase stands for both the producers, sellers and buyers of Itel mobile phones. |

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| 3. | P37/P37 Pro 4G | This is all written in white, except "4G". This text appears the boldest because it stands for the latest series of ITEL promoters set out to advertise. It is informative in nature. It is written in white on a red background to preach the importance, sincerity, beauty and or reliability of the product. "4G" is written in red on a small white square to show emphases as regards to the speed of the phone. |
| 4. | EASY PLAY EASY FUN | This text is written in white and in capital letters and on a red background to show emphasis and to attract customers. The diction is made simple to be understood by an average and ordinary reader. It means the product is simple to operate and makes for a lot of fun time. It is the second largest text. |
| 5. | 2 + 32 GB/5000 MAH/65/ 68HD+ | This text is also written in white on a red background for the sake of emphasis. It communicates the memory size and capacity of the phone to guaranty customers a quality service. It appears at the lowest left-hand side of the bill board. |

Image Mode

| S/N | Discourse | Analysis |
|-----|--|---|
| 1. | Images of the phone: Three of them | They apply just below the text; EASY PLAY EASY FUN, on the left-hand side. The first one shows the rear view with a colour mode of navy blue beneath. The colour makes it beautiful, showing three powerful rear cameras that are enticing. The second one presents a front view, which appears light green with an image of a tree on it, and a male cartoon with a heavy canvas that projects from the phone into the bill board's background to attract customers. The third one presents a rear view that is distinct in colour and structure from the first one. It is navy blue in colour with four cameras in square black depression at the left upper part of the phone to attract customers. They all appear beautiful in dazzles, representing the product under advert. |
| 2. | Image of a popular music star, Olamide | The artist has a fair and attractive face. He is in an Oxford overall on a red background to preach richness. The jacket has a black cap that projects his face's colour on the billboard. The musician has no direct business with the product and, may not be using it. However, he is used to convince his fans to patronize the product. Merely seeing him holding the phone will encourage many buyers who ordinarily would not love to buy the product, simply because Olamide is their model. The meaning conveyed through the image is that the product is as good as the music star. It preaches prestige, and worth. |

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| 3. | The white phone held by Olamide | This is the fourth “Itel phone” on the billboard. It is simply showing emphasis. It appears white on a red background, held out by the right hand of the music star as though he wants to give it out. The colour communicates beauty, purity, strength and quality. It also goes ahead to justify the globalization of the phone brand, just like the music artiste that holds it out. This is intentionally planted to promote more desires from potential buyers. |
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Infinix Hot 10T Advert Billboard

The billboard is quadrat in shape and about eight feet tall and four feet wide. It has a general white background with red coatings at the edges.

Text/words and Colour Mode

| S/N | Discourse | Analysis |
|-----|---------------|---|
| 1. | HOT 10T | This is the boldest text on the billboard. It is black on a white background to communicate from afar. It serves as the major theme on the billboard; thus, comes first at the uppermost left-hand side. The HOT is bolder than 10T to show emphasis. It stands for the foremost series. It serves to communicate information about the product. HOT is also made bolder to communicate the fast-selling nature of the product. |
| 2. | Super Amazing | This is the second in size text on the billboard. It is written in red on a white background immediately after HOT 10T, in the middle of the billboard. It means that the phone is wonderful and great. It serves to motivate and encourage viewers to buy the product with the confidence of buying superior brand. |
| 3. | 48MP | This text is exactly as big in size as HOT, but it is written in red on a white background to show importance. It talks about the camera’s quality: mega-Paxton. It means the phone’s camera is outstanding and amazing. It stands tall among equals. |
| 4. | Trio Camera | It is written in red on a black. It means the phone has three step cameras which make it outstanding when compared with other brands or versions of the same brand. It is put to lure viewers into patronage. |

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| 5. | Hetio Oto excellent gaming 90H2 6.82 HOT ultra- smooth display | This is written in the smallest font on the billboard. It is written in black on a white background to be readable. It is the longest text. It communicates the game capacity of the phone and its clarity in display. This is one of the primary features of modern mobile phones. It is therefore deployed to show that the phone's brand is developing with time and season; that it possesses a capacity that can be considered worthwhile in the present age. |
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Image Mode

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| 1. | The first two Phones | They occupy a significant part of the billboard. They constitute the major theme too. The first one shows us the face or front view of the phone in a reflective manner. It has a black margin followed by green merging. The second one presents the rear view with the trio camera shining in black to attract viewers. It is painted in green reflecting from light to dark. At the bottom part of the phone is a caption, "Infinix". They both make the concrete theme for the advert and serve to attract and seduce customers into patronage. |
| 2. | Five phones displayed side by side at the bottom of the billboard | The first four show their rear views while the last one presents the front view. The first is dark brown, the second light brown; the third blue, and the fourth green; all with the same attractive cameras showing. The first has beautiful colours on the face having black fading into purple, white, orange and red. They all preach abundance and variety. They contribute to the theme of the work. By the way the trio camera has been being displayed. There is no doubt that the phone camera is switched on. |

Techno Spark 7 Advert Billboard: the billboard is square in shape with a square white background in a red square frame.

Text and Colour Modes

| S/N | Discourse | Analysis |
|-----|-------------------------------------|--|
| 1. | Techno | This is the boldest text on the billboard. It is written in blue on a white background to show beauty and love. It is the first text on the billboard located at the left top corner of the billboard. It stands for the name of the product and the company that has the product under advert. It stands for the product and functions to inform, educated and represent. |
| 2. | SPEED WITHOUT COMPRO- MISE | It is the longest text on the billboard. It descends from black to a white-on-white background to be easily noticed from afar. It is written in capital letters having fonts that are bolder than the rest to show emphasis. It communicates the speed capacity of the phone. It preaches reliability in terms of speed and durability. It is obvious that the company discovered the demand for speed in usability of the product. That is why speed is emphatically stressed to lure buyers into patronage, believing the speed of the product is commensurate with speed demand of the present-day users. |
| 3. | Spark 7 | This text is written in blue, but the seven is written in black. It stands as the major theme in this advert. It communicates the latest series and the foremost in the company. It is located on the left-hand side bottom of the billboard. It carries weight more than all the text modes on the billboard. The essence of its deployment is to sensitize the public of the availability of a latest brand. |

Image Mode

There are two images on the billboard: A sporty looking man and the phone

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| 1. | The Phone | The phone is quadrate in shape, projected from the hand of the human image. It is also a major theme around which the whole advert is built. Colour wise, it flows from green to blue on reflection, showing the three steps camera in black to attract customers. The phone is beautifully displayed glowing to entice viewers. |
| 2. | Image of the athletic looking young man | The image displays a young man from his head to his thigh. He is black in complexion and dressed in a blue sport wear like a swimming trunk. He is positioned with vigour and action, projecting the phone as a source of inspiration with his right leg in the air and his left arm across his face to advertise the phone. His presence shows the target of the advert while his sporty action display goes for the liveliness, strength, durability and reliability of the product. The image occupies about 30% of the billboard to show emphasis. |

Samsung Mobile Phone Advert Billboard

Text Mode

| S/N | Discourse | Analysis |
|-----|-------------------|---|
| 1. | The MICRO-STATION | It is written in capital letters and made very bold in size, at the upper part of the billboard to attract attention from afar. It gives the viewer the mind-set that once he buys the product, he has a personal mobile station. It is a motivating factor that persuades the viewer to get the product. It is the first thing written and sighted on the billboard. |
| 2. | SAMSUNG | It is all written in capital letters. It is the third boldest group of letters. It appears just below "micro-station" on the left-hand side of the billboard. It is the name of the product being advertised. It is the second most important text on the billboard. This text also appears at the back of the three, out of the four phones showcased. |
| 3. | "Galaxy A Series" | This is the most important text on the billboard. It consists of three words written in small letters but the first letters. The "A" is bolder than the other two words for the purpose of emphasis. It is the boldest text on the billboard to reiterate emphasis. It communicates the model of the product. It shows the series and category of the product. It is found on the right-hand side of the billboard. |

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| 4. | "NEW" | This text appears just below Samsung on the upper left-hand side of the billboard. It is written in capital letters to show emphasis. It is the fourth boldest text on the billboard and employed for emphasis to entice and attract. It communicates the fact that the product under advert is new, current and special. |
| 5. | "Galaxy A10s/A20s /A30s" | Each of the series represents the four phones displayed on the billboard to show varieties in ranges of quality. It communicates up-datedness, newness, choices and abundance. It is similarly made bold for eye catching. It is strategically on the left-hand side of the billboard. |
| 6. | "Bigger, brighter infinity Display" | It is found just below Galaxy A series on the left-hand side of the billboard. It communicates size and visual quality. The first and the last words start with capital letters to show emphasis. It carries superiority information. |
| 7. | Come with Google Apps | "Come with Google Apps" is found at the bottom, left hand side above the images of the various Google Apps. It communicates advantage and completeness as the buyer will not go and look for Google Apps installation anymore. |
| 8. | "24 months warranty" | It is written first in number, then in letters. The 24 appears bolder to show attention. It shows that the seller is confident in the product to have guaranteed a two years warranty for the product. It carries a motivative force. It is found at the extreme bottom of the left-hand side of the billboard. |
| 9. | www.samsung.com | This is found on the left-hand, bottom side of the billboard. It communicates the internet address the customers could visit. This further preaches confidence on the truth about the phone as the customers are, with the web address, directed to a site where they read up more information about the product. |

Image Mode Analysis

| S/N | Discourse | Analysis |
|-----|---------------------------------|---|
| 1. | The phone | There are four phones displayed on the billboard of different colours. They are the largest images displayed on the billboard, appearing almost in the middle-left hand side to communicate from afar. The four phones are arranged in different colours with the first three showing the rear of the phone with enticing cameras while only one, the fourth one, displaying the front face of the product with a picture of a football field on the screen and a background made of spectators like in a stadium, with a player in action, kicking a ball that is completely outside the phone. These phones are the most important images on the billboard. The first three phones represent Galaxy A10, A20, and A30 series while the fourth one could be any from the class displayed to show how clean and neat the camera and video looks like. The phones are displayed in dazzles, looking smooth, beautiful and attractive to entice, attract and captivate the viewers. |
| 2. | The human image | It is an image of a footballer in a skill show, wearing a Galaxy hair style and attractive, well shaved beards. His eyes are fixed on the ball; thus, giving us the side view with his two hands moving freely: the left at the rear and the right at the front. The left leg and right hand are amazingly drawn outside the phone to kick the ball that is also outside the phone. The advertisers deliberately deployed this image, as many people are football fans in the world, to attract and captivate more customers. To be socially neutral, the player is wearing a neutral jersey that belongs to no specific football club. The image is designed like that so as not to seem to be supporting any particular football club. The neutral jersey is generic in theme; hence, making football fans of all clubs its target. |
| 3. | The ball | The ball is just about two inches from the left leg of the player. It is placed together with the player to attract football fanatics. They are both employed as tools for promoting the product (phones). The ball appears at a conspicuous part, almost in the middle-left hand side of the billboard to be clearly visible from afar. |
| 4. | The faint images of Google Apps | These involve applications like Google, mail, audio player etc. that come with the phone. They are found below the text "comes with Google Apps..." on the right-hand side at bottom of the billboard. They are employed for emphasis and demonstration, to prove the text. |

Colour Mode Analysis

Navy Blue - this forms the general background for the billboard. It defines the whole billboard and the various discourse modes. It communicates richness. It is employed to communicate from afar as the sub-background, and the largest text at the top are made in white to communicate clarity.

White - the second quadrilateral background that carries most of the discourse modes is in white. Texts like micro-station, new, Samsung (on the phones), 24, and warranty are all written in white. This colour communicates purity, sincerity and neatness of the product.

Black - most of the texts are written in black. "Samsung", "Galaxy A series", "Galaxy A 10s", "A20s", "A30s", "Facebook" and "twitter" applications, "bigger", "better Infinity display", "infinity-V display", "Quad camera", "finger print", are some enlisted qualities of the phones. The short pair of pants worn by the player, some parts of the ball, the edge of the phone displaying the footballer, the phone cameras are all in black to communicate clearer on a white general background.

Green - the first phone appears green; the fourth phone also appears green on the lower display due to green grass on the field. It communicates fruitfulness and richness of the product.

Blue - the two phones at the middle appear in blue. It communicates beauty and love. It turns navy blue in some parts due to light reflection.

Conclusion

The technical deployment of semiotic modes in the sociolinguistic sphere has become a fertile medium through which professional promoters of products penetrate the consciousness of the public and lull them into patronage. The analysis herein demonstrates that advertisers, through their tactical use of language, lure their potential customers to patronize their product. Again, the analysis above shows that promoters use celebrities to capture the attention of their fans

into patronizing the products they are associating with. This has been one common approach in south eastern Nigeria. There are also times when the phenomenon of fanaticism, like football related images, are craftily used. In all, the target is to trap attentions of the public, who are the potent users of the product, to purchase and recommend that product. This is one of many applications of discourse principles in human societies.

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