Information Structure in Nigerian Pidgin English

Print and Electronic Media Advertisements

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**A Thesis in the Department of English
Submitted to the Faculty of Arts in Partial Fulfilment of
the Requirements for the Degree of**

DOCTOR of PHILOSOPHY

of the

UNIVERSITY of IBADAN

October 2014

ABSTRACT

Information structure provides a deeper understanding of how language is organised in Nigerian Pidgin English advertising discourse. Existing studies in Nigerian Pidgin English (NPE) advertisements have centred on describing its history, vocabulary items, standard orthography and aspects of grammar but there is a paucity of research on the information structure of pidgin texts. This study, therefore, investigated information structure in NPE advertisements in print and electronic media with a view to revealing the organisation of information for the establishment of their textual identities.

M.A.K. Halliday's model of Information and Thematic structures was applied in examining how theme and rheme combine to make up the thematic structure, the different ways in which the theme of a clause is realised and how it impinges on the meaning of an advertisement text. Fifteen spoken and fifteen written advertisement texts in NPE which were purposively sampled from print (newspaper/magazine/billboard) and electronic (radio/television/internet) advertisements formed the database. The samples were selected from a broad spectrum of products and services such as; beverages, household durables, pharmaceuticals, finance and communication. For the spoken texts, the transcription model adopted was the anglicised writing system used by Loreto Todd and the method for the analysis of data was discourse analytic.

In NPE advertisements, information was organised in clauses which have constituents that are labelled Given and New. In the clauses, the Given element was first established by the advertiser before communicating the New information. This was done primarily to enhance comprehension of advert items. At the textual identity level, three varieties of theme in NPE advertisement texts, namely; Unmarked, Marked and Highly marked were used in the advertisements. While Marked and Unmarked themes were commonly used, the Highly marked theme rarely occurred. The information patterns varied: Topical+ Textual+ Interpersonal Themes and Rheme; Textual+ Textual Themes and Rheme; Topical+ Interpersonal Themes and Rheme. There were also substantial convergences and divergences in NPE print and electronic media advertisements. The notable areas of convergence were in the discourse structure of advertisement texts, the use of synthetic personalisation, mood systems, informal style, cohesive devices, referential indirectness, visual-verbal correspondence and tense patterns. Divergences occurred in graphology, space management, layout techniques, the use of different typefaces and letter sizes. Creativity was observed in well-designed and carefully-worded attractive headlines, picture-text convergence, picture-text divergence, the use of humour and figurative language.

Information structure shows that the messages of pidgin texts connect as a unified discourse through the combination of Given and New elements while the textual identity reveals the constant theme-rheme patterns and their differential representations in print and electronic media advertisements. These features facilitate easy comprehension and recall of Nigerian Pidgin English advertising discourse.

Key words: Theme and rheme, Nigerian Pidgin English, print and electronic, media advertisements

Word counts: 451

DEDICATION

TO GOD BE THE GLORY GREAT THINGS HE HAS DONE

ACKNOWLEDGEMENTS

CERTIFICATION

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List of abbreviations

AIT	Africa Independent Television
BE	Broken English
FRCN	Federal Radio Corporation of Nigeria
GRA	Government Reservation Area
IPA	International Phonetics Alphabet
IS	Information Structure
KJV	King James' Version
MST	Modified Spoken Text
NMO	New Modern Orthography
NP	Nigerian Pidgin
NPE	Nigerian Pidgin English
NTA	Nigeria Television Authority
SE	Standard English
SFT	Systemic Functional Theory
SNE	Standard Nigerian English
SNP	Standard Nigerian Pidgin
VGC	Victoria Garden City
www	World Wide Web

CHAPTER ONE

INTRODUCTION

1.1   Background to the study

Nigeria Pidgin English (henceforth NPE) has tremendous communicative value in media advertising where it is used to inform, educate, entertain, persuade, create awareness and effectively galvanise both the reading and viewing public to take a course of action. It is one of the important languages in Nigeria and it performs a number of first and second language functions. Jowitt (1991:14) remarked that recently the language had attained a degree of respectability not only among the illiterates but also the literate members of the society. Adetugbo (1972) pointed out that even among the highly educated teachers of English in Nigerian universities there was often recourse to Pidgin English as the vehicle of informal communication. Adegbija (1994:22) opined that NPE had a far much larger number of speakers than what was referred to by Bamgbose (1982:2) as 'Standard Nigerian   English'. In some situations, the use of pidgin serves as an act of identity when interlocutors need to stress their 'Nigerianness' instead of their ethnic group identity.

Today, the language carries more functional load than many of the indigenous Nigerian languages. Its use in Nigeria covers diverse areas such as creative writing, commerce, political campaigns, theatrical performances, musical productions, church sermons, intimate family discussions, informal interactions among students especially in tertiary institutions, communication during sporting events and social functions such as wedding   and burial ceremonies. It is now widely used in media advertising. The potential communicative value of NPE has been brought to the fore by numerous broadcasters, newspaper columnists, Nigerian playwrights, public relations and advertising practitioners who have used the language as a medium of humorous and serious expression for advertising goods and services as well as propagating government programmes and policies that require mass participation and mass mobilisation. It can be argued that media advertising is one of the socio-linguistic and socio-cultural drives that have precipitated the rapid development of NPE.

Advertising is a field of human endeavour where language plays a crucial role. In whatever guise, advertising is quintessentially a language game and the advertising industry is a language

community because of the way language is deployed creatively and imaginatively in this field. Awonusi (1996:112) claimed that advertising thrived on linguistic dexterity that foregrounded salient aspects of language use. Coker and Oke (2012:1) remarked that the creative advertising copy messages were products of well thought-out and orchestrated linguistic and literary processes. The linguistic details of advertising texts are not just accidental but are carefully structured to communicate the right message to the right people at the right time. Recent studies conducted on advertising strategies in Nigeria revealed that advertisers spent large sums of money to project and propagate their messages to the target audience with the sole aim of persuading them to take a course of action. It was also revealed that the use of language often determined the success or failure of any advertising initiative. Crystal (1995:388) remarked: "it is language which can make or break an ad". The use of language in advertising has therefore proved very fruitful of investigation; language is projected not just as a means of communicating ideas but also as a tool for accomplishing goal-directive actions.

The use of pidgin in media advertisement in Nigeria could be traced back to the 1960's when the language was introduced by broadcasters and comedians in radio advertising of goods and services. It was also used to inform and educate the public on government programmes and policies. Mafeni (1971:33) stated:

> The various broadcasting corporations in Nigeria have in
> recent years done so much to popularise pidgin (however
> unintentionally) by allowing its use in advertisements, the
> Nigerian Broadcasting Radio Serial 'Safe Journey' has been
> running with great success for a number of years now.

NPE has furnished the Nigerian advertising media with more familiar quotations than any other Nigerian language used in advertising (Akintayo, 2008:172). Numerous coinages, lexical items, catch phrases, slang and colloquial expressions have been produced and these have become an addition to the linguistic inventory of the language. It has been observed that the Nigerian public responds positively to advertisements in pidgin and this is evident in the tremendous popularity such advertisements enjoy among the people. Dada (2013:41) remarked that Pidgin English advertisements were enjoyed by all and sundry in Nigeria owing to their dramatic presentation, humorous nature and twisted syntax. Oribhabor (2010:3) averred; 'for any advertisement to fully get to the people, pidgin must be employed'. Elugbe (1995:294) extended this view further;

> Government agencies are gradually getting round
> to the position that, if the object is to reach as many
> Nigerians as possible, then Nigerian Pidgin is, at least,

one of the languages to employ. And ….. there is not
yet a more suitable one.

It is fairly obvious that advertisements in pidgin tend to be humorous and this allows a serious subject to be discussed in a light-hearted manner. NPE also serves as a cross-cultural medium of literary creativity and communication in Nigeria and its potential is certainly greater than many of the indigenous Nigerian languages essentially because it facilitates communication over most parts of the country. This geographical spread is crucial to effective advertising especially because the language is accessible to all and sundry, particularly the not-so-literate members of the society who form the bulk of the population and are easily swayed by humorous advertisements in pidgin. It is also a handier means of spontaneous self-expression; it is very easy to learn and according to Elugbe and Omamor (1991), it is probably more widely-spoken in Nigeria than any of the three major languages.

In this study, we investigated information structure in NPE advertisements in print and electronic media with a view to examining how information is organised. This is crucial in order to establish their textual identity and the measure of creativity inherent in pidgin advertisements as a strategic communication. By creativity we mean any concept that is imaginative and characterised by originality and expressiveness. Information structure (IS) as defined by Chafe (1976) is a phenomenon of information packaging that responds to the immediate communicative needs of interlocutors. It is a model of information exchange that makes use of the notion of Common Ground or the Given Element which is the information that is mutually known to be shared by the participants in the communicative act before proceeding to the information that is not shared which is labelled the Focus or the New Element. Vallduvi (1993) described IS as 'a sentence-level structure which concerns the presentation of information in such a way as to relate that information to prior context'. The factors in that relationship are characterised by functional roles such as theme-rheme, old-new, focus-(back) ground, topic-link etc. Information Structure provides a deeper understanding of how language is orgarnised and shows how the messages of pidgin texts connect as a unified discourse.

In this research, we are concerned with the way clauses are constructed and combined in NPE advertisements and the way the grammar of the language is manipulated by advertisers to allow them modify the way information is presented. This could be done in order to make the information easier for the reader or viewer to understand and also to make the message more persuasive. The theoretical framework for the study is adapted from Halliday's model of

information and thematic structures for its relevance to theme – rheme analysis of information structure. We examined how theme and rheme combine to make up the thematic structure and the different ways in which the theme of a clause is realised and how it impinges on meaning of an advertisement text. We used selected print and electronic pidgin advertisements as representative materials of analysis.

1.2   Statement of the problem

Advertising practitioners deploy language in a way that is markedly different from language use in other domains. This is evident in the use of rhetorical language, persuasive strategies and appropriate choice of words to persuade their audience to patronise a particular product or service or take a course of action. Pidgin is used effectively in advertising to communicate both native and non-native Nigerian experiences with the primary aim of convincing the audience. Obviously, the popularity of the language is enhanced because of its felicitous use in media advertising.

Existing studies in NPE are particularly prolific and have centred on describing its history, vocabulary items, standard orthography, micro-linguistic structures and aspects of grammar but there is a lean research on information structure of pidgin texts that feature in media advertisements. This study, therefore, investigated information structure of NPE advertisements both in print (newspaper, magazine, billboard) and electronic (radio, television, internet) media with a view to revealing the organisation of information in order to establish their textual identity.

Previous studies on NPE advertising discourse were quite significant and should be given a credible mention; 'Stylo-Rhetorical Devices in Pidgin English Advertisements in Nigeria' (Dada, 2013) investigated the stylo-rhetorical devices adopted in some Pidgin English advertisements in the Nigerian media. It focused on the figurative and rhetorical language used by advertisers to arrest the attention of the target audience and examined the impact of the stylistic devices on the quality of the advert messages. Another study, 'A Critique of Linguistic and non- linguistic Techniques of Contemporary Nigerian Advertisements' (Oluga, 2010) attempted an examination of a number of selected contemporary Nigerian advertisements in English and NPE; it explored the various techniques used in the advertisements and did a critique of the linguistic techniques. Oribhabor, (2010) investigated 'The Use of Naija in the Media, Arts and Entertainment' and discussed extensively the functions of Naija (NPE) in the media, arts and entertainment as a formidable factor in the unification of a multi-lingual and multi-ethnic Nigerian nation. He

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concluded that Naija (NPE) deserved to have government's approval as the nation's official Lingual Franca. Another study, 'Emergent Trends in the Use of Pidgin in Television Advertisements' (Akintayo, 2008) examined the creative dimension in the use of pidgin in television advertisements in Nigeria and the trends that had emerged while projections were made about the prospects of Nigerian Pidgin English in a linguistically heterogeneous speech community like Nigeria. He opined that linguists should provide a comprehensive description and codification of its grammar so as to serve as normative guidance to learners. Exigency of space would not permit a more detailed discussion of the scholarly works written on NPE advertising discourse; there is still, however, a paucity of research on the information structure of pidgin texts that feature in media advertisements. This gap provided the basis for the present research. The need to embark on this inquiry was predicated on the following issues:

i.   the dearth of adequate research work on the information structure of pidgin in media advertisement;

ii.   the lean research work on the utilitarian values and creativity in the use of pidgin as a language of media advertisement;

iii. the need to study the socio-linguistic and socio-cultural underpinnings that contributed to the emergence and development of NPE as one of the new Englishes in the Nigerian socio-cultural context;

iv.   the fact that advertising is a dynamic social activity that requires well-crafted language to express novel ideas and concepts for effective goal-directive social interactions.

1.3   Research objectives

The following are the specific objectives of this study:

i.   to provide a detailed description of NPE as it is used in media advertisements;

ii.   to describe how information is organised in NPE print and electronic media advertisements;

iii. to examine the measure of creativity inherent in pidgin advertisements as a strategic communication;

iv.   to highlight the areas of convergence and divergence in print and electronic pidgin advertisements;

v.   to examine how theme and rheme combine in the information structure and how it impinges on meaning of an advertisement text.

1.3.1 Research assumptions

In this study, the following are our assumptions:

i.   The Nigerian advertising industry is a language community because practitioners use language in a way that is different from language use in other domains.

ii.   Media advertising is one of the socio-linguistic underpinnings that have precipitated the rapid development of NPE.

iii.   Many changes have been introduced to language use in the Nigerian advertising industry because language is dynamic.

iv.   Media advertisements in NPE have significant features and ample fresh data for linguistic investigation.

1.3.2 Research questions

The following are the questions we seek to answer:

i.   What are some of the significant features of NPE usage in advertising texts?

ii.   How is information organised in pidgin advertising texts?

iii.   How is theme delineated topically and theoretically in pidgin advertising texts?

iv.   How is meaning impacted in NPE media advertisements?

v.   How do advertisers manipulate the resources of grammar in pidgin in order to modify the way information is presented?

vi.   What are the areas of convergence in print and electronic pidgin advertisements?

vii.   What are the areas of divergence in print and electronic pidgin advertisements?

1.4 Significance of the study

Information Structure (IS) is a vast topic of research that has been pursued within different theoretical frameworks and has produced numerous empirical insights. A study of IS of Nigerian Pidgin English advertisements will extend the existing perspective on the rhetorical imperative in the deployment of pidgin and organisation of information in advertising, thus serving as input to the advancement of the theory of information structure. It will also show that NPE can be analysed, like Standard English, using syntactic concepts and that it is possible to apply a theoretical framework such as Systemic Functional Theory with its twin model of thematic and information structures to the study of the language.

Another notable significance is that it shows how the messages of pidgin texts connect as a unified discourse through appropriate information patterning and this facilitates easy comprehension and recall of advertisements. It will also stimulate an appreciation of the communicative value of NPE as a language of media advertising and bring into focus the intrinsic humour of the language and enrich our knowledge of its origin, spread, orthography, functions and variety signifiers. It will provide useful insights into how advertisers break linguistic barriers to achieve effective communication and establish the language as a creatively patterned strategic medium of commercial persuasion. The study has also presented the use of non-linguistic resources such as; pictures, colours and graphology to communicate advertising messages and reveal how creativity impacted advertising, give lucidity to concepts that are abstract and difficult to conceptualise with the ultimate goal of persuading the target audience.

It is hoped that this research effort will serve as a useful reference material for future researchers and open a novel approach to the study of language of advertising.

1.5   Scope of the study

Studies in varieties of English and discourse across cultures identified the emergence of several varieties of the language even in non-native environments (Bamgbose, Banjo and Thomas 1995; Adegbija, 1994). This research brought into focus the nativisation process that the English language is still going through. The main thrust of this study was information structure of pidgin advertisements in print and electronic media in Nigeria. Information structure is a sentence-level configuration and it provides a deeper understanding of how language is organised in NPE advertising discourse. This research revealed how messages of pidgin texts connected as a unified discourse through the combination of Given and New elements and how it enhanced comprehension of advert items. We examined how theme and rheme combined in the information structure and how it impinged on meaning of an advertisement text. Clausal analyses of selected pidgin advertisement texts were provided in order to reveal their information patterns and the theory employed was M.A.K. Halliday's model of information and thematic structures because of its relevance to theme-rheme analysis of the information structure. The advertising media in this study were electronic (radio, television, internet) and print (newspaper, magazine, billboard) which represent the oral and written advertising communication. Fifteen spoken and fifteen written advertisement texts in NPE which were purposively sampled from a broad spectrum of products and services formed the database. The method of analysis of the data was largely interpretative and

descriptive. For the spoken texts, the transcription model adopted was the anglicised writing system used by Loreto Todd because it is easy to read and had been popularised by Nigerian creative writers.

1.6   Research methodology

1.6.1   Sources of data

There were two major sources of the data used in this research; these were print and electronic media. Fifteen spoken and fifteen written advertisement texts were used. In the electronic media, data were collected from television, radio and the internet. Samples were collected from each medium. Advertisements were sourced from television stations that enjoy large viewership; specifically, Nigeria Television Authority (NTA) and Africa Independent Television (AIT) which represent the public and private media respectively. Advertisements were also sourced from radio stations with widespread transmission in Nigeria especially those that have some bias for pidgin broadcast and devote much time for it such as; WAZOBIA F.M and Federal Radio Corporation of Nigeria (FRCN). Advertisements on the internet were sourced using the search engine /www.google.com/. It is worthy of mention that pidgin is now used on the internet for the purpose of advertising; an example is 'Google search speaks Naija'; 'I dey feel lucky.' This is a new search interface that displays pidgin as an addition to search results displayed in English and three major indigenous languages: Hausa, Igbo and Yoruba. Some of the expressions that used on the pidgin search are: 'web history' (history wey dey web), 'give us feedback' (tell us wetin you tink). There are however, some preliminary challenges to google search in pidgin; it does not recognise some lexical items popularly used in NPE such as 'bele' (stomach) rather it displays 'belle' (beautiful). This challenge, however, does not in any way detract from the communicative effectiveness of pidgin on the internet.

In the print media, data were collected from newspapers, magazines and billboards. Samples were collected from each medium. Particular attention was given to newspaper and magazine which are the two major media of written communication and special consideration was given to those which are circulated nationally with a careful balance of public and private ownership. Each medium has its natural advantages. The written medium is noted for its function of relaying information objectively and impersonally. Cook (1995:87) averred   ''..by freeing language from time and

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projecting it into space, writing enables more concise and less redundant expression and creates time to choose words carefully for maximum effect''.

The text of written advertisement was analysed in its original form without the task of transcribing it into alphabetic form. This however posed a little challenge when investigating a language like NPE because of lack of uniformity in the transcription models used by advertisers; besides, the language does not have a consistent and uniform orthography though it has a describable sound system. One of the biggest problems facing anyone writing about pidgins and creoles is the choice of orthography; this is because only very few of these languages have standard orthographies. Writers of NPE, therefore, use various systems and models that are convenient and suitable to them in their works. Elugbe and Omamor (1991:113) described the situation as "free for all". However, in this research, we adopted the English writing system used by Loreto Todd because it is predicated on the principles of good orthography and it is easy to read.

Spoken advertising text has the advantage of splendid deployment of paralanguage resources which is lacking in written text. The receiver of the spoken advertising text does not have ample time at his command to ruminate over the message before taking a decision. In the written text however, the recipient has sufficient time to analyse the advert and understand the objective meaning of the content before he takes his decision. The text gives him room for reflection as he has the opportunity to go back to the text and contemplate on it more carefully.

Other data gathering procedures used in this research are information sourced from books, journal articles, newspaper and magazine articles, academic discussions with scholars and specialists in the field of advertising, socio-linguistics and careful study of relevant texts and publications that provide useful insight for this study.

1.6.2 Method of data collection

The focus of this study was on written texts sourced mainly from newspaper, magazine and billboard advertisements. The spoken texts produced on radio and television advertisements documented in written form were tagged 'modified spoken texts' because they were originally spoken before being translated into written form. Expectedly, they have lost some of the features of the spoken discourse such as hesitation fillers and spontaneity.

The advertisements selected cover a wide range of items in food and beverages, healthcare, industrial and domestic products. Advertisements were also taken from the service industry, that is, advertisements of services rather than products such as communication, banking and insurance. Principally, they were paid commercial and non-commercial advertisements. Commercial advertisements as used in this research had to do with selling of goods and services with a view to making profit. They were primarily intended for or directed towards commercial advantage or monetary compensation. The non-commercial advertisements were not profit-oriented but strived to stimulate awareness that would change consumer behaviour or promote a social cause. There may however be an indirect compensation in a non-commercial advertising initiative.

In selecting advertisements from a broad spectrum of products and services, we considered the fact that the variety would allow us to appreciate the tremendous communicative value of NPE from multiple perspectives in media advertising. Besides, the variety provided us with a compendium of fresh data which showed that the linguistic details of advertising texts were not just accidental but carefully structured to communicate the right message to the right people at the right time.

1.6.3   Method of data analysis

The method for the analysis of data was largely interpretative and descriptive. The selected media advertisement texts were subjected to elaborate interpretative analysis using the model of information and thematic structures which are two parallel and interrelated systems of analysis that concern the structure of the clause. The samples selected for analysis in this study were labelled 'advertising discourses' and M.A.K Halliday's model of thematic and information structures was applied to analyse the messages of fifteen spoken and fifteen written pidgin advertisements.

There were two groups of analyses; first, was the analysis of data sourced from electronic media such as radio, television and internet. Second, the analysis of data sourced from print media such as newspaper, magazine and billboard. We identified and analysed the cohesive devices in the advertisements using aspects of the taxonomy of cohesive relationship provided by Halliday and Hassan (1994) to establish the relationship within the texts. We also did the analysis of the mood system, thematic elements and motifs and how they impinged on meaning of an advertisement text. In addition was a clausal analysis of the headline, sub-headline and body copy of each advertising discourse to determine the information structure and text development. At the end of each stage of analysis, a discussion was provided interpreting the text using a tripartite

interpretative construct of textual, contextual and semiotic methods which was adapted from Fairclough's (1989) text interpretation. The model was modified for the interpretation of our findings.

The textual interpretation focused primarily on the organisation of text in relation to vocabulary, cohesion and tense patterns. The contextual level was used principally for the interpretation of intertextual relationship and discourse structure. The semiotic level was used for pictures, colours, visual puns, picture-text convergence, picture-text divergence, layout techniques, space management and graphological devices. The three levels of interpretative construct provided an inter-related system of analysis which enhanced adequate interpretation of the texts.

Our analyses revealed that the messages of pidgin text connected as a unified discourse through the combination of Given / Theme and New / Rheme correlates. The information structure provided a deeper understanding of how language was organised in NPE advertising discourse. Also, media advertising could be regarded as one of the socio-linguistic and socio-cultural drives that precipitated the rapid development of the language.

1.7   Organisation of the study

This research has six chapters. The first chapter is the introduction which comprises general introductory issues such as; background to the study, statement of research problem, research assumptions, research questions, objectives of research, scope and delimitation, significance and organisation of the study. Methodological issues such as; sources of data, method of data collection, method of data analysis and interpretative constructs are also discussed. Chapter two consists of review of related literature. Issues discussed are; the origin of pidgin and creole languages, the origin and spread of Nigerian Pidgin English (NPE), the varieties and functions of NPE, attitudes to NPE and its orthography. Issues relating to advertising are also discussed such as: types and functions of advertising, advertising in semiotics and the use of graphology. In chapter three, the main thrust of discussion is the theoretical framework. The Systemic Functional Theory is discussed with concepts such as the Metafunctions, the Grammatical Categories, Theme and Information Structures are the main focus. Chapter four is on data analysis of print advertisements. The Systemic Functional Grammar Model of Theme and Information Structure is used to analyse the messages of fifteen print advertisements which are grouped into five

newspaper, five magazine and five billboard advert items. They are principally paid commercial and non-commercial advertisements. Chapter five is devoted to data analysis of electronic advertisements. The Systemic Functional Grammar Model of Theme and information Structure is used to analyse the messages of fifteen electronic advertisements which are grouped into five radio, five television and five internet advert items. They are tagged 'modified spoken texts'. Chapter six comprises summary of findings, conclusion, recommendations and suggestions for further research. There are also two sections on references and appendices.

1.7.1 Definitions of terms

The definitions of some of the specialised terms used in this study are provided below.

1. Ad, advert   Abbreviated or colloquial forms of advertisement.

2. Body copy   This is an advertising message produced through a careful
                       combination of appropriate words.

3. Creole   A language that was first used as a pidgin but has become nativised
                       when a community of speakers claims it as their first language.

4. Pidgin   An auxiliary language used when people who have no common
                       language are thrown into contact and must reach an understanding.

5. Target audience   The right group of peope that the advertiser has in mind in presenting
                       the message of an advertisement.

6. Nigerian Pidgin   The pidgin spoken in Nigeria, that is, Nigerian Pidgin English.

7. Broken English   Grammatically deviant variety of the English language.

8. Semiotics   The study of all possible sign systems and their role in the
                       conceptualisation of meaning in language.

9. Graphology   A communicative device in which the signs are representative
                       of the message they convey.

10. Headline   The caption of an advertisement which is usually indicated by
                       bold print or unique character.

11. Sub-headline   This is information in an advert that receives the next level
                       of prominence to the headline and is usually indicated by bold
                       print or unique character.

12 Tagline   The phrase/statement that particularly goes with the name of
                       the product.

13. Text   The linguistic expression of an advertising message which can
                    be in form of words, clauses and sentences.

14 Discourse   The complete message of an advertisement which is conveyed
                    by manipulating the twin resources of linguistic and non-
                    linguistic forms.

15. Theme   This marks the commencement of an advertising clause; the
                    point of departure of the message.

16 Rheme   This comes immediately after the beginning of an advertising
                    clause, that is, the remaining part of the message.

17 Given   This is the shared information that is usually found at the
                    beginning of the clause. It is the information that is mutually
                    understood by the advertiser and his target audience.

18 New   The main focus of the advertiser's message which is usually
                    fresh and new to the target audience.

19 Print media   Media houses that disseminate information in writing or printed
                    form i.e. newspaper, magazine and billboard.

20 Electronic media Media houses that disseminate information through
                    broadcasting; the broadcast media such as television and radio.

21 Superstrate   The language that has the major influence on a pidgin; it
                    supplies most of the lexical items used in the pidgin.

22. Substrate   The language that has a minor influence on a pidgin; the
                    vocabulary supplied by the language is not enormous.

23. Catch phrase   A well-worded statement or expression used by an advertiser to
                    get the attention of the target audience.

24 Depiginisation   A process where a pidgin has features of a natural language that
                    are normally missing from pidgins.

25 Decreolisation   A process when a Creole merges gradually with the standard
                    language it is lexically based.

26. New Modern Orthography   The orthographic model suggested by Williamson (1984)
                    and employed by Elugbe and Omamor (1991).

27. Hybrid language   A language system that comprises two or more languages.

28. Donor-language   The language that supplies majority of the vocabulary items in Nigerian Pidgin, i.e. English.

29. Loan-word   A word that is borrowed from a particular language and used in another usually with some modifications.

CHAPTER TWO

LITERATURE REVIEW

2.1   The origin of Pidgin and Creole languages

Pidgins have been defined as languages with reduced vocabulary and structure which arose in contact situation between speakers who had no language in common and must reach an understanding. Creoles are languages that evolve from pidgins through a nativisation process in a speech community and subsequently have native speakers. Robert Hall's distinction (1966) between a pidgin and a creole language deserves quotation in full:

> The former being a lingua franca or a trade lan-
> guage spoken as a second language which has
> developed out of an original pidgin, and, as a
> result of becoming the mother tongue of a co-
> mmunity expanded its resources and functions.

An investigation into the origin of pidgins and creoles is tedious because of the absence of independent corroboration or eyewitness account of the pidginisation process. On this, Loreto Todd (1974:28) averred:

> Although modern scholarship has amassed a consi-
> derable body of knowledge on the subject of pidgins
> and creoles, the further back one attempts to trace
> their history, the more sketchy and speculative the
> account must be

The origin of pidgin has remained a very controversial issue for quite a long time and in an attempt to explain the origin of pidgins, scholars had advanced four different competing theories. These were the Monogenetic theory and the Polygenetic theories. According to Loreto Todd (1974) the Monogenetic theorists opined that all pidgins had a common origin and essentially the same method of spread, whereas the polygenetic theorists postulated that pidgin of each different speech community arose from unique and separate process of creation and development. The polygenetic theories are:

i.   The baby-talk theory;

ii.   The independent parallel development theory; and

iii. The nautical jargon theory.

In this section, our presentation was based substantially on Loreto Todd's (1974) and Elugbe and Omamor's (1991) examinations of the origin of pidgin and creole languages. Other scholarly works that provided useful insights were also given a credible mention.

2.1.1 The baby-talk theory

This theory was first proposed by Schuchardt and was later popularised by other linguists such as: Jespersen (1922); Bloomfield (1933). It stated that pidgins were comparable to the effort of children who were trying to gain mastery of a given language. This argument rested on the observation that like children, those who speak pidgin only approximate the pronunciation of the standard language that is being pidginised. Apart from this, there is a striking semblance between pidgin and child language in terms of a less rigid organisation into syntactic categories and little or no morphological changes. This theoretical postulate saw pidginisation as a process that primarily involved conscious simplification or in the words of Koefoed (1979:41) "model simplification". However, this theory should be taken with some caveats because according to Loreto Todd (1974:30) 'there are many European-based pidgins and creoles that are syntactically more related to each other than they are to their base language and they are not in any way "baby-talk" versions of various European languages'.

2.1.2 The independent parallel development theory

Robert A. Hall Jr. was one of the earliest proponents of this theory. The theory contended that there are remarkable similarities in the world's pidgins and creoles. These apparent similarities were explainable in terms of the fact that they all originated from Indo-European descent while the Atlantic varieties were strongly influenced by "a common West African sub-stratum" (Hall: 1966:7). Robert Hall Jr. succinctly stated that many of the world's pidgins and creoles arose independently and developed along parallel lines. No one can underestimate the validity of some aspects of this theory but it has two main limitations. First, the Atlantic and Pacific Pidgin Englishes; structurally and lexically, have common features which do not occur in standard variety of English. Second, it should be noted that the African slaves came from widely separated areas of West Africa and to over-emphasise the similarity of their linguistic background is not important (Hall 1966:10).

2.1.3 The nautical jargon theory

This theory was propounded by John Reinecke in 1938. It stated that many pidgins and creoles could have originated from a nautical jargon. This theory asserted that in the past, the crews of ships were an amalgam of people from different linguistic backgrounds and as a result, the

language of interaction had to be in the "sailor's lingua franca". This presupposed that the nautical jargon must have been passed onto the people that the sailor had interaction. The people later expanded it according to the model of their various native languages. This explained the similarities and dissimilarities in the different pidgins and creoles. The similarities were accounted for by the nautical core while the dissimilarities resulted from the influences exerted by the different mother tongues. The position of William Samarin (1970), reinforced the nautical jargon theory when he succinctly observed: 'when located on a map, each pidgin is adjacent to a marine expanse, which means the origin of pidgin is somehow connected with oceanic travel'.

2.1.4   The monogenetic / relexification theory

Relexification is the replacement of the lexicon of one stock by the lexicon of another. This theory, like the nautical jargon, assumed the same origin for all pidgins and the same method of spread. It contended that all European language-based pidgins and creoles originated from a common late medieval Mediterranean sailors' lingua franca. Prominent among the proponents of this theory were: De Camp, Steward, Taylor and Thompson. According to these theorists, this lingua franca was transported to West Africa and the Caribbean by Portuguese traders and sailors. However, Portuguese influence in Africa began to decrease and pidgin became widely used in contact situations, pidgin speakers relied on the dominant language in the area for expansion of vocabulary.

The Monogenetic theory is significant because it is very comprehensive and explains the similarities in both the vocabulary and grammar of all European-based pidgins and creoles. The major weakness of this theory, however, is that it fails to account for the similarities between the European-based pidgins and creoles and other pidgins that are not based on European languages. It should be stated that despite the tremendous effort and depth of research carried out by linguists and social anthropologists, the exact details of origin and development of pidgin is still irretrievably shrouded in uncertainty. This explained why Loreto Todd (1974) remarked that the origin of pidgin "can only be guessed at but never known with absolute certainty".

2.2   The origin of Nigerian Pidgin English

Language contact is a necessary condition for the birth of a pidgin. Usually, the people in the contact situation have no language in common and in order to reach an understanding a means of communication is formed. Pidgins have therefore been called contact, trade or auxiliary languages (Elugbe and Omamor 1991). De Camp (1971) also remarked; 'a   pidgin is used in trading or in any contact situation requiring communication between persons who do not speak each other's native language'. Todd (1974:1) stated; 'a pidgin is a language which arises to fulfill certain restricted communication needs among people who have no common language'.

The preceding illustrative background is relevant for several reasons; one, it presupposes that NPE is a product of contact situation and two, the languages spoken by people in the contact situation are mutually unintelligible and three, there is a need to improvise a linguistic system which would serve their pressing communicative need. The origin of NPE could be traced to the early contacts between Europeans and Africans on the coast. The first and oldest record of the language was retrieved in Calabar. There was evidence of early establishment of schools by the Englishmen in Calabar area. As a result, the few educated people in the area documented some of the pidgin spoken at that time. The popular Antera Duke's diary (1785-1788) as documented in Forde (1968) is a veritable example of the early source of NPE. However, the eventual development and spread of it is essentially a process of urbanisation and contact among Nigerians. The language, therefore, thrives in rapidly growing Nigerian towns and cities with ethno-linguistic diversity. It gained popularity among city dwellers especially those who are bilingual in pidgin and an indigenous language. This is evident in Warri, Port Harcourt, Lagos and Kano. Mafeni (1971:45) observed:

> For the older generation, pidgin is often the second lan-
> guage. In the lives of their children however pidgin plays
> a more important role; many of the young people in the
> cities seem to be polyglot, using pidgin, Standard English
> and one or more Nigerian languages as occasion requires.

2.2.1   The spread of Nigerian Pidgin English

The Portuguese were the earliest Europeans to visit Nigeria. Their first arrival could be traced back to 1469 (Ryder, 1969:24). Elugbe and Omamor (1991:3) stated emphatically:

> The first contact situation between a Nigerian population
> and a European group was, therefore, between the Portu-
> guese and the coastal people of the Niger Delta where the
> visitors found rivers up which they could navigate a little
> inland.

As it turned out, the Portuguese did not stay long enough to leave a permanent legacy in the form of a language, they were forced to terminate their interest in Nigeria by the English and the French. This put an end to the growth of pidgin Portuguese in Nigeria. This, however, did not obliterate the contribution of Portuguese to NPE. There are lexical items in the language that have their root in Portuguese. Words such as; pikin (a child) dash (gift, give present), palava or palaba (quarrel) may have been borrowed into NPE from that source (Christophersen, 1953).

The exit of the Portuguese from Nigeria paved the way for English to wax strong as it became the base language for NPE to draw from and grow on. From the 17th century to date, the English have consistently maintained and sustained their contact with Nigeria. This has inevitably led to the firm establishment and expansion of English-based Nigerian pidgin. The core vocabulary items were English; in fact, every word in English is a potential loan-word in NPE. However, the emerging speech form does not violate the structural integrity of Nigerian languages. The reason the visitor's language dominated the contact between him and his Nigerian trading partners was succinctly explained by Elugbe and Omamor (1991:10); 'this was due to the fact that the visitor was probably unwilling and ill-equipped to learn a local language and, in any-case, there were too many competing local languages'.

The geographical spread of NPE was very prominent in the Nigerian coastal areas of Calabar, PortHarcourt and Warri for the obvious reason that there was linguistic heterogeneity all along the coastal region, save Lagos which was linguistically homogenous. Pidgin, therefore, is a recent development in metropolitan Lagos. Bearing this caveat in mind, pidgin is still not as strong in Lagos as might have been expected of a pluralistic community that is regarded as a melting pot of cultures. Elugbe and Omamor (1991:13) observed; ' it is to this factor of the relative linguistic heterogeneity in the indigenous population that we must attribute that, today, the Warri-Sapele area of Bendel State is acknowledged as the home of pidgin'.

It is certainly not possible within the space at our command in this study to give a complete historical account of NPE but the very cogent points of reference have been discussed.

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2.2.2   The varieties of Nigerian Pidgin English

The method of the spread of NPE and the multilingual nature of the Nigerian society presupposed that there would be regional variations in the use of the language. There are now some varieties of NPE used by speakers in different geographical zones in Nigeria for different purposes in varying social contexts. Regional variations are more noticeable in the spoken language; many of them being a matter of accent and a modicum of differences in vocabulary. The differences in vocabulary are perceptible but not enormous. The obvious variety signifiers, therefore, are stress, rhythm and intonation. There is a solid core of common usage manifest in the pidgin spoken by Nigerians in different geographical locations which makes it possible to classify NPE into dialectal variants such as: Warri-Sapele variety, Lagos variety, Kano variety and Aba-Onitsha-Port Harcourt variety. It is to be expected that the kinds of pidgin spoken are varieties peculiar to the different local languages. Each regional variety of NPE has its own characteristics especially in phonology and lexis.

It is worth noting that certain pronunciations are identified with members of an ethnic group and when all or most of the markers of the group's accent are present in a particular speaker, we can say that he is speaking the variety. For example, the Lagos variety is spoken in Lagos and its environs with significant vocabulary drawn from Yoruba language. Yoruba speakers tend generally to be easily identified by their peculiar ways of pronouncing certain English consonants and vowels and by the rhythms of their speech. Apart from this, some words are frequently used by Yorubas when speaking pidgin; words such as: "se", 'abi', 'oga' etc. These are often used at the beginning or end of an intonated sentence or question. For example, 'you are coming right? becomes; "se you dey come? or you dey come, abi?''

Speakers of Igbo, Hausa, Edo and other Nigerian languages also have their peculiar characteristics in spoken pidgin. There is always a glaring influence of the local language of a speaker of NPE on the phonology, lexis and structures of their sentences. It is clear that all varieties of the language draw on English for vocabulary but only minimally for phonology and hardly at all for grammar. They however preserve the absolutely minimal grammatical structures needed for effective communication. It is also noticeable that some words drawn from English have different meanings in NPE while some words are often used with new meanings or are given expanded application. For example;

Standard English	Nigeria Pidgin English	Context
1. Chop – to cut.	to eat; food.	chop beta food.

2. Chop chop – quickly.   fraudulent, corrupt.   chop-chop government.

3. Mess – make untidy.   excrement, fart   na poor man mess dey smell.

4. Swear – take on oath.   curse   dem swear for am.

In the foreseeable future, many of the features of the regional varieties are likely to become stable and eventually standardised which will result in the emergence of a Standard Nigerian Pidgin (SNP).

2.2.3   Pidgin, Creole and Broken English

The distinction between a pidgin and a creole is not a significant one. A pidgin is used as an auxiliary language when people who have no common language are thrown into contact and must reach an understanding while a creole is a language that was originally a pidgin but has become nativised, that is, a community of speakers claims it as their first language. When a pidgin becomes the speech of a community, it is depidginised into a creole and it therefore has features of a natural language that are normally missing from pidgins. If a creole merges gradually with the standard language it is lexically based on, it becomes decreolised or enters into a post-creole continuum. In sum, pidgins and creoles are hybrid language-systems and pidgins are necessary precursors of creoles (Romaine, 1998).

By Nigerian Pidgin, we mean the pidgin spoken in Nigeria that is Nigerian Pidgin English. It is English-based because the core vocabulary items are derived from English. It is, therefore, the 'donor-language'; the superstrate. In fact, every word in English is a potential loan-word in Nigerian Pidgin and the Nigerian indigenous languages serve as the substrates or underlying influence. NPE also draws some of its vocabulary from French and Portuguese. It is suffice to say that the main features taken over into NPE from the 'donor-language' are lexical but minimally for phonology and hardly at all for grammar. However, it preserves the minimal grammatical structures needed for effective communication. Broken English (BE) may be defined as a grammatically deviant variety of the English language. It appears to follow the structural patterns of English but differs in terms of its non-conformity with certain rules of the English grammar. Broken English is fragmented, mutant, defective and marked by faulty syntax and inappropriate diction. It is therefore, a pejorative term for non-standard variety of English.

It can be illustrated thus:

Standard English	- It's a long time.	
Nigerian Pidgin English	- E don tay.	
Broken English	- It have tay.	

Another example is:

Standard English	- My grandfather had many wives.	
Nigerian Pidgin English	- Mai fada bifo mai fada get in waif boku.	
Broken English	- My grandpapa have plenty wife.	

The language of Zebrudaya in the NTA series 'New Masquerade' falls into the classification of Broken English. On this, Elugbe and Omamor (1991:66) averred:

> ……. Zebrudaya's speech in the series 'Masquerade'
> represents an unfortunate attempt to speak standard
> English by an ill-informed person. Zebrudaya's speech
> is in fact characteristic of the sub-standard attempts of
> a large proportion of ill-equipped, illiterate Nigerians to
> manipulate the English language.

2.3   The functions of Nigerian Pidgin English

NPE performs a multiplicity of functions and it plays very important roles in the lives of its users. In Nigeria today, very many people use pidgin felicitously and this cuts across age, sex, education, socio-economic and ethnic backgrounds. In some churches, the language is used for sermons and general announcements. There are also many worship songs in pidgin which are rendered by the congregation. In the military, particularly the army and the police, it is used with dexterity especially by the rank and file. Some linguists described pidgin as the 'language of the barracks' because it is the language of communicative interaction in most military barracks and cantonments. The senior officers in the military use it in informal contexts. In 1989, General Ibrahim Babangida's celebrated question to the Inspector General of police: "My friend, wey Anini now?" when he wanted to know whether the police had apprehended the notorious armed robber, Lawrence Anini, bears a testimony to the popularity of pidgin among the elite. Another pidgin expression: "Dis na una bank oh!'' was credited to General Babangida when he was commissioning the first People's Bank in Ajegunle in 1989. President Olusegun Obasanjo often switched to pidgin during the monthly Radio Nigeria Broadcast, "The President Explains" to reach a greater number of his audience. Oha; (2004:291) observed:

> Speaking pidgin, for the Nigerian elite, is also some fun
> and freedom; once in a while the elite person is freed of
> the rigour of Standard English and enjoys the free flow-

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ing speech of pidgin (in fact, President Obasanjo is at his best in coherence and communicativeness when he addresses a public in Nigerian Pidgin).

The long history of the use of NPE over the years in some communities has paved the way for its creolisation. In Warri and Sapele in the Niger Delta area, it has been nativised and creolised in some communities.

NPE provides functions that are peculiar to the Nigerian environment. Some of the functions are the following. It is a means of inter-ethnic and intra-ethnic communication in Nigeria. It cuts across linguistic boundaries and Nigerians use it to communicate with people from other ethnic backgrounds other than their own for different purposes in varying social contexts. It should be noted that though formal communication depends on Standard English in practically every facet of life among educated Nigerians, NPE remains the major asset that makes communication among most groups in Nigeria in most situations possible. It is a linguistic tool that gives everyone a sense of belonging and easy access to one another. The use of pidgin, in some contexts, often serves as an act of identity because Nigerians use it to emphasise their Nigerianness other than their ethnic group identity. (Igboanusi, 1997:28) observed that NP "serves as a medium of communication between the literate and the non-literate members of the Nigerian society"

Many Nigerian creative writers use pidgin splendidly in their works. Some of the notable pidgin works are: 'Dis Nigeria sef', a poem written by Ken Saro-Wiwa; 'No food No Country' a play written by Tunde Fatunde and 'Grip Am' a comedy authored by Ola Rotimi. Some writers only use pidgin when they want to delineate uneducated characters with low status such as, house-helps, drivers, cooks and gardeners. NPE carries more functional load than many Nigerian indigenous languages simply because Nigerians depend on it in many communicative domains. It performs integrative function as it promotes unity among the diverse ethnic groups in Nigeria. This is an important function that no Nigerian native language can perform because they are sectional and have territorial limitations. In many tertiary institutions, Nigerian students from different ethnic backgrounds interact with one another in pidgin. It is a linguistic tool that can harmonise heterogeneous Nigerian ethnic groups into a homogenous one.

It is used in both the print and electronic media in Nigeria. In some stations, such as; Federal Radio Corporation Nigeria (FRCN), Port Harcourt Radio, Eko FM, Wazobia FM news are cast in pidgin and so are drama presentations, children programmes, features, documentaries, advertisements etc.

Today, the use of pidgin in the media is prevalent and there are many educative programmes on radio and television stations that are completely aired in pidgin. The table below gives a graphic illustration:

Table 2.1   Television and radio programmes in NPE

Programme	TV/Radio	Nature of Programme
Hotel De Jordan	NTA, Benin	Drama
Why Worry	NTA, Ibadan	Drama
Samanja	NTA, Network	Drama
News in Pidgin	Radio Nigeria3, Lagos	News
I dey Troway Salute	Radio Nigeria2 Lagos	Public Entertainment
Boma Erekosima Show on Sunday	Port Harcourt Radio	Variety

Egbokhare, in Igboanusi H. (ed) (2001:113).

The need to reach the majority of the listeners across the country makes it necessary to present programmes in a language that is widely used to inform as well as entertain the public. In the print media, there are many columns in newspapers and magazines that are written in pidgin. Magazines such as Fun Times, Super Story, Ikebe Super and Lagos na wah pander to pidgin absolutely because of the informal features and stylistic peculiarities involved in their write-ups. Many advertising practitioners find the use of pidgin appropriate principally because it has a populist appeal and a wider reach over and above English or any other indigenous language in Nigeria. Numerous advertisements of goods and services such as tobacco, liquor, food and beverages, communication services, hotel and catering management are done in pidgin. Consequently, NPE has furnished the Nigerian advertising medium with memorable quotations probably more than any other Nigerian language used in advertising. So many coinages and catch phrases have been produced and these have become an addition to the linguistic inventory of the language. It is observed that pidgin has made advertisements on radio and television more interesting to the people.

One major area where NPE is indispensable is commerce. It has become the language of business activities in Nigeria. In day-to-day commercial activities in market places, it is usually the language for communicative interaction. This is more obvious in big Nigerian cities like Lagos, Port Harcourt, Enugu, Kano,Warri with multi-ethnic demographic characteristic. However, this

should be taken with some caveats because in the big cities, language choice in commerce may also depend on the demographic configuration and peculiar settlement patterns of the various migrants and social class groups. For example, in Lagos, social distinctions affect language choice in business transactions. The inhabitants of Lekki, Victoria Garden City (VGC), Victoria Island, Ikoyi and all the Government Reservation Areas (GRA), as well as other special high profile estates, constitute the upper and upper middle class of the elite, who minus house-helps, depend largely on English for business. This is in contradistinction to low status settlements characterised by high population density like Ajegunle, Mushin, Ijora-Badia, Amukoko etc where pidgin is predominantly used for business transaction. (Awonusi, 2004:77) averred;

> In the day-to-day business activities on the shop floor
> and in the market place, English functions as the lang-
> uage of commerce sometimes jointly with Nigerian lang-
> uage and **Pidgin** (emphasis mine).

NPE is of tremendous value to Nigerian politicians who use it freely in electioneering campaigns especially when addressing a multi-ethnic and multi-lingual electorate. This is imperative so that they can communicate effectively with their numerous supporters of divergent cultures and tongues. Political sagacity demands that politicians aspiring to lead in a nation with ethno-linguistic diversity should communicate and campaign in a language that is ethnically neutral. Oha, (2004:290) posited:

> The use of pidgin in political public speaking in Nigeria
> indicates a recognition of the fact that the language has
> come to represent a group identity (the masses) who can
> no longer be ignored in the political process.

In many homes, NPE is supplanting the native languages in intimate family discussions. This usually happens in a family where there is inter-ethnic marriage, that is, the spouses are from different language groups and none speaks each other's language. This is more noticeable in homes where the parents are at the bottom of the social spectrum. Children raised in such homes pick pidgin easily. In some churches in Lagos, announcements are made in pidgin while in a few others, the pastors preach to the congregation in English and the interpretations of the sermons are rendered in pidgin with superb mastery. Some churches actually have different services such as; English, Yoruba, Igbo and Pidgin depending on the ethnic configuration in any given service. In these churches, some passages of the Holy Bible are translated into pidgin with some level of fidelity to the original version. Some illustrative examples will suffice; 'the kingdom of heaven suffereth violence and the violent take it by force.' (Mathew 11:12, KJV) In NPE, it is translated to; 'the kingdom of heaven don suffer katakata and people wey no gree go take girigiri take am'.

The pidgin translation is fairly a faithful one to the original text and would also probably have a humorous effect on the congregation. It is apparent that the language has the capacity to express any concept that speakers may encounter. Akintayo (2006:136) remarked:

> The translations in NP provide more than just meaning,
> they combine both sense and sound that provide appro-
> priate picturesqueness to the congregation. This is the
> uniqueness of NP as most of the words and expressions
> used adequately represent what the worshippers know
> and truly feel.

Elugbe and Omamor (1991:123) stated; 'the ease with which Nigerian Pidgin rises to meet the needs of its users is amazing.' Despite the opposition to the use of pidgin by some educated elite in Nigeria who still feel that it is a debased form of standard English and its use should be discouraged, NPE will continue to perform a variety of useful and sometimes indispensable functions in Nigeria for years to come.

2.4   Attitudes to Nigerian Pidgin English

Faraclass (1996) and many linguistic scholars observed that NPE seems to be the fastest growing lingua franca in the whole of West African sub-region or even in Africa as a whole. The population of Nigerian speakers of pidgin keeps increasing daily. It is the easiest to learn among Nigerian languages and can be splendidly used to meet specific communicative needs. Hitherto, linguists had diverged prolifically in their attitudes towards pidgin; some regarded it as an inferior, sub-standard and debased 'language of the barracks' which was incapable of capturing any serious thought and therefore not worthy of academic attention. Recently, however, this view has changed and the trend among linguists has been to regard pidgin as a language that deserves recognition and worthy of scholarly attention as any other speech-system. Scholars have therefore shown remarkable interest in pidgin and this is evident in their elaborate studies from different perspectives.

Numerous Nigerian creative writers have used pidgin with felicity in their works. Many newspapers and magazines have columns written entirely in pidgin. In fact, what brought about the popularity of the defunct "Lagos Weekend" was the pidgin column "Life wit wakabout". So many other soft sell magazines actually attract large readership because they are written in pidgin. On social occasions in metropolitan cities like Lagos, Warri, Port harcourt, Aba etc, the masters of ceremonies and stand up comedians use pidgin to address the audience who savour the intrinsic

humour in the language. Given its extensive usage, utilitarian values and political neutrality, the prospect of NPE becoming a national language in Nigeria is not in doubt. The comment of Nida and Wonderly (1971:65) on the Nigerian situation is worthy of mention:

> In Nigeria, there is simply no politically-neutral language. In fact, the division into three major regions reflects the three language poles: Hausa, Yoruba, Ibo. The political survival of Nigeria would be more threatened than it is if anyone of these languages were promoted by the government as being the one national language.

Implicit in the above quotation is that NPE, which is the only politically-neutral language in Nigeria; will probably, with the passage of time, continue to wax strong and usurp the functions of many indigenous languages.

In spite of the afore-mentioned prospects of NPE, the attitudes of many Nigerians and the government to pidgin are profoundly disturbing. It is lamentable that despite the enormous population of its speakers which expands more rapidly still, the Nigerian government has not thought it fit to bring pidgin into the planning process.   Added to the non-chalant attitude of government to NPE is the contemptuous indifference exhibited by many educated elite who still regard pidgin as inferior to standard English, shoddy and pejorative. Some reckon it as the language of the uneducated; therefore, it is incapable of capturing any serious thought. Roscoe (1971:4) disdainfully claimed:

> NP cannot carry those qualities of resonance and subtlety which we have come to associate with great literature ...Its quaint illiteracy makes it useful only for light-hearted comic verse or for tragic-comic effects as in the plays of Soyinka.

Mafeni (1971:99) also aptly remarked:

> Attitudes towards pidgin are also complex, and often ambivalent. Many Nigerians, although they use pidgin as a register in certain, especially familiar contexts, are nevertheless ashamed to be associated with the language in public.

Today, in many private and public schools in Nigeria, students are only encouraged to speak the standard variety of English and are punished for speaking pidgin. The reason for this is very obvious; English is pedagogically significant as the language of instruction in virtually the entire school system, from upper primary to the highest tertiary levels. A good pass in English has become mandatory for transition from primary to Junior Secondary School (JSS) from JSS to

Senior Secondary School and for admission to all levels of higher education in the country (Jowitt 1991:23). English language, therefore, enjoys a lot of prestige as a language over and above Nigerian languages and NPE which loans most of its vocabulary from English is regarded as a debased form of Standard English. It is regarded as a language for the lower class and the uneducated; pidgin, definitely, has a low social rating in Nigeria. However, this negative attitude does not detract from its significance as a language which holds a great promise in its communicative value especially in a multi-lingual Nigerian environment. David De Camp (1977:7) commented that:

> Pidgins are not only numerically important but are so essential to commerce, government and education in many countries that their significance to national development planning may be greater than that of native languages with even greater number of speakers.

NPE is not in competition with any Nigerian language and should be allowed to function without undue interference. There is, therefore, a crying need for its detailed and comprehensive description and a codification of its grammar by linguists so as to provide the requisite normative guidance for both the teacher and the learner.

2.5   Orthography

One of the biggest problems facing anyone writing about pidgins and creoles is the choice of orthography because only very few of these languages have standard orthographies. NPE has a describable sound system but it does not have a consistent and uniform orthography (Faraclass et al (1981), Oyebade (1983). Writers of pidgin use various systems and models that are convenient or suitable to them in their works. This situation, according to Elugbe and Omamor (1991:113) has been a free for all. Spellings vary from writer to writer and even within the work of one writer variations are still noticed. This explains the considerable inconsistencies of present day NPE orthography.   A noticeable result of these inconsistencies is the prevalence of spelling-pronunciations in NPE. It is encouraged by the commonly held view that 'the written form of a word is the primary or 'right' one to which the spoken word should be made to conform' (Barber 1993:202). As a result of these orthographic inconsistencies, it is suffced to say that NPE is not yet 'rule-governed or regulated.' A rule-governed language according to Barber (1993:203) is one in which acceptable usage is explicitly laid down, for example by grammars and dictionaries, or by the ruling of an academy.

The task of presenting an acceptable orthography of NPE is therefore daunting. However, there are a myriad of options available to researchers. The first is to reproduce them in their English spelling as used in Todd's (1974) this writing system is the style favoured by creative writers like Wole Soyinka, Chinua Achebe, Ola Rotimi, Femi Osofisan, Vincent Ike etc. The strength of this writing system is that it is very easy to use and besides, it has been popularized by Nigerian creative writers especially those mentioned above. However, this model should be taken with some caveats. One, lexical items which are alien to English would have to be reproduced using principles that are at variance with those involved in English orthography. This, in turn, will make the orthography of NPE to be inconsistent and could also give the impression that it is a deviant form of English.

The second option open to researchers and writers of NPE is the International Phonetic Alphabet (IPA) as used in Oyebade (1983). The major strength of this model is that it is a faithful representation of spoken pidgin and can be read by every trained linguist because it is very comprehensive and it indicates every systematic phonetic feature. However, its major weakness is that it is elitist and restricted to academic work and can only be comprehended by specialists in the field of language who have intimate knowledge of phonetic features with special symbols and diacritics. The third option available to researchers is a New Modern Orthography (NMO) which is predicated on the principles of good orthography. This model emphasizes actual pronunciation with modification of difficult cases, such as diagraph and diacritic (Williamson, 1984). This model is splendid because it accords NPE the status of an independent language not under the control of English or any other language. Another strength of this model is that the writing system is accessible to all and sundry – the language specialists, non-specialists and barely literate readers simply because it is very easy to read. The only drawback for this model is that NPE is an amalgam of foreign and indigenous Nigerian languages consequently; it must be consistently modified to represent sounds in those varied languages. This weakness, however, does not detract from the delicacy and acceptability of this writing system.

In this work, we have adopted the principle of English writing system because it is easy to read and has been popularised by Nigerian creative writers.

2.6   Nigerian Pidgin English in media advertisement

NPE exists as a second or third language option for many Nigerians and it performs a multiplicity of functions such as: the language of inter-ethnic communication because it cuts across linguistic barriers, the language of commerce widely used for transaction especially in informal setting. In many homes, it is supplanting the native languages in intimate family discussions. Dramatists, stand up comedians and musicians use it with amazing dexterity in cultural productions and theatrical performances. It is popularly used in media advertising. It is a language of wider communication with enormous communicative possibilities and an elastic end that can be stretched to express the rich cultural and linguistic diversity of the Nigerian people. It is spoken not only in Nigeria but also outside the shores of the country and with the passage of time NPE may become one of Nigeria's treasured exports.

In recent time, it has become immensely popular as the language of radio, television and newspaper advertising. Its creative dimension has enabled it to furnish the Nigerian advertising media with familiar quotations probably more than any other Nigerian language used in advertising. NPE has continued to grow and wax strong not only because the population of its speakers keeps increasing daily but mainly because it is very easy to learn and it is acceptable to majority of Nigerians irrespective of their age, socio-economic, cultural and educational backgrounds.

A digression is desirable to consider the various definitions of advertising as given by eminent advertising scholars. Bovee (1992:7) defined it as: 'the non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media'. Another widely-accepted definition of advertising was given by Stanton (1981:314) who stated that; 'advertising consists of all the activities involved in presenting to a group, a non-personal, oral or visual, openly sponsored message regarding a product, service or idea'. Coulson – Thomas (1983:214) defined it as; 'any paid form of non-personal presentation and promotion, which informs or persuades (ideas, goods or services), so long as it is undertaken by an identified sponsor'.

Implicit in the definitions are the following facts: one, advertising is a sponsored message; two, it is paid for; three, it gives persuasive information about goods or services and four, it is communicated to a target audience. Advertising is the business of drawing public attention to goods and services, and it is an important part of an overall promotional strategy. Advertisements

are usually placed anywhere an audience can easily or frequently access messages, such as: television, radio, movies, the internet (electronic) and newspapers, magazines and billboards (print). In Nigeria, the advertising industry is large and growing. Advertising itself has transformed in character into a modern, more scientific approach in which creativity is the watchword. Messages that make advertisement more tempting to consumer's eyes are produced by emphasising contextually relevant, unobtrusive advertisements intended to help rather than inundate consumers.

In this study, our focus is the language used for communicating persuasive information to potential consumers. The vehicle of communication is NPE and advertising practitioners find its use appropriate in a linguistically heterogeneous speech community like Nigeria simply because it is an ethnically neutral language which can be twisted and shaped for spontaneous self-expression. Besides, advertisements in pidgin have a persuasive force and a powerful psychological influence on the consumer's mind. It has therefore been used and continues to be used in the manipulation of people's minds.

Todd (1974:70) asserted:

> Nigerian pidgin was used for propaganda purposes during
> the civil war in Nigeria. It is currently enjoying widespread
> use in advertising in the media – electronic, print and other.
> Its use in this area will undoubtedly continue to increase.

Mukoro (1991: 53) also opined:

> Nigerian pidgin makes use of English vocabulary not only as a
> parallel to standard English, the official language, especially of
> literary communication at a higher level, but even more import-
> antly, as a true gauge of the national character, mood, attitudes
> and sensibilities of Nigerian consumers at lower levels.

The potential of NPE is certainly greater than any of the indigenous Nigerian languages essentially because it facilitates communication over most parts of the country and as a result of its potential effectiveness in mass communication and mass mobilisation, it is now used with imaginative freshness by public relations and advertising practitioners as the language of media advertising. This research focused on the organisation of information in both print and electronic advertisements in pidgin in order to establish their textual identities.

2.6.1   Types of advertising

Advertising permeates the whole of our lives; social, economic, political, religious, private or public. Advertising is everywhere. We are inundated and overwhelmed with it. We encounter it when we walk down the street, the shop, watch television, listen to radio or read a newspaper. Advertising is with us whether we are alone or discussing with friends or relations. It could be on the label of something we are using: our vests, shirts, trousers, shoes, television, radio, laptops, wristwatches, mobile phones, pens, books etc. It is on the billboard towers which are strategically placed in the metropolis, the numerous inscriptions, markings and messages on the roads and the multifarious inscriptions on the pillars by the roadside. Given this ubiquity, advertising is difficult, almost impossible, to ignore. Gillian Dyer (1982:1) succinctly expressed this:

> Anyone living and working in any modern society today is
> under the influences of advertising, everyday and for most
> of our lives we see and hear many advertisements. Even if
> you don't read a newspaper or watch television and walk
> around the streets with eyes down, you will find it impossi-
> ble to avoid some form of publicity, even if it is only a trade
> display at a local store, uninvited handbills pushed through
> the letter box or corner by news agents.

There are various media which are used effectively for advertising and this presupposes that advertising has various classifications. First is *Print Advertising* which has newspapers, magazines, brochures, handbills, posters, supermarket receipts, back of event tickets and printed flyers etc in this group. *Electronic Media Advertising* includes advert items on television, radio and internet. *Outdoor Advertising* refers to advertisements on mobile billboards and stationary billboards, kiosks, tradeshows, guerrilla promotions and town crying. *Covert Advertising* is commonly used in movies or stage shows in the theatre. It is important that we examine each of the above-listed types of advertising in detail.

(a) Covert advertising

This is a subtle way of advertising goods and services because the advert item may not be formally presented. Visually, we notice the product but may not realise that we are being sold to. It is predominantly used in entertainment on television or stage shows in the theatre. A product or brand is carefully and conspicuously embedded in the presentation. For example, in a film, the major character can use an item or product of a definite brand. All the characters in a soap opera can drink a particular brand of natural water, i.e. Eva or use a mobile phone with Nokia logo clearly engraved on it. The advertiser may request that a celebrity or a public figure use a product

that bears a particular logo on any social function. An eminent personality may be asked to wear a t-shirt with a particular label to a public function. It is believed that if such a celebrity uses the product, it will provoke greater patronage from his numerous fans.

Branding is linked to covert advertising. This is the marking of a product to indicate that it is produced by a particular company. Due to the prevalence of sub-standard products and unregulated sharp practices of unscrupulous manufacturers, brands were introduced to increase the reputation and value of a particular manufacturer. An identified brand often meant safety and quality. Customers also show brand loyalty by always buying a particular brand. In an effort to gain attention of the audience, advertisers also create branding moments that will resonate with target markets and motivate audiences to purchase the advertised product or service.

(b) Outdoor advertising

This can be described as out-of-home advertisement that can reach a potential consumer while he is outside the home. Examples in this category are stated below.

Mobile billboards are flat-panel campaign units in which their sole purpose is to carry advertisements along dedicated routes selected by clients prior to the start of a campaign. Mobile displays are used for numerous campaigns such as; sporting events, religious programmes, target advertising, one day and long term campaign on issues that bring about public good.

Guerrilla promotion is another advertising innovation which involves unusual approaches, such as: staged shows in highly populated public places like motor parks, market places, campuses, etc. It also involves give away of products that are covered with brand messages. In military parlance, 'guerrilla warfare' is used to describe an unconventional warfare tactic when military groups make sudden and unexpected attacks on their opponents. Guerrilla promotion bears a striking semblance to this simply because staged encounters by advertisers are taken to unusual and unexpected public places.

Town crying is another means of disseminating information. It relies primarily on the oral form of communication which is usually reinforced by non-verbal cues. Important information such as internecine conflict, important ceremonies or events are disseminated by town criers who operate in market places, village squares, streets and roadways in highly populated areas. It should be stated that it is predominantly used in traditional societies in Nigeria. It is, however, gradually

passing into oblivion under the surge of civilisation and technological advancement. Wright, J. (1982:23) noted the importance of town criers in advertising;

> In Greece, public criers during the Golden Age were a civic situation. Men were paid to circulate through the streets of the city, advising the citizens of important news and announcing public events.

(c) Electronic media advertising

This is the broadcast media that take advantage of electronic technology to reach potential consumers. The target audience accesses the content of the advertisement through television, radio and internet.

The television commercial is generally considered the most effective mass-market advertising drive. This is primarily because of the audio-visual combination of the television in information dissemination. The exorbitant prices television networks charge for commercial airtime bears an eloquent testimony to the high value of television advertisement. The time for television advertisement is polarised; there is prime time and non-prime time. The prime time refers to the period of day when there is explosive television viewership while non-prime time is the opposite. Expectedly, high prices are charged for advertising during prime time while non-prime time charges are moderate.

Radio advertising is quite potent in getting message to target audience. It is relatively cheaper than television advertising. We have radios in cars, mobile phones, calculators etc. Given this ubiquity, the radio has a wider reach than television and internet which are still considered elitist in some communities. The radio is used by both the rich and the poor; the company executives who work in air-conditioned offices, commercial bus drivers who operate intra-city and inter-cities services, the mallams who sell petty wares in their kiosks or farmers in their ramshackled huts. Everybody listens to radio programmes.

Internet advertising is also gaining popularity and acceptance because there is an increasing shift towards consumers' usage of the internet. Advertising on the World Wide Web is a nascent phenomenon and it is the newest media advertising approach. With the use of the internet, the world becomes a global village and advertisement of goods and services on net has a tremendous mass-market impact. Prices of web-based advertising space are dependent on the 'relevance of the surrounding web content and the traffic the web site receives. Another recent advertising

phenomenon is *E-mail advertising*. Unsolicited e-mail advertising is known as "spam". Internet advertising is novel and has tremendous impact on the target audience.

(d) Print media advertising

This provides non-intrusive advertising messages to reach consumers, business customers and prospective clients. It is principally newspaper and magazine advertisements of goods and services. It is considered to be elitist because it targets mainly the literate members of the society. In the print media, there are classified adverts, display adverts, public notices etc. Advertisers select the appropriate newspaper, magazine or trade journal to advertise their products and services depending on their target consumers. These consumers are classified by sex, age, occupation, education, income, geographical location etc. Naturally, advertisers prefer to do business with newspapers and magazines that enjoy wide circulation. Other types of print medium advertising include; handbills, printed flyers, posters, back of event tickets, supermarket receipts etc Ogbodah (1990:13) stated:

> Print advertising has really taken a giant stride in Nigeria
> since the colonial era. Today, newspapers and magazines of
> all sizes and circulation are full of advertisements, ranging
> from non-productive obituaries to full pages of supplements.
> There has been a phenomenal growth in the magazine sector
> of the Nigerian media.

In this study, we have concentrated our effort on print (newspaper, magazine, billboard) and electronic (radio, television, internet) advertisements. We generated our data from these sources; fifteen written and fifteen spoken pidgin advertising texts.

2.6.2 The functions of advertising

Advertising is growing by leaps and bounds all over the world. Novel methods are employed by advertisers to ensure customer's patronage and loyalty. Before embarking on advertising campaigns, seasoned advertisers always determine what their goals are and what they want to achieve. Evidently, advertising performs a plethora of functions. One, it

gives information about the product or service and this is basically awareness creation.The advertiser ensures that the clients have sufficient information about the product or service. The salient features and uniqueness of the products are expressly stated and how to differentiate it from others. For example, 'if e no be Panadol, e no fit be like Panadol.' Two, it persuades the clients to try the advertised product*.* The principal persuasive strategy used by advertisers is to draw

attention to a product and carefully highlight its benefits to the consumers and succinctly state its relative strengths over other products. It is note-worthy that every advertisement is primarily done to persuade the potential client to buy a particular product or service or to take a course of action.

Another function is that it educates the general public on the advantages derivable from using the product or the loss that may be suffered by not using it**.** An instance of this is the radio commercial advert of "Yoyo Bitter", it states: 'E don clean all di dirty wey dey for my body patapata". The obvious advantage of drinking 'Yoyo Bitter' is that it cleanses and purifies the body system. However, the implied negative is that if you don't drink it, you stand the risk of having a diseased and contaminated body system. Advertising also
reminds the public and the clients that the product is effective and still in circulation. This is called a reminder advertisement. Many of the radio and television advertisements that we are bombarded with everyday fall in this category. They are meant to increase customer's loyalty by suggesting to them that it is the preferred product and not yet withdrawn from circulation. It performs entertaining function with the sole aim of securing patronage by getting people to increase its use. The emergent trend in advertising in Nigeria is that   advertisers entertain their loyal and potential customers through songs and short plays. In the adverts, the verbal play, stylised acting, puns and rhythms are often memorable, enjoyable and amusing. Cook, (1992) rightly averred:

> I have invariably found, while teaching, that the
> words and details of advertisements come to
> students' minds more readily than those of novels
> poems and plays, and that they are often recalled
> with more laughter and enthusiasm.

In this research, the selected advertising texts perform all the functions stated above and they are analysed using both linguistic and non-linguistic resources.

2.7   Advertising in semiotics

There are two traditions of semioticism, these are: semiotics, a term associated with the American pragmatist philosopher and logician, Charles Sanders Peirce (1839-1941) and semiology which is linked to the Swiss linguist, Ferdinand de Saussure (1857-1915).

Semiotics is the study of signs and anything that 'stands for' something else. The signs refer to form of words, images, sounds, gestures and objects. It deals primarily with human

communication, that is, the nature, form and structure of all possible sign systems and their role in the conceptualization of meaning in language. Crucial to semiotics, are sign processes and how they give insight to how meaning is enabled and also understood. The sign processes are co-terminus with the use of codes which may be the individual sounds or letters that humans use to form words, the body movements they make to show attitude or emotion, or even the clothes they wear. On this, Newton (1988: 171) averred:

> The basis of semiotics is the sign, that is, any
> configuration to which there is a conventional-
> ized response .... Semiotics investigates the
> various systems of signs that create the shared
> meanings that constitute any culture!

In sum, semiotics seeks to understand how meaning is made possible as well as how information is constructed and structured in language. On the other hand, Saussurean semiology focuses on linguistic signs and how the signs provide choices in syntagmatic and paradigmatic lines. Meaning is transmitted through appropriate choices and combinations to a decoder who is assumed to possess the facilities to recover it from the encoder. Meaning is therefore a process of encoding and decoding in Saussurean semiology. His major concern is with the objective structure of signs as the factor that necessitates meaning. It is fairly obvious that semiotics and semiology serve as alternate terms; Cuddon (1991: 853) made a distinction between them:

> Semiology is the science of signs (and signals) in general;
> semiotics refers to the theory of sign systems in language.
> They are both concerned with the means of communication
> as conventions, with practical emphasis on language.

In human societies, communicative interactions are not carried on through verbal or linguistic elements alone; meanings are also communicated through signs and symbols. Many advertisements build their messages and linguistic structures on accompanying pictures, visual aids and graphological devices; it is therefore imperative that both linguistic and paralinguistic resources employed in a given advertisement be adequately analysed for a successful interpretation of the message.

Our primary concern in this study is how information is organised in advertising discourse and we also considered how paralinguistic resources are used to reinforce meaning.

2.7.1 Pictorial semiotics

Semiotics has sprouted a number of subfields including but not limited to the following; cognitive semiotics, social semiotics, cultural and literary semiotics and pictorial semiotics. Pictorial semiotics focuses on the properties of pictures and how they impinge on meaning. (Newton, 1988). Without doubt, language is the most important and most comprehensive way of conveying meaning there are however, other non-linguistic elements that influence meaning, these include: music, sculpture, visual aids, pictures etc. The combination of words and pictures in an advert is deliberately done to achieve a specific objective. In contemporary advertising, pictures have been at the core of all efforts to communicate persuasive information. They serve a twin purpose of "attention-getting and emotion-eliciting". Pictures appeal to the eyes and the "eye-gate" is the keenest of all the senses to record impression. Pictures are capable of capturing and conveying to our eyes the distinctive features that our brains need in order to be able to figure out what we are looking at or make sense out of a mass of detail.

If there is one property that most clearly distinguishes pictures from language and other modes of human communication; that property is iconicity. Through combinations of lines and shapes on a piece of paper, pictures are able to recreate the kinds of visual information that our eyes and brains make use of when we look at the real world. In this study, we have different commercial and non-commercial adverts which employ diffuse signs and symbols to communicate their persuasive messages. It should also be stated that Piercan semiotics provided the tool kit for the analysis of non-linguistic items identified in this study. Sturrock (1986: 101) averred that semiotics highlights "the infinite richness of interpretation which ....signs are open to." This view is particularly relevant to this work where we have carefully analysed the various advertisements based on a twin consideration of language and other accompaniments which include pictures and graphological devices.

2.7.2   Graphological devices

Graphology is a major device advertisers use to get attention and elicit emotion of their target audience. It is a communicative device in which the signs are representative of the message they convey. It is a sign-system that is commonly used to communicate different shades of meaning especially persuasive information. Wales, 1990: 213 posited:

> Graphology refers to the writing system of a language, as manifested in handwriting and typography, and to the other related features such as; size of print and capitalization in newspapers and advertising lay-out; different type-faces and sizes....

It is obvious that graphically and artistically designed copies of advertisements are generally pleasing to the eyes and they hold our attention long enough for the message to be taken in. Graphological devices used in adverts convey more meaning than the isolated linguistic elements that make up the text. Advertisers create iconic representations of the products they wish to communicate to their audience in a visually striking way. The use of graphological devices is now a common practice in written advertising when communication is done in stylistic, creative, symbolic and aesthetic dimensions. The amount of verbal text is deliberately reduced but remarkably phrased to make an impact on the reader. There is no way a complete analysis of an advertisement can be done without a consideration of the graphological devices.

Cook (1992: 78-85) identified eight graphological devices in advertisements; these are: iconicity with words, iconicity by letter shape, connected icons and symbols, connected icons and arbitrary signs, writing which provokes iconic behaviour, indexical graphology, writing imitating another writing system (creating an index of another culture) and mood evocation through type face.

(i) Iconicity with words- An icon is a thing that is regarded as a symbol of something. It can be in form of imitation of a product by the letters which bears a striking semblance to the signified. In a piece of advert, when the words used are structured like the product, we talk of iconicity with words.

(ii) Iconicity by letter shape- This is when conventional letter shapes are altered to create an iconic representation of the product or something that is closely associated with it. An instance of this is the television advert of Guilder where the bottle of the beverage is used to represent or shape letter 'i' of the word 'drink'.

(iii) Connected Icons and Symbols- This refers to the deliberate play on words by the advertiser for effect. The expression used is capable of having several interpretations, both literal and figurative. There is however a harmony of both literal and figurative senses upon a closer and deeper examination.

(iv) Connected Icons and Arbitrary Signs- This is the representation of an arbitrary linguistic sign by a symbol that is not far-fetched but closely associated with it. For example, in a sticker, there is this expression: L♥ve a lawyer, it's legal. The 'O' of Love is represented by 'the heart' which is the seat of emotion or love.

(v) Writing which Provokes Iconic Behaviour- The way the information is organized in the piece of advertisement causes the reader to move his eyes from side to side thereby miming the thing or scene being described. Cook (1992:83) cites a TV picture of a professional tennis match, as follows:

You	haven't
Seen	tennis
On	television
Until	you've
Seen	it
On	a
Philips 41"	screen.

In reading the advert copy above, the reader moves his eyes from side to side as he would do when watching a tennis match.

(vi) Indexical Graphology-There is a symbiotic relationship between the signified and the signifier.... Typefaces are presented as handwritten thereby "signifying an individual rather than an official addresser".

(vii) Writing Imitating another Writing System (creating an index of another culture) – In this, two cultures are brought together by the use of two different languages in the same advert copy. What is however expressed in the two languages could point to or mean the same thing, for example: Eureka! I found it! In this text, Latin and English are juxstaposed. Depending on the product and/or the advertiser, one of the expressions could be fore-grounded.

(viii) Mood Evocation through Typeface- When a particular type of print is associated with a product; it gives an impression of "brand personality". There are some advertisers who refer to their products, not by naming them but by just using the traditional typeface. The consumers have no difficulty in linking the product to the advert. For example,

'Everywhere you go' (MTN)

Even when the product's name is not mentioned, the discerning consumer readily associates the typeface with the product.

In analysing the data presented in this study, we also considered how graphology was used as a communicative device to express different shades of meaning and its general effectiveness as a persuasive strategy.

2.8   Discourse analysis

The functional characteristics and pragmatic implications of language have proved very fruitful of investigation in recent years. Linguistic scholars are not only interested in the description of linguistic forms but are also pre-occupied with communicative functions that language performs in human society. Discourse analysis which is the theoretical basis for this study has been described variously as "the analysis of language in use" (Brown and Yule, 1988:1) Stubbs (1983:1) posited; 'it is the study of the organisation of language at a large linguistic unit such as conversational exchange or written texts.' Carter (1979) viewed discourse analysis as broad and more embracing linguistically because its analysis is polyvalent; it is used to refer to a level of language analysis and to the context in which all texts are invariably embedded.

Discourse analysis provides insight into the situation in which the language is used and studies language as 'text', that is, a piece that is functional and which performs a task is some context. Any instance of a living language that is playing some part in a context of situation is referred to as a text (Halliday and Hasan, 1985:10-11). Inherent in a text are words, clauses and sentences which produce meaning. It is reckon severally as a product and a process. A text is regarded as a product because it can be recorded and studied either in the spoken or written form. A text is also a process because it is a continuous process of semantic choice by people as they produce discourses. Discourse analysis therefore cannot be limited to linguistic forms autonomous of the purpose or function which these forms are designed to serve in human affairs. It primarily focuses on the functional use of language in social contexts and in particular with interaction or dialogue between speakers.

Language has communicative meaning and functions which influence the internal organizations of the linguistic system. In linguistic analysis, the task is not only to concentrate on determining the formal properties of the language but also to investigate the roles and functions of language within the social contexts that gave rise to the texts. The reason for this is not far-fetched; the tools to explicate the full meaning of the utterances can be provided by the social situation in which language is used. Van Dijk (1997:3) averred that discourse studies are about text and talk in context. The context here refers to the communicative event or the other characteristics of the social situation that influence text and talk. The concept of context is crucially important to the study of discourse analysis. The forms of context are varied: social, geographical, historical, physical, spatial and cultural contexts. Domiciled in the concept of context is the fact that apart from the text being studied, there are some extra-textual or non-linguistic materials which

contribute and facilitate the comprehension of the text (Van Dijk, 1985). Cook (1989:9) also succinctly demonstrated the importance of context to discourse analysis when he carefully stated:

> We are also influenced by the situation in which we
> receive message, by our cultural and social relationship
> with the participants, by what we know and what we
> assume the sender knows…the question of what gives
> discourse its unity may be impossible without consider-
> ing the world at large, **the context.** (emphasis mine).

Evidently, context is attributable to the paradigm of meaning potential of a text and this provides the basis for a comprehensive description of a piece of language.

It should be stated however, that the major weakness of discourse analysis is that it attempts to do too much. Unlike stylistics which mainly investigates the language of literature, discourse analysis is broad, sweeping and has come to be used with a wide range of meanings which cover a wide range of activities. It is used to describe activities interpenetrating with other disciplines such as; socio-linguistics, psycho-linguistics, philosophical linguistics and computational linguistics (See Brown and Yule, 1983).

Discourse analysis does not presuppose a bias towards the study of either spoken or written language. In fact, the monolithic character of the categories of speech and writing has been widely challenged, especially as the gaze of analysts turns to multi-media texts and practices on the internet. The identified weaknesses of discourse analysis do not, however, detract from its effectiveness in providing a comprehensive description of a piece of language.

The explication of discourse analysis in this section is done as a predecessor account for the theoretical framework.

In this chapter, relevant literatures were reviewed under three major classifications: one, the origin, spread and functions of Nigerian Pidgin English; two, the functions and relevance of advertising in semiotics; three, NPE in media advertising. An attempt was also made to explain the reason for the choice of discourse analysis which is the theoretical basis for this study. Discourse analysis studies language as text and provides an insight into the situation in which the language is used. This is suitable for this research that centred on the organisation of information in NPE print and electronic media advertisements. In the next chapter, the focus is explication of Systemic Functional Theory developed by MAK Halliday and its relevance to this

CHAPTER THREE

THEORETICAL FRAMEWORK

3.1   Introduction

The theory employed for the analysis of data in this study was Systemic Functional Grammar (SFG) as developed by M.A.K. Halliday (1985, 1994). However, other concepts such as semiotics (Peirce) and Metaphor (Lakoff, 1992; Halliday, 1994) which contributed to the adequate interpretation of the data were also employed. SFG's relevant analytical categories were very effective in explaining how information was organised in the selected advertising texts used in this research. Linguistic discussions should have a grammatical base. Halliday (1985: XVII) argued that a discourse analysis that was not based on grammar was not an analysis at all but a running commentary on a text. There are many traditions of functional linguistics but the Systemic Functional Grammar proposed by Halliday has been described as the most fully elaborated and useful system for discourse analysis and various areas of applied linguistics (Lemke, 2003). This framework was designed to explain the ways in which language was organised using functional principles this would serve as a pivot to describe language use in advertisement. Cook, (1989) posited; ''in a functional theory of language, analysts are not just interested in what language is, but why language is, not just what language means but how language means''.

The choice of Hallidayan model for this research was based on the fact that its analytical concept served the purpose of our investigation and it was well-suited to this study. A specific instance to show that the application of functional grammar in the analysis of any speech event has proved productive was the use of Theme analysis and Clause analysis to distinguish the successful communication from the less successful one (Bloor and Bloor, 1995). SFG had indeed proved very effective in socio-linguistic investigations. Recent studies such as: ''Discourse Tacts of the Military Coup Speeches in Nigeria'' Adegbija (1995); "Discourse Analysis of the Federal Civil Service English in Nigeria" Aribiah (1998); ''The Use of English in Print Media Advertising in Nigeria and the United States of America''   Adedun (2003); and ''A Discourse Analysis of the Use of English in the 1993 Presidential Election Campaigns in Nigeria'' Opeibi (2004) had attested to the effectiveness of the Hallidayan model in a wide range of linguistic research. SFG sees language as a resource primarily employed for communication and not as prescriptive set of rules.

3.2 Systemic functional theory

The primary concern of Systemic Functional Theory (SFT) is meaning as choice. How language users unconsciously choose to say what they say from the several options available to them in the language system they use as conditioned by the relevant extra-linguistic parameters (Halliday, 1985). SFT is a grammatical model that is based on a series of system which has several options. At any point in the production of an utterance, an option must be chosen from the system. The language user chooses from the numerous interrelated options available to him which he uses in appropriate contexts of situations. He may choose to give a command, ask a question, make a statement etc. All of these options represent the "meaning potential" of a language. Michael Halliday opined that the relationship between forms of utterances and the type of meaning they can express is a complex one which is based on the principle that what speakers say makes sense in the context in which they are saying it (Halliday, 1994: 95).

SFT is both semantic and functional. It is semantic principally because it emphasises meaning and functional because it concentrates on what people do with language or how language is used in social contexts. Another very crucial component of SFT is the Metafunctions.

3.2.1 The metafunctions

Metafunctions means that part of the system of a language 'the particular semantic and lexico-grammatical resources – that has evolved to perform the function in question' (Halliday, 1995). This is the functional components around which all adult language is organised and they have an ordered relationship with the lexico-grammar of the language. The Metafunctions set SFT apart from all other major linguistic theories. The Metafunctions are also regarded as semantic because meaning can be interpreted by using them. They are classified into three groups: Ideational, Interpersonal and Textual functions.

(a) The ideational function

This concerns the use of language to organise and express our perceptions of the world and of our own consciousness. This is the expression of the speaker's experience of the real world and the inner world of his own consciousness. The ideational function can be regarded as the content of a sentence because it is the use of language to convey information. It involves recognition, grasping and understanding the processes around. The ideational function is further sub-classified into two – the experimental and the logical. The experimental refers to the context or information contained in a piece of language use. The logical concerns the relationship between ideas.

(b) The interpersonal function

This is the use of language to show the social relations between the participants in the communicative act. This is usually indicated by the degree of formality or informality that attends the discourse situation which concerns the expression of both power and solidarity in social relations. It is the composition of words and clauses that indicates the communication roles of the participants and enables them to express and understand feelings, attitudes and judgements.

(c) The textual function

This shows how language is used to structure the text. It refers to the internal relation between sentences, paragraphs and the structure of the text. It also indicates how language provides link within itself to reflect the context of situation. In this regard, cohesion is a basic concept. The use of cohesive devices is crucial as an aspect of the textual function. Concepts such as ellipsis, substitution, references, reiteration etc are deployed to provide appropriate links between messages in order to facilitate their comprehension. In the expression of meaning in almost any instance of language use, the three metafunctions cannot be divorced from one another. This is because they are realised by different aspects of grammar. Bloor and Bloor (1995) averred; ''it is the meshing of these functions in the lexico-grammar of the clause that realises the meaning as an act of communication between the addresser and the addressee.''

3.2.2   The grammatical categories

The three main metafunctional categories correspond to the grammatical categories of Transitivity, Mood and Theme. The metafunctions are therefore realised in the grammatical categories.

(a) Transitivity

This is used to identify the various types of processes and the attendant circumstances. It is regarded as a component of the ideational metafunction. In Systemic Grammar, Processes has two sense relations: (i) it refers to what is going on in the whole clause and, (ii) to that part of the proposition encoded in the verbal group (Bloor and Bloor, 1995: 110).

Three major processes and three minor processes were identified by Halliday. The major processes are: Material, Mental and Relational while the minor processes are: Verbal, Existential and Behavioural.

(b) Mood

This expresses the role relationship between the participants in the discourse situation. It shows the level of cordiality between the participants in the communicative act. In essence, the mood corresponds to the interpersonal metafunction. In the mood system, the expression of attitude, proposition, possibilities, probabilities and familiarities are all realised. The realisation of the mood function in any clause involves making choices from the mood system.

(c) Theme

This concerns meaning in messages as they are relevant in the communication process that is, to the organisation of the clause as a message. Theme corresponds to textual metafunction. In SFT, the organisation and structuring of information is crucial in the act of communication. The organisation is done mainly at the level of the clause. The clause is a very significant unit in functional grammar. It is at this level that language is used to interact with one another and the expression of what and how people feel, what and how things happen in the world around us are stated. There are two parallel and interrelated systems of analysis that concern the structure of the clause, these are: Information Structure and Thematic Structure.

3.3   Information structure

In order to communicate effectively, the interlocutors must have some element of mutual or shared knowledge. What the speaker or writer communicates should be what the hearer or reader can interpret. The hearer "must be able to use the sound uttered by the speaker to locate some appropriate areas within his own store of accumulated and generalised experience" Moore and Carling (1982: 168). In an attempt to communicate effectively, the speaker or writer establishes a common knowledge between himself and the interlocutor before proceeding to the knowledge that is not common. The common knowledge is the information that is shared or mutually understood which is known as GIVEN INFORMATION while the uncommon knowledge is the information that is fresh which is the focus of the message and this is also known as NEW INFORMATION. The two elements of GIVEN and NEW information combine to form the information unit/structure of the clause.

CLAUSE

|
↓

INFORMATION UNIT

↙   ↘

(GIVEN)   +   NEW

The shared information (GIVEN) is usually at the beginning of the clause while the remaining part of the statement supplies a fresh idea which is the main focus of the speaker's message, so it is NEW. The following examples are given in Standard English (SE) and Nigerian Pidgin English (NPE).

SE- Hakeem's father	is in trouble.
NPE- Papa Hakeem	don enter wahala.
GIVEN	NEW

Information structure

In the text above, the speaker or writer took for granted that the listener(s) or the reader(s) can identify the referent, i.e. Hakeem's father; this is the Given information. The main focus of the message is the new element: 'is in trouble.' However, there are some exceptions to this type of analysis. Sometimes, there can be a situation where there is no shared information; the clause carries only new information. An example is the use of an "empty it", for example:

SE- It has arrived.   NPE- E don land.

In the example above, the item 'it' carries no information at all. It is regarded as a dummy or an empty subject, so the text is without a Given information. Another exception is when the Given information is left out through the use of ellipsis, for example:

(a)   SE- Tayo ate his food quickly,   NPE- Tayo chop him food quick-quick,

(b)   SE- left the house   NPE- comot for house

(c)   SE- and walked to the market.   NPE- and waka to market.

The information in clauses (b) and (c) are all New because the subject of the verbs "left" and "walked" which would normally express the Given part is omitted but this is understood by the reader.

In the information structure of a clause, the Given element is optional and the New element is obligatory. In some instances, information is structured in a way that makes it difficult to identify both the Given and New elements. A veritable example is an activity or shopping list which is usually a list of words or phrases which serves as a reminder of the schedule of activities to be done or things to buy at a particular period. For example;

''Good and valuable television, video, radio, camera, phones...'' In the list presented in this advert, each item has an implied clause (we sell). It can therefore read thus;

> SE-   We sell good and valuable television,…
>
> NPE- We dey sell beta and ogbonge television,…

3.3.1 Given and new information in spoken discourse

In a spoken text, the social context provides the sources of the Given information. Obviously, spoken texts are produced with assumptions and more situational (exophoric) references than written texts. The totality of the social contexts aids the interlocutors' interpretation of the discourse. Let us consider an imperative clause, such as:

> SE-   Go there right now.
>
> NPE- Go there now now.

In this example, the entire message is New information. The shared information is the unspoken "You" but it is understood since the context of situation clearly indicates who the request is directed at. In most imperatives, the Given element is not stated but it is usually understood. However, the other sentence types: (declarative, interrogative, exclamatory) have Given elements that are normally referentially linked to the interlocutors or some earlier mentioned elements in the discourse. The following sentences are illustrative:

Declarative

> SE-   I don't know <u>you.</u>
>
> NPE-   I no sabi <u>you.</u>

Interrogative

> SE-   Do I know <u>you</u>?
>
> NPE- Se I sabi <u>you</u>?

Exclamatory

> SE-   Oh, I know <u>you</u>.
>
> NPE-   Oh, I sabi <u>you</u>.

3.4   Thematic structure

Thematic structure had been one of the major issues discussed in literature related to Discourse Analysis, Discourse Semantics and Text Linguistics (Halliday 1985; Eggins 1993; Bloor and Bloor 1995). The Prague school of linguistics and the Hallidayan school were the prominent schools of thought in the discussion on thematic structure. In this study, our discussion on thematic structure will be based on Hallidayan systemic approach. Halliday (1985: 38) defined theme as "the point of departure of the message". The thematic structure gives the clause its character as a message in English. The clause is organised as a message and a 'special status' of theme is assigned to one part of it while the rest is called Rheme. Bloor and Bloor (1995) posited that theme is "the idea represented by the constituent at the starting point of the clause". Danes (1974: 112) defined the theme as "the element which refers to something which can easily be identified from the information contained in the context of the discourse". In English discourse, the word order is crucial to the identification of Theme. It is the element that comes first in the clause while Rheme is "the rest of the message". Everything that is not the Theme is the Rheme. Eggins, (1993: 275) averred;''Rheme is that part of the clause in which the theme is developed". There are two distinct parts in the Thematic structure: Theme and Rheme. The beginning is known as the "Theme" while the rest of the message is referred to as the "Rheme". The Theme-Rheme concept provides the framework for the interpretation of the message in the clause.

CLAUSE

↓

THEMATIC STRUCTURE

↙   ↘

THEME   +   RHEME

It should be noted that several lexical items may represent the theme such as person (Goodluck Jonathan), place (in my state), time (after the election) attitude (in my opinion) etc.

Two clauses which have similar message contents may differ in their choices of theme or what the speaker wants to speak about. For example:

(a)   SE- Didier Drogba, an Ivorien, is the African Footballer of the Year.

      NPE- Didier Drogba, who be Ivorien, na the African Footballer of the Year.

(b) SE- The African Footballer of the Year is Didier Drogba, an Ivorien.

      NPE- The African Footballer of the Year na Didier Drogba who be Ivorien.

In text (a) above, the speaker/writer tells us about Didier Drogba, an Ivorien while in text (b), thespeaker/writer tells us about the African Footballer of the Year. The word order in the clauses is basically determined by what the speaker/writer thinks should be focused. Selection of different thematic structure often alters the central focus of the clause.

3.4.1 Types of theme

There are different types of themes in English, these are; Marked, Unmarked and Multiple. Usually, the nominal group occupies the position of theme in clauses. There is therefore an overlap in the function of the theme and the grammatical subject. The theme is labelled Unmarked when the nominal group (subject) in the declarative sentence occupies the Theme position, that is, it is the initial element, for example:

SE-   Jimmy has fallen into a gutter.

NPE-   Jimmy don fall for gutter.

SE-   You have eaten to satisfaction.

NPE-   You don chop belle full.

A theme is regarded as Marked when other elements apart from the subject are found in theme position in the clause. Element such as circumstantial adjunct can appear in theme position, for instance,

SE-   For a long time, Mr Longthroat has been embezzling public fund.

NPE- Time don tay, wey Mr Longthroat don dey tif people money.

In the example above, the theme is realised by the prepositional phrase which is acting as circumstantial adjunct. This flexibility of position makes it easier for a writer to present a Given element in theme position which can assist in making a text coherent. (See Bloor and Bloor 1995:76)

In a sentence structure, when the complement is fronted to achieve a special effect, it is labelled; The Most Marked or Highly Marked. They are also referred to as Thematic Complements (see Halliday 1985: 45). The examples of Unmarked and Most Marked structures are given below in Standard English (SE) and Nigerian Pidgin (NPE).

SE- She cursed Andrew. (Unmarked) or Andrew, she cursed.(Most Marked)

NPE- She swear for Andrew(Unmarked) or Na Andrew, she swear for.(Most Marked)

SE- Lucky stole a fowl. (Unmarked) or A fowl, Lucky stole.(Most Marked)

NPE- Lucky tif fowl.(Unmarked) or Na fowl, Lucky tif. (Most Marked)

The Most Marked variety is least likely to occur in everyday speech but it is common in literary works, especially poetry.

When two or more constituents are given thematic status, we talk of Multiple Themes. There are three sub-varieties of Multiple theme: Topical Theme (from the ideational or experiential function), and Interpersonal Theme (from interpersonal function), or the Textual Theme,(from the textual function). "There is always an ideational element in the Theme. There may be, but not necessarily, interpersonal and/or textual elements as well". (Halliday, 1985 :53) The clause is said to have Multiple Theme when two or three theme types are inherent in it. For example:

SE- Well, NPE - Well,	my father, my papa,	your food una chop	is ready. don ready.
TEXTUAL THEME	INTERPERSONAL THEME	TOPICAL THEME	RHEME

In the examples above, three constituents are given thematic status using Halliday's three dimensional metafunctional structure: experiential/ideational function (Topical theme); textual function (Textual theme) and interpersonal function (Interpersonal theme).

(a) **The Topical theme** refers to what the clause is about; the focus or basis of a clause. It is the starting point of the message as realised in the clause. It is typically unmarked and can be realised by Subject, Predicator, Complement and Adjunct. The illustrative sentences below are given in Standard English (SE) and Nigerian Pidgin English (NPE).

Table 3.1 The realisation of topical theme

	THEME	RHEME
1	SE- God NPE- God	is awesome. na helele.
2	SE- Throw NPE- Troway	it away quickly. am fiam.
3	SE- Fool, NPE- Mumu,	everybody calls him. everybody dey call am.
4	SE- At my doorstep, NPE- For my domot,	waits a pregnant woman. dey wait one woman wey get belle.

The Topical theme of the first sentence is "God" which is a subject; the second sentence is "throw", a verb; the third sentence has the word, "fool" which is a complement and the fourth sentence "at my doorstep" is an adjunct.

(b) **The Textual theme** relates the clause to its context. It serves the function of linking a preceding or following clause to its context. Eggins (1993:281) distinguished two major types of textual elements which can function as theme, these are: continuity adjuncts and conjunctive adjuncts. Continuity adjuncts are used especially in spoken discourse principally to indicate that a speaker's contribution is a continuation of what a previous speaker has said or it is somehow related to it. Lexical indicators of continuity adjuncts are: so, well, oh, yea, no etc. consider the example:

SE- We NPE- We	know sabi	so so	everybody everybody	knows. sabi.
TOPICAL THEME	RHEME	TEXTUAL THEME	TOPICAL THEME	RHEME

In the above structures, the second clause establishes a link with the first by the use of "so", a textual theme. The two independent clauses are linked by 'so'.

Conjunctive adjuncts also express some relationship to what has gone before in the discussion. These items, when present, are given thematic status, but they do not take up the whole of the thematic potential of the clause. Some of the lexical indicators of conjunctive adjuncts are; therefore, nevertheless, also, moreover, that is, etc

SE- He NPE- He	asked; ask;	therefore, that's why,	he dem	was given. give am.
TOPICAL THEME	RHEME	TEXTUAL THEME	TOPICAL THEME	RHEME

(c) **The Interpersonal Theme** is used when a feeling of intimacy or personal relationship is intended. The speaker addresses the listener(s) directly by using endearing expressions such as; dear, darling, hello, please, ladies and gentlemen, daddy, mummy, etc. For example;

SE- Mummy, NPE- Mama,	my aim my aim	is to make you happy. na to make you happy.
INTERPERSONAL THEME	TOPICAL THEME	RHEME

The interpersonal theme can be realised by a name or a term of affection, unfused finite, mood adjuncts and comment adjunct. The illustration below will suffice.

Table 3.2 Thematic elements in sentences

	THEMATIC ELEMENT	SENTENCES
1	Name	SE- **Jude** is annoyed. NPE- **Jude** don vex.
2	Term of affection	SE- **My friend**, where is Anini? NPE- **My friend**, wey Anini?
3	Unfused finite	SE- **Could** you help me with that? NPE- **You fit** helep me with that?
4	Mood adjunct	SE- I **can do** it for you. NPE- I **go fit** do am for una.
5	Comment adjunct	SE- **Unfortunately**, he has died. NPE- **E pain me say**, he don die.

Generally, theme is mood-sensitive. In the **imperative mood**, it is realised by a predicator. For example, "walk", "clear", "tell", "eat", "do".

Table 3.3 Theme in imperative mood

	THEME	RHEME
1	SE- Walk NPE- Waka	carefully. jeje.
2	SE- Clear NPE- Clear	your throat quickly. your throat sharp-sharp.
3	SE- Tell NPE- Knack	me the story. me the tory.
4	SE- Eat NPE- Chop	good food. beta food.
5	SE- Do NPE- Do	it right now. am now-now.

In the examples, the verb element is fronted to indicate a command or an instruction. Usually, the subject is not stated but it can be supplied, especially for emphasis or when making a specific reference.

In the **declarative mood**, theme is realised by the subject which can be nominal, an appositive nominal or a nominal group. For example;

Table 3.4 Theme in declrative mood

	THEMATIC ELEMENT	THEME	RHEME
1	Nominal Subject	SE- Hauwa	is pregnant.
		NP- Hauwa	don get belle.
2	Appositive Nominal	SE- Startimes, the original digital television,	has arrived.
		NPE- Startimes, the ogbonge digital television,	don land O.
3	Nominal Group	SE- The two of you	are not normal.
		NPE- Una two	no well.

In the **interrogative mood**, theme is realised by wh-question words; who, what, when, where, etc. For example, when shall we three meet again? It can also be realised by modal and non-modal auxiliaries: can, shall, will, do, has, be etc.

Table 3.5 Theme in interrogative mood

	THEMATIC ELEMENT	THEME	RHEME
1	Wh-question as subject	SE- Who	is there?
		NPE- Who	dey there?
2	Wh-question as complement	SE- What	are you saying?
		NPE- Wetin	you dey say?
3	Wh-question as adjunct	SE- Where	are you?
		NPE- Where	you dey?
4	Modal auxiliary	SE- May	we go?
		NPE- Make	we go?
5	Non-modal auxiliary	SE- Do	it right now.
		NPE- Do	am now-now.

In the **exclamative mood**, theme is realized by wh-word complement or wh-word adjunct. The table below exemplifies this:

Table 3.6 Theme in exclamative mood

	THEMATIC ELEMENT	THEME		RHEME
1	Wh-word complement	SE-	What	is this!
		NPE-	Wetin	be this!
2	Wh-word adjunct	SE-	How	foolish you are!
		NPE-	How	mumu you be!

The **Topical theme** is realised by the different categories of mood earlier stated. It is quite possible to have Topical theme combined with any or both of Interpersonal and Textual Themes. When this happens, the clause is said to have Multiple Themes.

3.5 The interconnection of information structure and thematic structure

From our exposition so far on information and thematic structures, it is almost conclusive that the Given element is the Theme while the New information is the Rheme. There is however, an exception to this; clauses in the imperative mood do not conform to the given-theme and new-rheme arrangement. Examples are given below:

Theme-Rheme and Given-New in Imperatives

(You)	lend	a hand
	THEME	RHEME
GIVEN	NEW	

(You)	Get	out of the car
	THEME	RHEME
GIVEN	NEW	

It is observed that in majority of the sentences written in English, it is difficult to vary the relationship of Theme and Given because the two functions are realised by the same constituent and this also goes for the Rheme and New (Bloor and Bloor, 1995: 82).

The communicative dynamism of language use is fore grounded by the analysis of thematic structure and information structure. For textual coherence, it is mandatory that language users present information that is properly structured and well-developed. This will aid the interpretation of messages in the clauses and longer stretches of discourse. Applying the analytical tool of information and thematic structures to our study enables us to discover the rich dimensions of the meaning potentials of advertising discourse and deploying it on Nigerian Pidgin English, which is gaining popularity as language of advertising will certainly be a fruitful investigation.

CHAPTER FOUR

DATA ANALYSIS OF PRINT ADVERTISEMENTS

4.1   Introduction

The data presented for analyses in this section are advertisements sourced mainly from the print media, (newspaper, magazine and billboard). They are principally paid commercial and non-commercial advertisements. The data, as previously discussed (see section 1.6) are advertisements from a broad spectrum of products and services in banking, communication, insurance, pharmaceuticals, food and beverages. This variety provides us with a compendium of fresh data that will enable us appreciate the tremendous communicative value of NPE in media advertising. Besides, the data show that the linguistic details of advertising texts are not just accidental but are carefully structured to communicate the right message to the right people at the right time. The text of print advertisement was analysed in its original form without the task of transcribing it using standard orthography. This, however, posed a little challenge when investigating a language like NPE simply because it is not yet rule-governed hence, there was no uniformity in the transcription models used by advertisers. They used various systems and models that were convenient and suitable to them in their advertisements. It is suffced to say that NPE does not have a consistent and uniform orthography though it has a describable sound system.

This section contains print advertisements presented and analysed as discourses. We identified and analysed the cohesive devices in the advertisements using aspects of the taxonomy of cohesive relationship provided by Halliday and Hassan (1994) to establish the relationship within the texts. The analysis of the mood system, thematic elements and   their motifs were also provided and how they impinged on meaning of an advertisement text. Clausal analyses of the advertisement texts were also done in order to establish the organisation of information and development of text using a three-step procedure. First, the headline of each advertisement was identified and analysed. Second, the sub-headline (the tag-line) was also identified and analysed; thirdly, the body copy (main text) was identified and analysed. The identified clauses were arranged chronologically with appropriate numbering style, i.e. (clause 1, clause 2 etc). The analytical model of information and thematic structures was applied at each stage of the three-step procedure (see sections 3.3 and 3.4). Each analysis was followed by a discussion interpreting the advertising discourse textually and

contextually using both the textual components of language and the contextual resources of graphology and photography.

4.2   Cohesive devices

The spoken or the written text is meaningful only when all the segments are well-organised and logically strung together. Advertisers use appropriate cohesive devices for effective communication and text creativity. For a text to be cohesive it must be held together by some lexical and grammatical linguistic devices so that what follows is systematically connected to what preceded it. The cohesive devices used in the selected advertisements in this study are identified and highlighted as they connect one another to form a whole. This study adopted aspects of the taxonomy of cohesive relationship provided by Halliday and Hassan (1994) to establish the relationship within the texts. The analysis of the cohesive ties and sentence sequence is crucial in order to understand how meanings reflect mutual dependence in an advertisement text.

4.2.1   Conjunctive category

The commonly used grammatical device in the print media is the conjunctive category, i.e. coordinating and subordinating conjunctions. Examples from the texts studied are provided below.

(a)   **Coordinating conjunctions**

TEXT 1   Discourse of AIDS

(i)   AIDS no dey show for face. U fit look kampe for face <u>but</u> dey POSITIVE.

TEXT 6   Discourse of Haojue Promotion

(ii)   Buy Haojue elegant motorcycle <u>and</u> win hair clipper <u>and</u> kerosene stove.

TEXT 11 Discourse of Super Sports

(iii)   Entry dey open to Nigerians wey dey 20 years of age <u>and</u> above.

TEXT 14   Discourse of Phensic

(iv)   Na so e be for headache <u>and</u> body pain wey jam phensic.

(b)   Subordinating conjunctions

TEXT 4   Discourse of Birthday Anniversary

(i)   <u>So</u> on behalf of all the whole family.

TEXT 10   Discourse of SWIS-F Insurance

(ii)   My oga don cover my side, <u>sake of say</u> <u>if</u> any katakata happen I go dey kampe with SWIS-F.

TEXT 11   Discourse of Super Sports

(iii)   Super sport dey look for one sharp person <u>wey</u> go become the pidgin English commentator.

(iv)   <u>If</u> you too believe yourself, oya come make we yarn.

TEXT 12   Discourse of Ogun State HomeOwners' Charter

(v)   You no be correct landlord <u>if</u> you no get correct particulars for your building.

TEXT 14   Discourse of Phensic

(vi) Cockroach wey jam fowl jam badluck <u>na so e be</u> for headache and body pain

wey jam Phensic.

The conjunctions used in the advertisement texts in this study served as cohesive relation which connected preceding idea to the next methodically in order to enhance text comprehension. For the coordinating conjunctions, it was observed that the conjoined parts had the same grammatical value, for example; word + word and clause + clause.   The commonly used coordinating conjunctions in the data were 'and', 'but'.   'And' was used to join elements in order to stress what they had in common while 'but' was used to emphasise the difference between the elements and suggested that the second element was something that might not ordinarily be expected.

However, the subordinating conjunction was employed to make one clause subordinate to another and was realised with the use of subordinator which appeared at the beginning of a clause.   The frequently used subordinators were; 'because', 'if' and 'so'.   'Because' indicated cause or the reason behind what was expressed in the preceding clause.   'If' indicated the condition in which an action was performed while 'so' suggested a purpose; in which the second element was needed

because of the first. The cohesive devices used in the advertisement texts were "configurations of links" which served as devices for logical transition between clauses in order to achieve cohesion. The systematic use of these features facilitated easy comprehension and recall of advert items.

4.3 Thematic elements and motifs

The organisation and structuring of information is crucial in the act of communication. The organisation is done primarily at the level of the clause and the thematic structure gives the clause its character as a message in English. The clause is organised as a message and special status of theme is assigned to one part of it while the rest is called the Rheme. ''Everything that is not the theme is the rheme.'' In English discourse, the word order is crucial to the identification of theme. It is the element that comes first in the clause and several lexical items may represent the theme such as; persons, places, time, attitude etc.

The two basic theme types in the corpus data are Marked and Unmarked. The theme is regarded as Unmarked when the nominal group (subject) in the declarative sentence occupies the theme position; that is, it is the initial element. A theme is labelled as Marked when other elements apart from the subject are found in the theme position in the clause.

The theme-rheme concept provided the framework for the interpretation of messages in the advertisement texts in this research. The controlling motifs in the advertisements which revealed the advertiser's intent and purpose such as persuasion, information, goal and achievement were identified and discussions on how they enhanced the advertiser's message were provided.

a. Unmarked theme with informative motif

i. AIDS no dey show for face. U fit look kampe for face but dey positive.

ii. My name na Blessing Madaki . Time don near for me to born.

iii. Life no get duplicate. Drive with care.

iv. U dey good to pipol. U dey make me kolo.

v. Beta wakis don land o, Goldenvita.

vi. E go better for my oga. My oga don cover my side.

vii. E don strong pass as e be before. E don get automatic start.

viii. My family go still dey kampe with Swis-F.

ix. Cockroach wey jam fowl jam badluck.

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x. Ogbonge awoof Toyota Corolla dey ground for Big Games.

b.   Marked theme with informative motif

i.   Make una all use Yoyo Bitters.

ii.   Na only N100, make you hurry collect your own o.

iii.   Na so e be for headache and body pain wey jam Phensic.

iv.   So you think say you get mouth.

v.   If you too believe yourself, oya come make we yarn.

c.   Unmarked theme with achievement motif

i.   My oga don cover my side.

ii.   My family go still dey kampe with SWIS-F.

iii.   E don strong pass as e be before.

iv.   E don get automatic start.

v.   Beta wakis don land o.

d.   Marked theme with achievement motif

i.   Sake of say if any katakata happen my family go still dey kampe with SWIS – F.

e.   Unmarked theme with goal motif

i.   You go win.

ii.   Super Sport dey look for one sharp person wey go become the Pidgin English commentator.

f.   Marked theme with goal motif

i.   Why I no go do my work with jolly.

ii.   If you too believe yourself, oya come make we yarn.

g.   Unmarked theme with persuasive motif

i.   E don strong pass as e be before. E don get automatic start.

ii.   AIDS no dey show for face. U fit look kampe for face but dey positive. Go test yourself today.

iii.   E dey flush all yamayama wey dey for body.

iv.   Yoyo bitters na for Oyoyo body.

v.   Cockroach wey jam fowl jam badluck, na so e be for headache and body pain wey jam Phensic.

h.   Marked theme with persuasive motif

i.   Sake of say if any katakata happen my family go still dey kampe with Swis– F.

The choice of themes, from the examples above, allowed the advertiser to shift the reader's attention and concentrate on the rheme in each clause where the new information was. By changing the theme, the advertiser succeeded in directing reader's attention to the ideas he wanted to express. The arrangement of words in the clauses was basically determined by what the advertiser thought deserved attention and choice of different types of theme usually altered the major focus of the clause. Theme system helped the reader to follow the sequence of discourse and have a better comprehension of the advertiser's message.

In the texts studied, the theme was realised by nominal subject such as; Yoyo Bitters, Beta Wakis, Super Sport, AIDS and Oga or by appositive nominal such as; my name, Blessing Madaki, or Beta Wakis, Goldenvita. The variety of motifs in the data revealed the primary aim of the advertiser which was to persuade as in examples (**g**) and (**h**). The core purpose of persuasion was to influence the audience to support, believe and act in the advertiser's favour. This was done through emotional appeal; that is, to play on people's emotion such as fear or insecurity as in examples (**g** ii), the advertisement on AIDS and (**h** i), the advertisement on Accident Insurance cover. The persuasive motif was also communicated through the use of strong and emotive language. Advertisers deliberately used moving and loaded words to arouse strong emotional responses from the readers. Examples from the texts studied are: 'katakata', 'yamayama', 'jam badluck', 'dey kampe', 'oyoyo body'.

Another dominant motif in the advertisement texts was informative which primarily centred on educating the target audience by providing facts and figures to support the advertiser's position such as (a i), (a iii), (a v) and (a x). The informative motif was also communicated by describing the cause and effect of a subject which gave the reader a clearer understanding of the information as in examples (a iii), (a vii) and (b iii) above. The primary aim of any advertising initiative is either to inform or persuade the target audience to buy a particular product or service or take a course of action; consequently, the two predominant motifs in the advertisement texts were

persuasive and informative. These motifs enhanced the advertiser's message by revealing his intent and purpose.

4.4 The mood system

Mood is the primary system which is associated linguistically with the speaker / writer role in interaction and it governs the basic structural features of the sentence. The mood structure of clausal elements performs various functions which are statement, command and question. Statements are typically associated with declarative clauses, commands with imperatives and questions with interrogatives (Eggins, 1994:150). In spoken discourse, mood meanings are often expressed in intonation and in written discourse some set of meaning may be expressed in punctuation. The full analysis of an advertisement text should incorporate the contribution of its meaning that is made by punctuation and graphological devices. In the texts studied, the following mood types were used.

(a) Exclamative mood

They were used to attract attention of readers to the product or service and give factual details about it in a forceful manner. There was an obvious expression of strong feeling or boisterous emotion by the advertiser. In the advertisements in this study, not all exclamations terminated with exclamation marks. Examples are:

(i) Better wakis don land o! (ii) Awoof yanfu-yanfu! (iii) Happy birthday Mary.   (iv) Make you hurry collect your own o! (v) You go win!

(vi) If you too believe yourself, oya come make we yarn!

(vii) U dey cook fire! (vii) U too dey! U too mush! TUUUUAALAY!

(b) Declarative mood.

This was the most common mood observed in the corpus data. It gave information by making a bold statement or stating a simple fact about the subject of advertisement. In the body of data in this study, they were used to state messages clearly by expressing a variety of thoughts, opinions or making a declaration about the product or service. They were not designed to elicit a response but only relay information.

(i) Health na wealth. (ii) Life no get duplicate. (iii) My name na Blessing Madaki. (iv) AIDS no dey show for face   (v) E go better for my oga.

(v)Super Sport dey look for one sharp person wey go become the pidgin English commentator.

(vi) My family go still dey kampe with Swis-F.

(vii) My oga don cover my side sake of say if any katakata happen.

(viii) E don strong pass as e be before. (ix) E don get automatic start. (ix) Speed kill

(x) Yoyo Bitters na for oyoyo body. (xi) E dey flush all yamayama wey dey for body.

(xii) Cockroach wey jam fowl jam badluck.

(c) Imperative mood

This was primarily used to rouse the target audience to action by giving a piece of advice, command or by expressing request. In the advert texts studied, it typically began with an active verb and the subject was usually not stated but assumed to be understood. It was the unspoken 'you' which referred to the prospective client or might be referentially linked to an element earlier mentioned in the discourse. For example: (i) Drive with care.   (ii) Go test yourself today.

(iii) Live a healthy life everywhere you go. (iv) Oya, come make we yarn.

 (d) Interrogative mood

This appeared the least in the data of print advertisements. It was used to heighten and emphasise what was advertised and not necessarily to seek information. The subject might not be obvious but could be spotted in the discourse.

(i) Why I no go do my work with jolly?   (ii) You sabi yarn this game?

 (iii) So you think say you get mouth?

4.5   Information unit

The two systems for the proper arrangement of information in a discourse are: Theme and Rheme or Given and New elements. Usually, a speaker will choose the Theme from within what is Given and locate the focus, the climax of the New, somewhere within the Rheme. It should be emphasised that Theme + Rheme and Given + New are related but they are not the same thing. The Theme is what the speaker chooses to take as the starting point of his message. The Given is what the listener already knows about or is familiar with. Theme + Rheme is speaker-oriented while Given + New is listener-oriented (Halliday 1994: 299). In the advertisement texts in this study, Theme/Rheme correlate and Given and New elements contribute to text development.

Clausal analyses of the advertisement texts will be done in this section in order to establish the organisation of information and development of texts using a three-step procedure. First, the headline of the advertisement will be identified and analysed. Second, the sub-headline (the tag-line) and thirdly, the body copy (main text) will be identified and analysed. The identified clauses will be arranged chronologically with appropriate numbering style, i.e. (clause 1, clause 2 etc). The analytical model of information and thematic structures will be applied at each stage of the three-step procedure (see sections 3.3 and 3.4). Each analysis will be followed by a discussion interpreting the advertising discourse textually and contextually using both the textual components of language and the contextual resources of graphology and photography.

4.5.1 Discourse of AIDS

Clausal analysis of text

Headline

AIDS	no dey show for face
Topical Theme	Rheme
Given	New

Sub headline

Clause 1

U	fit look kampe for face but dey POSITIVE
Theme	Rheme
Given	New

Clause 2

Go test yourself today
Rheme
New

Clause 3

Live a healthy life everywhere you go
Rheme
New

The headline of the advertisement has one clause: 'AIDS no dey show for face'. This is a theme/rheme structure with the nominal subject, AIDS (topical theme) serving as the thematic element while the rest of the clause is the rheme. The acronym, AIDS, is also the Given information while "no dey show for face" is the New information. In Standard English, we have 'AIDS does not show on the face'. This is a declarative sentence which gives information on the scourge of AIDS which has assumed epidemic proportion and serves as warning to people who are reading the advertisement.

The sub-headline has three clauses which are organised in the theme/rheme structure. Clause 1: 'U fit look kampe for face but dey POSITIVE". The pronoun, 'U' is the thematic element and the given information, while the rest of the sentence is the rheme and focus of the message. The first clause of the sub- headline serves as reinforcement of what is expressed in the headline. Clause 2 of the sub headline: "Go test yourself today" is in the imperative mood. The theme of this clause is not stated but it is assumed to be understood. It is the unspoken "you" which has been stated in the first clause; it is therefore referentially linked to this element earlier mentioned in the discourse. In the second clause, the verb element is fronted to indicate a command or an instruction. It does not have theme/given aspects but only rheme/new which are realised by the same constituent. Clause 3 of the sub-headline is a build up on what has been expressed in clauses 1 and 2. Clause 3 is also in the imperative mood and only expresses the rheme/new element which is the focus of the message. The verb element, "live" is fronted in this clause which falls into the classification of an informative discourse. The organisation of information in this advertisement drives the coherence of the text.

The communicative dynamism of pictorial semiotics is fully exploited in this advertisement and it aids the interpretation of messages. It is obvious that there is a convergence between the picture and text of the advertisement; the text explicates what is in the picture. Without doubt, language is the most important and most comprehensive way of conveying meaning; there are however, other

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non-linguistic elements like pictures and visual aids that influence meaning. The advertisement has the picture of a healthy and handsome man standing beside a healthy and beautiful woman. They are obviously in the same age-bracket and probably they are lovers who might be tempted to have illicit or casual sex. The headline of the advertisement which is presented in bold print screams the warning, "AIDS no dey show for face". The latent meaning is that the people shown in this advert certainly look healthy but they may be carriers of AIDS virus and most importantly, the same thing could be applicable to an average reader of this advert. An advice is subsequently given to all readers; "Go test yourself today".

Graphology is used as a communicative device in this advertisement. The size of print and capitalisation are splendidly used to get attention and elicit emotion of the target audience. It is noteworthy that the first words of the headline and sub-headlines are capitalized i.e.

Headline: "AIDS no ....''

Sub-headline.   1 : "U fit .... POSITIVE"

                     2 : ''GO test ....''

The advertiser, by capitalising these words, wants the readers to take special notice of them. They are the key words of the advert and they communicate different shades of meaning. The first word of the sub headline is "U" which stands for the pronoun 'You'. This is a veritable example of iconicity by letter shape; the conventional letter shape is altered to create an iconic representation of the word that is closely associated with it. In the advertisement under consideration, this uniqueness makes the word to stand out.

Another word that is capitalised is POSITIVE. Generally, the word 'POSITIVE' is used in a good sense but when a patient is 'HIV POSITIVE', the word positive has a bad or negative connotation. The last clause of the sub headline is: "Live a healthy life everywhere you go'. This is in bold print to catch attention especially the last three words ''…everywhere you go". This expression resonates with and has a punny meaning to the MTN catch phrase, ''everywhere you go''. This is a non-commercial advertisement which was sponsored by MTN, the mobile communication company. The dominant colour of the advert is yellow and this is the trademark colour of MTN. This colour gives an impression of "brand personality" because "yellow" is popularly associated with MTN and the target audience have no difficulty in linking this advertisement to MTN.

In this section, we have done a textual analysis of the advertisement based on a twin consideration of language and other accompaniments which include pictures and graphological devices and they provide us with how the message is organised.

4.5.2   Discourse of Nigeria's first television reality birth

Clausal analysis of text

Headline

Clause 1

My name	na blessing Madaki
Topical Theme	Rheme
Given	New

Clause 2

Time	don near for me to born
Topical Theme	Rheme
Given	New

Sub headline

Watch	Nigeria's first reality TV birth
Theme	Rheme
Given	New

Body Copy

Clause 1

Don't miss	this amazing, first-of-its kind TV event
Rheme	
New	

Clause 2

As you follow	the Madaki family	on a very entertaining, educative and highly informative journey
Textual Theme	Topical Theme	Rheme
New		

The headline of this advertisement has two clauses which are arranged in distinct theme-rheme structure. The first clause opens with an unmarked theme, 'My name'. This is a topical theme and the given information; the remaining part of the clause, 'na Blessing Madaki' is the rheme and new information. The second clause of the headline has the same structure as the first which is a theme-rheme pattern. The thematic element is realized by a subject and it is the given information while the remainder of the clause is the rheme and focus of new information. The two clauses of the headline are declarative and succinctly state the purpose of the advertisement. These clauses are short and simple thereby making the message easy for the readers to take in. The themes of the two clauses in the headline are UNMARKED because the nominal subject occupies the theme position, that is, it is the initial element.

The sub-headline of the advertisement has one clause with a theme-rheme combination. The starting point of the message is a topical theme; it is typically UNMARKED and realized by a predicator, "watch". The TV birth is the rheme, the focus of new message and the part of the clause in which the theme is developed. The body copy of this advertisement serves as reinforcement to what is expressed in the sub-headline. The body copy states: "Don't miss this amazing, first-of-its kind TV event". This is also a theme-rheme sequence which utilizes appropriate attributive adjectives "amazing", "first-of-its kind" to describe the television programme. The second clause of the body copy opens with a textual theme "as you follow" which is a conjunctive adjunct because it expresses some relationship to what has gone before in the clause but it does not make up the whole of the thematic potential of the clause and it is followed by a topical theme, "the Madaki family". The organization of information of the second clause shows that the thematic elements have both textual and topical items while the rest of the clause is the rheme. The organisation of information in this advertisement is coherent and it aids the comprehension of the text.

The visual representation in this advertisement contains examples of picture, layout techniques and words written in a variety of typefaces. All of this contributes to the meaning of the advertisement. A noticeable pictorial semiotics in this advertisement is a happy couple, Blessing Madaki, an expectant mother and her husband who are smiling broadly ostensibly with great expectation of a new-born baby. Blessing is looking and smiling lovingly at her husband while he places a tender touch on her shoulder. Blessing is dressed in native attire that is designed carefully with the symbol of the heart, "♥". This is a connected icon which serves as symbol of love. The heart is the seat of emotion or love and the interpretation is probably that the husband is dear to her. This picture certainly has a richness of interpretations. There is a splendid mix of appropriate colours in the advertisement. Mr. Madaki wears a white colour dress and he stands behind his wife like a protective husband. Conventionally, white denotes peace, purity, innocence etc. The background colour of the advertisement is 'sky blue' which is also associated with positive concepts. The obvious interpretation of all these is that the TV programme, though a reality birth is going to be decent, educative and entertaining. It will not be lewd, sexually explicit or corrupt public morality.

The text of the advertisement aligns with the picture. The text speaks to us in a direct way; it communicates the central message in a short and simple way. The typeface is italicized with the word 'born' given a prominence. This stylistic device is attention and eye-catching and at the same

time emphasizes the theme of the TV event - a reality birth. This is an informative yet persuasive advertising discourse which urges the reader to 'watch Nigeria's first reality TV birth'.

In this text, we have analysed the advertising discourse using the systemic functional model of Theme and information structure and a contextual interpretation of the semiotic concepts was also done. All these provide us with how the message of the advertisement is organized.

4.5.3   Discourse of road safety campaign

Clausal analysis of text

Headline

Clause 1

LIFE	NO GET DUPLICATE... .
Topical Theme	Rheme
Given	New

Clause 2

SPEED	KILLS
Theme	Rheme
Given	New

Sub headline

DRIVE WITH CARE
Rheme
New

Body Copy

Working together to make the difference
Rheme
New

The advertisement opens in a declarative mood, 'LIFE NO GET DUPLICATE...". This has a typically unmarked thematic pattern. The subject of the clause is 'Life'; it is the topical theme and the Given information. The advertiser makes the assumption that the reader knows what 'Life' is; life is therefore the mutual knowledge, the shared information which is usually found at the beginning of the clause. The rest of the clause 'NO GET DUPLICATE' is the rheme and the NEW information. In the first clause, the advertiser first establishes the area of mutual knowledge with the reader before he proceeds to give the fresh information. In the second clause, there is also a theme-rheme sequence 'speed kills' ...". 'Speed is the topical theme and the GIVEN element that is mutually understood by the advertiser and the reader. 'Speed' is the topical theme because it represents the topic of the discourse. The clause begins with a realization of the theme and this is followed by the realization of the Rheme. The rheme of this clause has an active verb "kills" which is in the simple present tense and this suggests the universal timelessness of what the referent can do.

The sub-headline of the advertisement is in the imperative mood, 'DRIVE WITH CARE'. It has only the rheme or the new element without the corresponding theme or GIVEN element. However, the theme of this text can be supplied, it is the unspoken "you" which refers to every reader of the advertisement who can drive. The initial element of the rheme is also an active verb, "drive". This suggests that the advertisement is targeted at drivers and they are being warned against the danger of excessive speeding on the highway. The body copy of the advertisement is without a thematic element. The advertiser probably finds it superfluous to his communicative need to present the

GIVEN information in this clause and so he ellipted it. However, the meaning can still be understood. Generally, the text of this advertisement is organized in a way that makes it easy for the reader to understand.

In this advertisement, graphology has been used as a major communicative device to get attention and elicit emotion of the target audience. The headline and the sub headline of this advertisement are in capital letters which give them prominence and also succeeds in catching and holding visual attention. Added to the letter size and shape is a noticeable colour combination of red and yellow which are conventionally described as primary colours especially because of their dazzling effect. The headline is in red while the sub headline is yellow. There are many associative meanings linked with these colours; red connotes blood, danger, death etc. It is primarily used in a negative sense. This probably is the reason the advertiser has 'SPEED KILLS' in red. No other colour can symbolize danger or blood better than red. The sub-headline of this advert is in yellow colour and it is a matter of visual fact that yellow is not as sparkling as red colour. This probably explains why the headline; a more important information is in red, a sharper colour and the sub-headline, the next important information is in yellow. All of this add to the visual content of the advert, enhance text comprehension and can help readers perceive and remember text information.

There is a remarkable use of sound effect in the advertisement. Apart from the word, 'DUPLICATE' a polysyllabic word, all the other words of the headline and sub-headline are monosyllabic, such as: LIFE, NO, GET, SPEED, KILLS, DRIVE, WITH, CARE. Monosyllabic words are short and simple; easy to pronounce and remember. Contemporary practice in advertising is that advertisers keep messages short and simple in order to facilitate text comprehension and recall by readers. The picture and text of this advertisement do not align totally because the picture partially communicates what is in the text. 'SPEED KILLS' is the second clause of the headline and it is expected that the picture of a car at top speed be shown to reinforce the message but the visual representation contains an expressway without any car plying it. On the well-marked expressway is a road sign that shows a speed limit of 50km/h. It is fairly obvious that at 50km/h no driver will be accused of over-speeding. This is a partial picture-text divergence but it does not in any way detract from the communicative effectiveness of the advertisement. Added to the visual content of the advert is the name of the company that is responsible for the advert - LCC, LEKKI CONCESSION COMPANY LIMITED which is conspicuously placed at the corner of the page.

Both the linguistic and non-linguistic resources are deployed in this text to organize message into information structures. The colour combination, the size and shape of letters and general pictorial presentation in the advert provide the basis for extra linguistic interpretation of the text while the four clauses identified and analysed provide the basis for the textual/linguistic interpretation.

4.5.4 Discourse of birthday anniversary

Clausal analysis of text

Headline

Happy birthday, Mary! My darling wife
Rheme
New

Body copy

Clause 1

U	dey good to pipol
Topical Theme	Rheme
Given	New

Clause 2

U	dey woooork
Topical Theme	Rheme
Given	New

Clause 3

U	dey make me kolo
Topical Theme	Rheme
Given	New

Clause 4

U	gather evry
Topical Theme\	Rheme
Given	New

Clause 5

U	no book
Topical Theme	Rheme
Given	New

Clause 6

U	dey hold my side
Topical Theme	Rheme
Given	New

Clause 7

U	dey cook fire
Topical Theme	Rheme
Given	New

Clause 8

U	dey tolor8 me
Topical Theme	Rheme
Given	New

Clause 9

U	dey fear God
Topical Theme	Rheme
Given	New

Clause 10

U.. U. U	too dey!
Topical Theme	Rheme
Given	New

Clause 11

U	too mush!
Topical Theme	Rheme
Given	New

Clause 12

So	on behalf of	all the whole family	Tuuaalay.
Textual Theme	Textual Theme	Interpersonal Theme	Rheme
New			

Clause 13

Ya husband, Ali Baba
Rheme
New

Clause 14

Wole Soyinka	no vex
Topical Theme	Rheme
Given	New

Clause 15

My wife	understand this ones
Interpersonal Theme	Rheme
Given	New

This advertisement is in form of a letter from a husband to his darling wife. It is a birthday felicitation and expectedly written in informal style with lots of colloquial phrases and highly personalised terms. The headline of this advertisement is an elliptical clause; (I wish you) happy birthday….. This is a declarative mood which has only the rheme and New information. The use of the endearing phrase, 'my darling wife' by the advertiser indicates the degree of closeness

between husband and wife. In the body of the letter or the bodycopy of the advert; he provides reasons why Mary is a darling wife. This text has fifteen clauses which shower profuse encomiums on Mary. Clause 1 states: 'U dey good to pipol'. This is a theme-rheme pattern which is basically an unmarked thematic structure because it is in a declarative mood. The theme of this clause is the pronoun 'You' or 'U' as written in the advert and it is topical because it makes a specific reference to Mary, the darling wife. In this clause, Mary is complimented because she is nice to people. The subsequent clauses further enumerate the sterling qualities of Mary. Clause 2 states; 'U dey work', this means she is not lazy but hardworking. This clause has theme-rheme combination and it is unmarked. The third clause heightens the admiration when the husband/writer of the letter asserts: 'U dey make me kolo', this means 'you drive me crazy'. Obviously, this statement is used in a positive sense when we consider the preceding good qualities of Mary mentioned in the letter. This is an unmarked thematic structure in a declarative mood. The thematic element is the pronoun, 'You' and it is also the given information. The rest of the clause is the rheme and focus of new or fresh information.

Clause 4 declares: 'U gather evry' which means you have everything or you are everything a man dreams about. This is still a theme-rheme pattern with 'you' as the topical theme while the rest of the clause is the rheme. The fifth clause lists and explains the qualities packed in the word 'evry' used in clause 4; they are 'U no book', that is, 'you are educated'; 'you are brilliant'. The thematic element is 'You' and also serves as the given information while the remaining part of the clause is the rheme. Clause 6 states: 'U dey hold my side' which means 'You are always by my side'. This structure of this clause is theme-rheme combination. The thematic component is 'You' and it is a topical theme which refers to Mary, the topic of discussion. The rest of the clause is the rheme and the focus of new information. The meaning of this clause could also be that Mary is always there for him, that is, always ready to help in times of adversities and storms of life. Clause 7 further emphasizes her qualities 'U dey cook fire' which means; you are an excellent cook; a basic quality that the husband appreciates. This clause is symmetrical to earlier clause because it also has a theme-rheme sequence; it is unmarked and in a declarative mood. The topical theme is 'U' and also the given information; the rest of the clause is the rheme and focus of new information.

Clause 8 declares; 'U dey tolor8 me' that is, 'You tolerate me'. This is an unmarked thematic structure. The theme is the pronoun, 'You' while other part of the clause is the rheme. What is expressed in this clause is that the referent, Mary, accepts the writer/husband for whom he is. In other words, she does not look at his weaknesses. Clause 9 asserts; 'U dey fear God' that is, 'You

have the fear of God'. This clause is in the declarative mood and has a theme-rheme combination. The thematic component is 'You' or Mary as the topical element and given information while the subsequent part is the rheme and new information.   What is expressed in this clause is that the wife is a God-fearing woman. The tenth clause exclaims; 'U..U… too dey' which means ' You are too good'. This clause deviates from earlier clauses in the mood pattern, while the preceding are expressed in declarative mood, this one is an exclamative mood. It is still a theme-rheme structure and the subject is 'U' a topical theme and the given information. The rest of the clause is the rheme and focus of a new information. Clause 11 is also in the exclamative mood; ' U tu mush!'. This is an unmarked thematic structure with a theme-rheme sequence. The thematic element is the pronoun, U and the subsequent part is the rheme. What is expressed in this clause 'U are too mush' is that the wife is exceptional or extra-ordinary in virtuous qualities.

Clause 12 is the conclusion of the letter 'So on behalf of all the whole family… tuuaalay' . This clause has multiple themes because two theme types are inherent in it. It opens with a textual theme, 'so' a continuity adjunct which establishes a link with clause 11, the preceding clause. Clauses 11 and 12 are linked by 'so'. The next theme 'on behalf of ' is also a textual theme and it is followed by an interpersonal theme "all the whole family". It is considered to be interpersonal because it is realized by "family" a term of affection. Generally, interpersonal theme is used when a feeling of intimacy or personal relationship is intended, such as we have in this text.   The rheme of this clause is "tuuaalay" which is pregnant with meanings. It can mean bravo, you are appreciated, we salute you, congratulations etc. The clause has only new information without the given correlate. However the given element is referentially linked to the earlier mentioned "u" in the preceding clauses. Clause 13 serves as the complimentary close of the letter. It is an elliptical clause (I am) ya husband, Ali Baba.   Ali Baba is the husband of Mary, a darling wife. This clause has only the rheme and new information. Clause 14 is an addendum to the letter. 'Wole Soyinka no vex' means "Wole Soyinka don't be annoyed". This is a theme-rheme combination with topical theme, Wole Soyinka as the given information and "no vex" is the rheme and focus of new information. Why will Wole Soyinka be annoyed? It is probably because the letter is not written in grammatically well-formed sentences. However, Wole Soyinka can be a class noun for every reader of this advertisement who appreciates appropriate use of language. The text closes with clause 15 which is a follow up on clause 14. It states; "My wife understand this ones". This is an unmarked thematic structure which is in a declarative mood. The thematic component is the nominal subject, 'my wife' which is an interpersonal theme and the given information. It is given element because the information is mutually shared by the writer and the referent; there is a shared

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knowledge between them. The rest of the clause is the rheme and new information. What is expressed is that given the ungrammaticality of the text, there is a tendency for Wole Soyinka to be annoyed but he closes with the caveat; my wife, to whom the text is directed, understands it.

This is a humorous text that has a blend of informal features and stylistic peculiarities. The copy writer, Ali Baba is a renowned stand-up comedian and television humourist; little wonder the text is spiced with funny details. The picture of a beautiful woman dressed in exquisite finery dominates the advertisement. She looks innocent, smiles calmly and exudes the radiance of a queen. This explains why the husband shows luxuriant admiration of this darling wife. Graphology is effectively used as a communicative device in this advertisement. There is a preponderant use of connected icon which is the representation of linguistic sign by a symbol that is not far-fetched but closely associated with it. For example, the pronoun "You" is written as 'U' in the advertisement and it is used in eleven different clauses. This succeeds in catching and holding visual attention and the repetition is for emphatic purpose. There are some colloquial usages which reinforce the informal feature of this text. The words, "kolo" which means crazy; " tuuaalay" which means I doff my hat or I salute you; " tolor8" which means tolerate, all enrich the stylistic peculiarity of this discourse. Some words used have loaded images from which meanings are extracted. For example, the word, 'good' is packed with meanings such as kind, respectful, honest etc.

This advertisement is intended to be a humorous one and this explains the extravagant superlatives deployed to describe the sterling qualities of the darling wife. It should be noted that humour is relative; what is funny to one may not be funny to another and it could be a disgusting sight to see somebody struggling to be funny. Humour is best realized when it flows naturally and not forced. How successful this text is as a humorous piece depends upon the reader. Another remarkable feature of this text is the orthography. This text brings into sharp focus the orthographic inconsistency of Nigerian Pidgin English. It has a describable sound system but does not have a consistent and uniform orthography. Writers of NPE use various systems and models that are convenient or suitable to them in their works. However, this orthographic inconsistency does not detract from the simplicity and stylistic peculiarity of the advertising text.

4.5.5   **Discourse of Goldenvita**

Clausal analysis of text

Headline

Beta Wakis	don land o! Goldenvita
Theme (Topical)	Rheme
Given	New

Sub headline

Goldenvita	Golden taste
Theme (Topical)	Rheme
Given	New

Discourse highlights

1.	Easy to prepare
2.	Tasty with any soup
3.	High in fibre
4.	Good protein content
5.	Smooth and refined
New (Rheme)	

The theme (Goldenvita) is not stated but assumed to be understood.

Body Copy

Another quality product	from Flour Mills Nigeria Plc
Theme	Rheme
Given	New

The analysis of theme and information structures of the clauses reveals the method of development of the text. It opens with an exclamative clause:

'Beta wakis don land o!'

This is an unmarked theme and it is meant to attract attention of the readers to the product being advertised. The Noun Phrase, "Beta Wakis" in the clause is a shared meaningful information; it is also a Topical Theme, so it is Given. The remaining part of the sentence; "don land o!" is the Rheme and focus of new information. This clause is in the exclamative mood because it serves as announcement of good news to all lovers of ''beta wakis''. In standard variety of English, 'beta wakis' means: 'good food or delicious meal'. After this attention-catching strategy, the advertiser then highlighted the obvious advantages of the product.

The discourse highlights in the text all have Rheme and New aspects without Theme and Given correlates. The highlights can be viewed as elliptical clauses where the Theme and Given parts are presupposed. Each of the highlights can be interpreted as follows:

- [Goldenvita dey] easy to prepare.
- [Goldenvita dey] tasty with any soup.
- [Goldenvita dey] high in fibre.
- [Goldenvita get] good protein content.
- [Goldenvita dey] smooth and refined.

This is a splendid example of persuasive information. The advertiser has introduced the product and highlighted the benefits derivable from it; he now leaves the reader/potential buyer to take his decision.

In the body copy, there is only one clause which is also organised in Theme/Rheme pattern:

"Another quality product (Theme)   from Flour Mills of Nigeria Plc" (Rheme)

This is an unmarked thematic structure that has a theme-rheme combination and it emphasizes the high standard of the product. The information structure: 'another quality product from Flour Mills of Nigeria Plc' gives the prospective client the impression that Flour Mills is noted for producing quality products.

In addition to the written text of the advertisement, there is also an appropriate deployment of visuals. The picture shows the product, Goldenvita, the delicious menu prepared from it and a happy family of three set to have a sumptuous meal. The broad smiles on their faces evinced a strong appetite for the menu. The careful presentation of picture-text convergence in this advert is very effective in persuading a potential client to patronize the product. Generally, pictorial communications are very potent in information dissemination and attitude changing. The letter sizes used in the advertisement are graded. The size used for the headline is prominent and distinct. The product, GOLDENVITA, is emboldened and this makes it the focus of the graphological configuration of the advertisement. The letter size of the headline foregrounds the remaining information in the advertisement. The next letter size to the headline is that of the sub-headline which is also the letter size used for the highlights in the text. This can be interpreted as the next important information of the text. These important pieces of information presented in the advert are easily noticed by the reader even if he is in a hurry and just wants to scan through it. The other details written in smaller size, are perhaps, meant for patient readers who are determined to know the minutest details of the product.   Apart from the graphological device, there is also the use of

manipulation of sounds. In the sub-headline, we have: ''Goldenvita….. golden taste.'' This gives a punny meaning to Goldenvita and makes the sub-headline easy to remember. In the text, both linguistic and non-linguistic resources are used to arrive at the organization of information. Textual analysis drawing on the linguistic resources of systemic functional model of Theme and Information structure provide us with how the message of the advertisement is organized.

4.5.6   **Discourse of Haojue**

Clausal analysis of text

Headline

Clause 1

Haojue	awoof yanfu-yanfu
Topical Theme	Rheme
Given	New

Clause 2

PROMO	runs from August – October 2012
Theme	Rheme
Given	New

Body Copy

Clause 1

Buy 1 Haojue elegant motorcycle
Rheme
New

Clause 2

Win	1 hair clipper & I kerosene stove
Theme	Rheme
New	

Clause 3

Win	Instanta
Theme	Rheme
New	

The advertisement opens with a pleasant information of Haojue Awoof yanfu-yanfu, that is 'Haojue plenty free prizes or great jackpot'. This is the headline and it is in the declarative mood. The clause has unmarked topical theme with a rheme correlate. The theme has a nominal subject, 'Haojue' as the GIVEN information because the meaning is mutually shared by the advertiser and the reader. 'Haojue' is the thematic element and focus or basis of the clause which is the starting point of the message. It is a brand name of a popular motorcycle that is being advertised; prominence is therefore given to Haojue because it serves as the point of departure of the message and the attention of potential customer is drawn to the product.

The second clause of the headline provides more information about the preceding clause. This is also a theme-rheme sequence with the subject, PROMO as the thematic component while the rest of the clause is the rheme and focus of the new information. The second clause is also in the

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declarative mood and establishes symmetry with the first clause. The second clause gives more information about 'Awoof Yanfu-yanfu' by providing the period of the promotion. It reinforces the message of the first clause and leads the reader to the body copy of the advertisement which has three clauses. The first clause is in the imperative mood, 'Buy 1 Haojue elegant motorcycle'. It has only the rheme and new information without the theme or GIVEN element. However, as it applies to all imperatives, if the subject or theme is not stated, it can be supplied. In this context, it is the unwritten "You" which should appear at the initial position of the clause. The second clause of the body copy builds on the preceding clauses by enumerating the 'Awoof yafun-yafun" or the items to be won if you buy the advertised products, such as; 1 hair clipper and 1 kerosene stove. This clause has a theme-rheme pattern with the verb 'win' as the thematic element while the rest of the clause is the rheme. The two clauses of the bodycopy have unmarked thematic structure and the starting point of each clause is realized by predicators 'win and buy'. The third clause of the bodycopy is in the exclamative mood. 'Win instanta!'' which is a theme-rheme structure. However, it has only the new information without the GIVEN correlate. The organisation of information in this advertisement is appropriate and attention catching. From the headline to the body copy there is obvious text coherence, the words used are simple and straightforward which aid readers' comprehension of advert information.

The graphics of the advertisement are carefully arranged to give prominence to the objects and facts. There are two clauses in the headline; the first clause foregrounds the second. This implies that information of the first clause is more important than the second. Furthermore, the key words of the text BUY, WIN, HAOJUE are given deserved prominence because they are printed in capital letters. The product that is being advertised, Haojue motorcycle, is the biggest object shown on the advert and it is conspicuously displayed at the centre of the page. Any reader will first notice the Haojue motorcycle before his eyes shifts to other items on the page. The other items shown on the advert are hair clippers and kerosene stoves which correspond to the headline, 'awoof yanfu yanfu'.

In NP, 'awoof' means free; something that is not paid for. 'Yanfu-yanfu' means many, plenty. The information that is being passed across to the readers is that there are plenty of free items to be won in the promo. The free items are displayed under the Haojue motorcycle. There is an obvious picture-text convergence in the advertisement because what the picture depicts is what the text explains. Generally, pictures enhance text comprehension and consumers rely on pictorial information when making market-based decisions. When the pictures and the accompany texts are

divergent or do not totally align, a potential customer may view such advert as misleading and therefore may have less positive attitude towards it. This advertisement has succeeded in catching and holding visual attention through the use of appropriate colour combination and general layout techniques.

4.5.7   **Discourse of De-deons syrup**

Clausal analysis of text

Headline

Health	na wealth
Theme (Topical)	Rheme
Given	New

Body copy

Clause 1

For	important tips	on how to maintain a healthy and active life
Textual Theme	Topical Theme	Rheme
New		

Clause 2

Listen	to 'Health na wealth' every Saturday at 7.am on STAR FM 101.5
Theme	Rheme
New	

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Clause 3

Tested and trusted	For over 20 years
Theme	Rheme
New	

Discourse Highlights

De-deon's Syrup of Haemoglobin
- Vitamin B 12   - Restoration   - Exhaustion   - Stress   - Available in 280ml & 150ml packs
New (Rheme)

The headline of this advert is 'health na wealth' which is declarative and has a theme-rheme combination. Health is the topical theme, the focus of the clause and the Given information. It is mutually understood by the advertiser and the reader. The rest of the clause is the rheme and new information. The bodycopy of this advertisement has two clauses which give information on where and when useful hints on healthy and active life can be obtained. The first clause has a theme-rheme pattern; it is a typical multiple thematic structure. It opens with a textual theme 'for' and it is followed by a topical theme 'important tips' while the rest of the clause is the rheme. It should be noted that this clause does not have a given element, therefore, all the information are fresh and new. The second clause of the bodycopy is in the imperative mood and the given information is not stated though it can be supplied. It starts with a predicator, 'listen' which is the thematic element and the rest of the clause is the rheme. This clause has only the new information. In the

bodycopy, the third clause is a theme-rheme structure and it gives more information about the product 'tested and trusted for over 20 years'. This clause emphasizes the reliability and efficacy of the product. All these important information about the drug will enable the prospective buyer to take an informed decision whether to buy or reject the product.

The advert has discourse highlights which give more information about the advertised product; De-Deon's Syrup of Haemoglobin. The highlights are all elliptical clauses where the Theme and Given components are presupposed. Each of the highlights can be interpreted as follows: De-Deon's Syrup of Haemoglobin;

> [has] vitamin B12
>
> [brings] restoration
>
> [fights] exhaustion
>
> [fights] stress
>
> [is]   available in 280ml and 150ml packs.

This is an example of persuasive information. The advertiser has introduced the product and highlighted the benefits derivable from it; he now leaves the reader to take his decision.

The advertising strategy used for this product is unique and very effective. The advertiser first lays emphasis on good health - health is wealth. To the average reader, this piece of information is incontrovertible. After securing the attention of the reader, he now introduces the product that can help fight diseases and boost good health. Furthermore, he enumerates the advantages that can be derived from the product. The sequence of presentation of the product is good enough to make a potential consumer view the advert as helpful, friendly and consequently have a positive attitude towards the product. The headline foregrounds all other information presented in the advert and this is deliberately done to catch readers' attention. The next letter size to the headline is that used for the product's name. Any reader will be able to notice this important piece of information presented in the advert even if he is in a hurry and just wants to scan through it. The other details written in smaller size are probably meant for the patient reader who wants to have comprehensive information about the product.

A noticeable visual presentation in the advert is the bottle and packet of DE-DEON'S Syrup of Haemoglobin which is strategically placed at a conspicuous corner of the advert. Any reader will notice it easily even if he has no time to read the text of the advert. Another remarkable graphological device used in the advert is connected icons because they visually suggest what they

signify in some way. Symbols that are not far-fetched are used to represent linguistic signs, for example '@' is used for "at" and '&' is used for "and". These signs do not in any way impede meaning rather they reinforce the informal feature and stylistic peculiarity of the advert.

In this text, both the linguistic and non-linguistic resources are used to arrive at the organisation of information. The systemic functional grammar model of theme and information structures were used for the textual analysis. Contextual interpretation using semiotic devices was done and they provide us with how the message of the advertisement is organised.

4.5.8 **Discourse of Baja**

Clausal analysis of text

Headline

Clause 1

E	don strong pass s e be before
Topical Theme	Rheme
Given	New

Clause 2

E	don get automatic start
Topical Theme	Rheme
Given	New

Body Copy

Clause 1

The bike	Africa loves to ride
Topical Theme	Rheme
Given	New

Clause 2

Boxer	made stronger to last longer
Topical Theme	Rheme
Given	New

Discourse highlights

Self start button
African's No 1

The headline of this advertisement has two clauses which are in declarative mood. The two clauses have unmarked thematic structures. The first clause "E don strong pass as e be before" is a theme-rheme system. The thematic element is "E", a topical theme and it is a reference to BAJAJ

motorcycle. The pronoun, "E" is the given information because it is mutually shared between the advertiser and the reader. The remaining part of the clause is the rheme and focus of new information. The first clause of the headline gives prospective buyers persuasive information that the motorcycle is now stronger than it used to be. The second clause of the headline is a follow up on the first; it states: "E don get automatic start". This means a new mechanical device has been added to the functions of the motorcycle. This clause has a theme-rheme combination and the pronoun, 'E' has been given a thematic status. It is a topical theme and the given element while the other part of the clause is the rheme and new information.

The body copy of this advertisement has two clauses. The first, " The bike Africa loves to ride" is in declarative mood and has a theme-rheme sequence. The thematic element is the nominal subject, 'the bike' which makes a specific reference to BAJAJ motorcycle and it is the given information which is mutually shared by both the advertiser and the reader. The rest of the clause is the rheme and focus of new information. What is expressed in this clause is that the bike is the popular choice of African motorcycle riders. The second clause of the body copy is a typically unmarked thematic structure. The thematic element is the subject, 'Boxer' and it is the given information while the remaining part of the clause is the rheme and new information. The import of this clause is that the motorcycle is now made stronger and consequently, it will last longer.

This advertisement has clearly stated discourse highlights. All the highlights give more information about the motorcycle. The highlights are stated in elliptical clauses.

[It has] self start button.

[It is] Africa's No1 .

The motorcycle has improved functions because of the newly-introduced self start button. The motorcycle is described as Africa's No1 probably because of its wide popularity among riders. The way information is structured in this advertisement makes it easy for the reader to understand. The text is a clear example of the principle that the given information is regularly presented in the first part or thematic position while the new information is presented in the second part of the clause. This structure aids easy comprehension of the text. The choice of words in the advertisement is simple and the text speaks to us in a direct way. It is not wordy and the messages are short and simple.

The visual elements of this advert are part of its meaning structure; they are explanatory, that is, they help to explain the advert item as a whole. It is obvious that there is picture--text harmony in

this advert, that is, the visual elements correspond to the accompanying text. The headline states that Boxer motorcycle now has automatic start and this is clearly shown in the advert. Apart from this, a rider is beside his Boxer motorcycle thumbing up for it. Ostensibly, he is satisfied with the performance of the motorcycle. In addition to this is the use if graphology. Every letter of the headline is capitalized and also emboldened; the effect is that the headline foregrounds all other information in the advert. This means that the headline is the most important information and the others are next to it.

4.5.9   **Discourse of Bank PHB**

Clausal analysis of text

Headline

Bank PHB	You go win promo
Theme	Rheme
Given	New

Sub headline

Clause 1

Good, better	bank PHB
Rheme		
New		

Clause 2

Another reason	to open an account with Bank PHB
Theme	Rheme
Given	New

Clause 1

How	to win
Theme	Rheme
New	

Clause 2

Increase	your account with N5,000 and above monthly!
Theme	Rheme
New	

Clause 3

Every branch	will have winners every 6 weeks for 6 months
Topical Theme	Rheme
Given	New

Clause 4

Increase	your Bank PHB account balance with as low as N5,000 every month to qualify
Theme	Rheme
New	

Clause 5

You	stand a chance to win a TV set, fridge, microwave oven, gas cooker, DVD player and cooler.
Theme	Rheme
Given	New

Clause 6

Increase	with N20,000 every month
Theme	Rheme
New	

Clause 7

and	you	stand a chance to win any of the above prizes plus a brand new Hyundai Accent
Textual Theme	Topical Theme	Rheme
	Given	New

Clause 8

Hurry!	Start	saving for your reward now
Textual Theme	Topical Theme	Rheme
New		

Clause 9

Promo	ends March 2009
Theme	Rheme
Given	New

The analysis of theme and information structures reveals the method of development of the text. The advertisement opens with a declarative clause, 'Bank PHB You go win promo'. This is an unmarked theme that gives information about Bank PHB promotion where there are lots of prizes

to be won. The clause has a theme-rheme structure with Bank PHB, the nominal subject, as the thematic element. It is also a topical theme and the Given information while the rest of the clause is the rheme or New information.

There are two clauses in the sub-headline. The first clause is elliptical and it has only the rheme or New information. It announces the promotion and states the name of the organiser. The second clause has a theme-rheme sequence. It has an unmarked thematic structure and the thematic element, "another reason" is topical because it is the focus of the clause and the GIVEN information while the remaining part is the rheme and the New information.

The bodycopy of the advertisement has multiple clauses which are organised in a way that makes it easy for the reader to understand and follow the sequence of presentation. The first clause 'How to win' has a theme-rheme combination with 'how' standing as the thematic component and the rest is the rheme. This clause leads us to what the prospective or existing clients would do to benefit from the promotion. The second clause explains it further, "Increase your……'' This is also a theme-rheme pattern with the predicator serving as the thematic element and the remaining part of the clause is the rheme. It should be noted that this clause has only the New information without the Given correlate. This is simply because the mood of the clause is imperative and usually the subject is not stated but it is presupposed to be "You" the reader or the existing or prospective client who wants to participate in the promotion. In this clause, the account holders are told to increase their savings and they will be eligible to take part in the promotion. The third clause also gives more information about the promotion; "Every branch will have winners every six weeks for six months" This is a typically unmarked thematic structure. The subject, "Every branch" is the topical theme because it is the topic and the point of departure of the clause. It is the idea represented by the constituent at the starting point of the clause. The rest of the message is the rheme which gives us more information about "every branch". This information is regarded as fresh or new in the context of discourse.

The fourth clause builds on the third clause by stating what the reader could do to be eligible to participate. This clause has a predicator, "increase" as the theme and the rest of the clause as the rheme. There is no Given information but all the information expressed are New. Clause five is also expressed in a theme-rheme sequence with the pronoun 'You' as the thematic component and the Given information. 'You' here refers to the reading public or the interested participant. It is the Given information because it is mutually shared between the advertiser and the reader. The

rheme of this clause states the New information which enumerates the prizes to be won in the promotion such as a TV set, fridge, microwave oven, gas cooker, DVD player and cooler.

'Clause six gives more information about what the reader can do to qualify for the promotion. This is a theme-rheme combination which opens with a predicator, 'increase' which is the theme and the remaining part of the clause gives the New information. Clause seven explains further what has been expressed in clause six. It states that the participant has a chance to win any of the afore-mentioned prizes and the grand prize which is a brand new Hyundai Accent. Clause seven is a typical example of a multiple theme and it is also unmarked because it is in a declarative mood ''and you stand a chance …'' The clause starts with the conjunction "and" which is a textual theme because it connects clause 6 with clause 7 and establishes a relationship between them. The pronoun, 'You' follows 'and' in this clause and it refers to the participant who can do what is expressed in clause 6. 'You' is a topical theme and the Given information. However, it does not take up the whole of the thematic potential of the clause. What is simply expressed is that if you can do what is stated in clause 6 - 'Increase with N20,000 every month' the consequence is clause 7 "and you stand a chance to win …" Clause 8 is also an unmarked multiple theme. It opens with a textual theme, 'hurry' and it is followed by a topical theme, 'start' while the rest of the message is the NEW information. The information expressed in this clause is NEW and there is no GIVEN correlate. Clause 9 closes the text in a declarative mood and it is an unmarked theme. There is a theme-rheme combination in this clause. The subject, 'promo' is given a thematic status and it is the GIVEN information mutually shared by the advertiser and the reading public. The remaining part of the clause is the rheme and the NEW information. The text of this advertisement is organised in a sequential manner which aids easy comprehension. The text speaks to us in a direct way and it succeeds in holding our attention. All the clauses except the first one in the sub-headline have thematic elements followed by the realisation of the rheme and they are typically unmarked. The advertiser uses a mixture of moods; declarative and imperative to persuade prospective clients to participate in the promotion.

This advertisement is an example of picture-text convergence because the picture explains what the text encodes. There is obvious harmony between the picture and the text and this enhances the persuasiveness of the message. Images serve a broad array of purposes in this advertisement; for instance, they are used to attract attention, communicate the array of prizes to be won and generally position the brand -- Bank PHB. The pictures of the advertisement enhance text comprehension and help readers perceive, understand and remember text information. A beautiful woman screaming for joy in the advertisement has a powerful visual impact that can succeed in

catching attention of the readers. The impression created is that she has won a prize and this implies that 'You' the reader, 'go win' also. In the advertisement, so many prizes are displayed: Hyundai Accent cars, fridges, gas cookers, microwave oven etc. Obviously, these are the prizes participants would win and this adds to the visual content of the advertisements. Seeing is believing. The displayed prizes are explanatory, that is, they help to explain and give credibility to the advertisement.

The graphological devices used in the advert are remarkable and they are used to create a whole range of signified meanings. The headline is written boldly in a combination of capital and small letter sizes. The headline certainly foregrounds all the other items on the advert. In the headline, YOU and WIN are capitalised; this means they are the key words the advertiser wants to emphasise. The sub-headline is printeg in bold type and given the necessary prominence. In the body copy, the star prize, Hyundai Accent is also in bold type and it is noticeable to readers. In sum, the text and visual content of this advert communicate effectively the advertiser's intent and purpose.

4.5.10 **Discourse of Swiss-F insurance cover**

Clausal analysis of text

Headline

Clause 1

* E	go better for my oga
	Rheme
	New

* A dummy word, an empty subject

Body copy

Clause 1

Why	I no go do my work with jolly
Theme	Rheme
	New

Clause 2

My oga	don cover my side
Interpersonal Theme	Rheme
Given	New

Clause 3

Sake of say	if any katakata happen
Textual Theme	Rheme
Given	New

Clause 4

My family	go still dey kampe with Swis-F
Interpersonal Theme	Rheme
Given	New

The text opens in a declarative mood with the headline: 'E go better for my oga'. (My master will be blessed). This clause commences with a dummy word 'E' which is an empty subject because there is no shared meaningful information or common knowledge between the advertiser and the

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reader. However, the remaining part of the clause is the rheme which is the focus of the message and it carries a new information. The headline of this advertising discourse has only the rheme or new information without the theme/given correlate.

The body copy of this text has four clauses which impact significantly on the meaning potential of the advertising discourse. Clause 1 of the body copy is in the interrogative mood: 'Why I no go do my work with jolly'. This is a rhetorical question that demands no answer because it only emphasizes the fulfillment and job satisfaction the driver derives from his job. The thematic element of this clause is wh-question 'WHY' which serves as the subject while the rest of the sentence is the Rheme and New information.

Clause 2 of the body copy is declarative; ''My oga don cover my side.''

In Standard English this means ''my master has given me protection'' or ''my master has procured an insurance cover for me''. The import of this clause is that there is a cordial master-servant relationship. It therefore opens with an interpersonal theme "My oga" which is used when a feeling of intimacy or personal relationship is intended. It is an endearing term which indicates closeness between the interlocutors. 'My oga' is also a shared meaningful information, therefore, it is Given while the rest of the message "don cover my side" is the Rheme and focus of fresh information.

Clause 3 'Sake of say if any katakata happen.' This may be interpreted thus: ' in case of any eventuality' (death, accident). This clause starts with a textual theme 'Sake of say' which is a conjunctive adjunct because it expresses a relationship to what has gone before in the text. Simply put, 'sake of say' serves as a link between clauses 2 and 3 of the text. Clause 4 - 'My family go still dey kampe with Swis-F'. The thematic element of this clause is "My family". It is an interpersonal theme which expresses a given or shared meaningful information while the remaining part of the clause is the rheme that carries the new information.

In the advertisement, there is a splendid picture-text harmony. The text expresses a message of happiness and job satisfaction by the driver and this is reinforced by the visuals. The picture shows a driver who is smiling broadly and simultaneously thumbing up for his master who sits comfortably at the back seat, or ''owner's corner'' of the car. This congruence between the picture and the advertising text gives the reader an impression that there is a cordial relationship between the master and his servant. The master is alive to his responsibility by securing Swis-F insurance cover for his driver, consequently, the driver reciprocates by performing his duty satisfactorily.

The advertisement text has some linguistic devices which are used effectively such as, rhetorical question, 'why I no go do my work with jolly..." This is a question that demands no answer because it is used to heighten the feeling of satisfaction and sense of gratitude the driver has for his master. He goes ahead in subsequent clauses to provide a justification for his happiness. In the text, there are some words with loaded images, for example, 'katakata' which has the following meaning potentials: accident, sickness, death, tragedy etc, and 'kampe' which can mean - alright, satisfied, fulfilled, without problems, happy etc.

The letter sizes used in the text are graded. The size used for the headline foregrounds the body copy. The product's name, SWIS-F and its price are capitalised. This is deliberate in order to give them prominence and deserved attention since the product's name and price are important information in the advertisement. In the text, the organisation of information is done at the level of the clause and both linguistic and non-linguistic resources are used to enhance comprehension of advert item.

CHAPTER FIVE

DATA ANALYSIS OF ELECTRONIC ADVERTISEMENTS

5.1 Introduction

The data presented for analysis in this section are advertisements sourced from the electronic media, (radio, television and internet). They are paid commercial and non-commercial advertisements from a broad spectrum of products and services in food and beverages, banking, insurance, communication and pharmaceuticals. This variety allows us to appreciate the communicative value of NPE in spoken discourse from multiple perspectives. Besides, the data show that advertising is quintessentially a language game because the linguistic details of advertising texts are carefully constructed to achieve specific communicative goals. The spoken texts produced on radio and television advertisements documented in written form are tagged "modified spoken texts" because they were originally spoken before they were transcribed into written form.

The text of electronic advertisement was analysed after transcribing it. The orthographic model used in this research is the anglicised writing system that is; they are reproduced in their English spelling as used in Todd (1974). This writing system is the style favoured and used by many Nigerian creative writers. The strength of this writing system is that it is very easy to use and can be read by linguists and non-linguists, besides; it has been popularised by Nigerian creative writers (See section 2.5).

This section contains advertisements texts presented and analysed as discourses. We identified and analysed the cohesive devices in the advertisements texts using aspects of the taxonomy of cohesive relationship provided by Halliday and Hassan (1994) to establish the relationship within the texts. The analysis of the mood system, thematic elements and their motifs are also provided and how they impinge on meaning of an advertisement text. A clausal analysis of each advertisement text was done in order to establish the organisation of information and development of text using a three-step procedure. First, the headline of the advertisement is identified and analysed. Second, the sub-headline (the tag-line) is also identified and analysed; thirdly, the body copy (main text) is identified and analysed. The identified clauses are arranged chronologically with appropriate numbering style, i.e. (clause 1, clause 2 etc). The analytical model of information

and thematic structures was applied at each stage of the three-step procedure (see sections 3.3 and 3.4). Each analysis is followed by a discussion interpreting the advertising discourse textually and contextually using both the textual components of language and the contextual resources that are specific to each advertisement.

5.2   Cohesive devices

Cohesive devices allow for a logical, clear and sequential ordering of information so that the advertisement text hangs together as a structural and unified whole. They are used to organise the text by showing the direction and purpose of information and keep the audience's mind on track regarding the intent and purpose of the advertiser. By connecting   preceding idea to the next, cohesive devices help the viewer/listener arrive at higher level of interpretation. The commonly used cohesive device in the electronic media was the conjunctive category, i.e. coordinating and subordinating conjunctions. Examples from the texts studied are provided below.

5.2.1   Conjunctive category

(a)   Coordinating conjunctions

TEXT 1   Discourse of Vitafoam

 (i)   The body wey rest well-well na him dey smart for work and play.

 (ii)   We make matrass, pillow and cushion wey we know say e soft and fine fokofoko

         for body and dem dey last so tay.

(iii)   Vitaform dear but e good for body.

TEXT 2   Discourse of Beta malt

(iv) Beta beta thing full inside wey dey make we body remain and strong kpam.

TEXT 3   Discourse of Panadol Extra

(v) Panadol Extra na him be oga and oga na master.

TEXT 4   Discourse of Access bank

 (vi)   Access Bank dey take soft-softly hear your problem and answer am quick-quick

(vii)   Access Bank go helep your business grow well-well and knack you beta profit on top.

TEXT 5   Discourse of NEM Insurance

 (viii)   All your paddy dem fit run but no be NEM Insurance.

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TEXT 6   Discourse of drug trafficking

(ix) E say him go pay all my bills <u>but</u> wetin I go do be say I go carry somethings for

    belle go London.

(x) E no tell me say custom <u>and</u> police go full airport like cat.

(xi) My papa <u>and</u> mama go don die <u>and</u> go lose dem pikin by the time I comot for prison.

TEXT 8   Discourse of Etisalat

(xii)   Etisalat dey give awoof phone <u>and</u> tablet every five-five minute.

TEXT 10   Discourse of Startimes digital television

(xiii)   ....rain fall so heavy e go dey kampe <u>and</u> if thunder thunder like that no shaking.

TEXT 11   Discourse of Harpic

(xiv)   Make you use Harpic <u>and</u> see say toilet wey clean na harpic wash am.

TEXT 12   Discourse of Visafone

(xv)   Oya go buy Visafone <u>and</u> come dey sama calls to any other network.

(b)   Subordinating conjunctions

TEXT 1   Discourse of Vitafoam

(i) Vitafoam dear but e good for body <u>because</u> to rest for vitafoam matrass, pillow or

    cushion na proper heaven.

(ii) We make pillow and cushion <u>wey</u> we know say e soft and fine fokofoko for body.

TEXT 2   Discourse of Beta malt

(iii) Beta thing full inside <u>wey</u> dey make we body remain and strong kpam.

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TEXT 3   Discourse of Panadol extra

(iv) <u>If</u> after two days e no beta make you go see doctor.

TEXT 5   Discourse of NEM insurance

(v) NEM no fit leave you <u>because</u> when you don take NEM Insurance policy you don

become our friend.

TEXT 6   Discourse of drug trafficking

(vi) E no tell me <u>say</u> dey go carry me go court <u>if</u> dey catch me go lock me for ten years.

(vii) Wetin I go do be <u>say</u> I go swallow somethings for belle go London come back

sharp-sharp.

(viii) Eh! <u>So</u> I dey advise you oh, lailai make you no ever try smuggle drug.

TEXT 7   Discourse of MTN

(ix) Man just dey waka dey paint yellow <u>like</u> person wey dem swear for.

TEXT 8   Discourse of Startimes digital television

(x)   <u>If</u> rain fall so heavy e go dey kampe. <u>If</u> thunder thunder like dat no shaking

(xi)   Na <u>so</u> you go dey berekete dey jolly with Startimes.

TEXT 11   Discourse of Harpic

(xii) Oya make you use Harpic and see <u>say</u> toilet wey clean na Harpic wash am.

The conjunctions in the texts studied are used for a variety of purposes. They are used to signal and announce introduction, continuation of thoughts, comparisons and movement in ideas. It is observed that the conjoined parts of the coordinating conjunctions have the same grammatical value, for example; word + word and clause + clause. However, the subordinating conjunction is employed to make one clause subordinate to another and it is realized with the use of subordinator

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which appears at the beginning of a clause. The commonly used coordinating conjunctions in the corpus data are 'and', 'but'. 'And' is used to join elements in order to stress what they have in common while 'but' is used to emphasize the difference between the elements it joins and it suggests that the second element is something that might not ordinarily be expected. The frequently used subordinators are; 'because', 'if' and 'so'. 'Because' indicates cause or the reason behind what is expressed in the preceding clause. 'If' indicates the condition in which an action is performed while 'so' suggests a purpose; that is, the second element is needed because of the first. The cohesive devices used in the advertisement texts usually hint at upcoming or subsequent information in the discourse and narrow down the focus of a listener by limiting the options for interpretation. They also create a flow and progression of thought which enhance easy comprehension and recall of advert item.

5.3 Thematic elements and motifs

The organisation and structuring of information is crucial in the act of communication. The organisation is done primarily at the level of the clause and the thematic structure gives the clause its character as a message in English. The clause is organised as a message and special status of theme is assigned to one part of it while the rest is called the Rheme. In English discourse, the word order is crucial to the identification of theme. It is the element that comes first in the clause and several lexical items may represent the theme such as; persons, places, time, attitude etc. The two basic theme types in the corpus data are Marked and Unmarked. The theme is regarded as Unmarked when the nominal group (subject) in the declarative sentence occupies the theme position; that is, it is the initial element. A theme is labelled as Marked when other elements apart from the subject are found in the theme position in the clause.

The theme-rheme concept provided the framework for the interpretation of messages in the advertisement texts in this research. The controlling motifs in the advertisements which revealed the advertiser's intent and purpose such as persuasion, information, goal and achievement were identified and discussed.

a. Unmarked theme with persuasive motif.

i.   Access bank na the bank wey dey take softy-softly hear your problem
      and answer am quick-quick.

ii.   Beta malt e rich not far talk na only person wey drink am go sabi.

iii. For business o, agriculture, export, even for big big company dem, Access Bank go helep
      your business grow well-well and knack your better profit on top.

iv.   NEM Insurance no fit leave you because when you don take NEM Insurance policy you
      don become our friend no be for mouth.

v.   Eh! I dey advise you oh! For your life lailai, make you no ever try smuggle drugs.

vi.   You get chance to win; Samsung dual phone, Gaga smart phone, Blackberry and Tablet
      plus you get up to ₦100,000 awoof credit!

vii. That's why we make mattress, pillow and cushion wey we know say e soft and fine
      fokofoko for body and dem dey last so tay.

viii. To rest for Vitafoam mattress, pillow or cushion na proper heaven.

ix.   You go fit watch over 40 obodo oyinbo channels oh!

x.   If rain fall so heavy e go dey kampe and if thunder like that no shaking.

xi.   Na him be say you go dey watch Startimes television with chikini money.

b.   Marked theme with persuasive motif

i.   If rain fall so heavy e go dey kampe

ii.   If thunder thunder like that no shaking.

iii. Na him be say you go dey watch Startimes television with chikini money.

iv.   That's why we make mattress, pillow and cushion wey we know say e soft and fine
      fokofoko for body.

v   For business o, agriculture, export, even for big big company dem, Access Bank
      go helep your business grow well well and knack your better profit on top.

vi.   To rest for Vitafoam mattress, pillow or cushion na proper heaven.

vii. I dey advise you o! for your life lailai, make you no ever try smuggle drugs.

c.   Unmarked theme with informative motif

i.   Person body no be firewood o!

ii   The body wey rest well well na him dey smart for work and play.

iii   Vitafoam dear but e good for body.

iv   Beta malt e rich not for talk na only person wey drink am go sabi.

v.   Panadol Extra na him be oga and oga na master.

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vi.   Panadol Extra go hammer strong strong headache for you.

vii.   If after two days he no beta you go see doctor.

viii.   Access Bank na the bank wey dey take softy softy hear your broplem.

ix.   All your paddy dem fit run but no be NEN Insurance.

x.   I go swallow somethings for belle go London kom come back sharp-sharp.

xi.   He say plenty women dem dey do am.

xii.   This MTN wahala no go kill man o.

xiii.   Man just dey waka dey paint yellow like person wey dem swear for.

xiv.   Etisalat dey give awoof phone and table every five five minute.

xv.   For GLO promo, price to win dey yanfuyanfu.

xvi.   Super Sport dey look for one sharp person wey go become the pidgin English commentator for all the games for Glo Premier league.

xvii.   Na him be say you go dey watch startimes television with chikini money.

d.   Marked theme with informative motif

i.   For Glo promo, prices to win dey yanfu-yanfu

ii.   Na him be say you go dey watch startimes television with chikini money.

iii.   If after two days he no beta make you go see doctor.

e.   Unmarked theme with goal motif

i.   I go swallow somethings for belle go London kom come back sharp-sharp.

ii.   Access bank go helep your business grow well-well and knack you better profit

iii.   You don become our friend no be for mouth.

iv.   Man just dey waka dey paint yellow.

v.   You won try am, just dey win dey go.

f.   Marked theme with goal motif

i.   When you don take NEM Insurance policy, you don become our friend.

ii.   Oya, make you use Harpic and see say toilet wey clean na Hapic wash am.

g.   Marked theme with achievement motif

i.   That's why we make matrass, pillow and cushion wey we know say e soft and fine fokofoko for body and dem dey last so tay.

h. **Unmarked theme with achievement motif**

    i.   Etisalat dey give awoof phone and tablet every five-five minute.

    ii.   Access bank na di bank wey dey take softy softy hear your problem and answer an quick-quick.

    iii.   We make matras, pillow and cushion wey we know sa e soft and fine fokofoko for body and dem dey last so tay.

    iv   I don port O. I don upgrade to MTN.

The theme, as shown in the texts in this study, is a clause-initial element and its choice with the rheme allows the advertiser to organise the clause as a meaningful message. Clause-initial position is significant in an advert text because it helps to define the 'point of view' of the advertiser and directs the listener/reader's attention to focus on the rheme in each clause where the new information is. By changing the theme, the advertiser succeeds in shifting attention to the ideas he wants to express. The word order in the clauses is basically determined by what the advertiser thinks should be focused and selection of different thematic structure often alters the central focus of the clause. The theme system indicates which part of the clause is 'Old/Given' information and which part is 'Fresh/New' information for the audience. In essence, it helps the audience to follow the flow of discourse and understand the advertiser's message.

The different motifs in the data enhance the advertiser's message and reveal the primary aim of the discourse which could be to persuade as in examples (**a**) and (**b**) or inform as in examples (**c**) and (**d**) or express desired goal such as examples (**e**) and (**f**) or express achievement as in examples (**g**) and (**h**). The main   purpose of persuasion is to influence the behaviour and attitude of the audience. This is done in a variety of ways; through the use of emotive language, the presentation of evidence and statistics to convince the audience and the use of exaggeration. In the corpus data, it is revealed that advertisers connect emotionally with the audience through the use of emotive language which can make the consumer sympathetic and receptive to advertiser's point. In the texts studied, the following examples are apposite;

 (**a** i) Access bank go softly-softly hear your problem and answer am quick-quick.

(**a** iii)NEM Insurance no fit leave you…… You don become our friend be that.

In addition, the deliberate use of forceful emotive words evokes strong emotional response in order to force agreement from the client. Examples (b i) …e go *dey kampe*.

(b ii) if thunder thunder *no shaking*. (b vii) *Eh! lailai,* make you no ever try smuggle drugs.

It is important to state that the achievement motif refers to what the advertiser or the company has already accomplished or performed such as in examples (h iii) and (h iv). The goal motif is about what the advertiser or the company is planning to do or trying to accomplish such as texts (e i) and (e ii) above.

In the advertisement texts studied, the persuasive and informative motifs were commonly used probably because the advertiser was more interested in sharing new information about his product or service and persuading the potential client. The achievement and goal motifs were seldom used.

5.4 The mood system

(**a**) Declarative

This was popularly used in the body of data in this study. It was used to state a simple fact about the subject of an advert clearly by expressing a variety of thoughts, opinions or making a declaration about the product or service. They are not designed to elicit a response but only relay information. For example; (i)   Vitafoam dear but e good for bodi. (ii) You don become our friend. (iii) Access bank go helep your business grow well-well. (iv) He no tell me about X-ray machine.   (v) Panadol extra na him be oga. (vi) For Vitafoam we know say the body wey rest well-well na him dey smart for work and play. (vii) We make matras, pillow and cushion wey we know say e soft and fine fokofoko for body. (viii) Beta beta thing full inside wey dey make we body remain and strong kpam. (ix) Na only person wey drink am go sabi.   (x) Panadol extra go hammer strong-strong headache for you.   (xi) NEM Insurance no fit leave you. (xii) I go swallow somethings for belle go London con come back sharp-sharp.   (xiii) E no tell me say my papa and mama go don die and go lose dem pikin. (xiv) You get chance to win; Samsung dual phone, Gaga smart phone, blackberry and tablet.

(**b**) Exclamative

It was used to attract attention of readers to the product and relay important information about it in a forceful manner. There is an obvious expression of strong feeling or boisterous emotion by the advertiser. Examples are: (i) Dis MTN wahala no go kill man O! (ii) Beta Malt na wah O! (iii) Person bodi no be firewood! (iv) Eh,! so I dey advise you O, lailai make you no ever try smuggle drugs! (v) Plus you get up to N100,000 awoof credit! (vi)

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Startimes, the ogbonge digital television don land O!   (vii) You go fit watch forty obodo oyinbo channels O!   (viii) For Glo promo, prizes to win dey yanfu-yanfu!

(**c**) Imperative

The verb element was usually fronted in imperatives and the subject was not stated but assumed to be understood. It was the unspoken 'you' which referred to the prospective client. Imperatives are used principally to rouse the target audience to action by giving a piece of advice, command or by expressing request. Examples from adverts in this study are:

(i) Come make I knack you small tory (ii) Make you go see doctor   (iii) Go swallow somethings for belle go London come back sharp-sharp . (iv) Make you no ever try smuggle drugs.

(**d**) Interrogative

This appeared the least in the corpus data of electronic advertisements. It was used to heighten and emphasise what is advertised and not necessarily to seek information. The subject might not be obvious but could be spotted in the discourse. (i) Who no like beta thing?   (ii) You won try am?

In the advertisement texts in this study, the various mood systems were used for a variety of purposes: to express a command politely so that they sound as implicit suggestion rather than an order as in examples (**c** i and **c** ii) above or to express a command directly and boldly such as example (**c** v) above.   They are also used to state advert messages objectively and authoritatively by conveying less doubt about the fact. This shows that the advertiser is sure of what he is talking about as in examples (**a** iii, **a** v, **a** vii, **a** viii) above. Another primary function is sensational way of presenting information which is achieved through the use of exclamatives. This obviously attracts attention of the audience who may be forced to listen to the advert message. Examples (**b**ii, **b**iii, **b**iv, **b**vi) fall in this category.

The mood systems in the advert texts of this study have been appropriately used to enhance the advertisers' messages.

5.5 Information unit

5.5.1

Discourse of Vitafoam

Person body no be firewood o! For Vitafoam we know say

di body wey rest well well na him dey smart for work and play.

That's why we make matrass, pillow and cushion wey we

know say e soft and fine fokofoko for body and dem dey

last so tay. Vitafoam dear but e good for body because

to rest for Vitafoam matrass, pillow or cushion, na proper heaven.

Clausal analysis of text

Clause 1

Person body	no be firewood o!
Topical Theme	Rheme
Given	New

Clause 2

We for Vitafoam	know say
Topical Theme	Rheme
Given	New

Clause 3

Di body wey rest well well	na him dey smart for work and play
Topical Theme	Rheme
New	

Clause 4

That's	why we	make matrass, pillow and cushion
Textual Theme	Topical Theme	Rheme
New		

Clause 5

Wey	we	know say e soft and fine fokofoko for body
Textual Theme	Topical Theme	Rheme
New		

Clause 6

and	dem dey	last so tay
Textual Theme	Topical Theme	Rheme
New		

Clause 7

Vitafoam	dear but e good for body
Topical Theme	Rheme
Given	New

Clause 8

because to rest for	Vitafoam matrass, pillow or cushion	na proper heaven
Textual Theme	Topical Theme	Rheme
New		

This is a radio advertisement of Vitafoam. It opens in an exclamative mood and draws attention of radio listeners to a statement of fact, "Person body no be firewood o!" (A man's body is not a firewood!) This is an unmarked thematic structure with theme – rheme combination. The thematic element is the Noun phrase, "Person body" which is a topical theme and the Given information. It is topical because it is the focus of the clause structure, and it is Given because it's the shared information between the advertiser and the listeners. Once this information is taken in

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by the listening public, the advertiser now introduces the second and third clauses which are regarded as the consequence of clause one. ''We for Vitafoam know say di body wey rest well well na him dey smart for work and play''. The advertiser wants the listeners to know that Vitafoam is produced as a response to the need of people who like to rest well and consequently be smart at work and play. Clause 2 has the nominal group, 'we for Vitafoam' serving as thematic component and the Given element while the rest of the clause is the rheme. Clause 3 completes the sense in the second clause, so it does not have Given information but only the New. Clause 3, therefore, shares the same Given information with clause 2. In clause 3, there is a theme-rheme sequence. The theme is topical and the rheme develops the topic of discussion.

Clause 4 is a multiple theme structure; it starts with a textual theme and this is followed by a topical theme while the remaining part of the clause is the rheme and focus of new information. Clause 4 enumerates the products of Vitafoam which are mattress, pillow and cushion. It is noteworthy that clause 4 shares the same Given information with clauses 2 and 3. In clause 5, there is a multiple theme pattern; it opens with a textual theme "wey" which is a conjunctive adjunct because it connects clauses 4 and 5; followed by a topical theme, "we" a personal pronoun which bears a reference to "we for Vitafoam" the thematic component in clause 2. The remaining part of clause 5 is the rheme and focus of the new message. What is expressed in the rheme is that the pillow, mattress and cushion produced by Vitafoam are soft, fine and give sleeping pleasure to the body; "e soft and fine fokofoko for body" Clause 6 completes the information expressed in clause 5 ''and dem dey last so tay''; this means that Vitafoam products are long-lasting. 'tay' in Nigeria Pidgin means quite long. Clause 6 is also a multiple theme which starts with a textual theme "and", a coordinating conjunction which connects clauses 5 and 6. It is followed by a topical theme, "dem dey" which bears a reference to the pillow, mattress and cushion produced by Vitafoam. This clause does not have a Given element but the whole constituent expresses a New Information.

Clause 7 is a typically unmarked thematic structure. The nominal subject, Vitafoam is the topical theme and Given element because it's a knowledge that is shared mutually by the advertiser and the listener. The rest of the clause is the rheme and focus of fresh or new information. What is simply expressed in the clause is that Vitafoam is expensive but it is good for the body. There is, therefore, a value for money to buyers of Vitafoam. Clause 8 is a multiple theme which opens with a textual theme and followed by a topical theme and the rest of the clause is the rheme. The information structure of this clause expresses only the new element without the given correlate. In
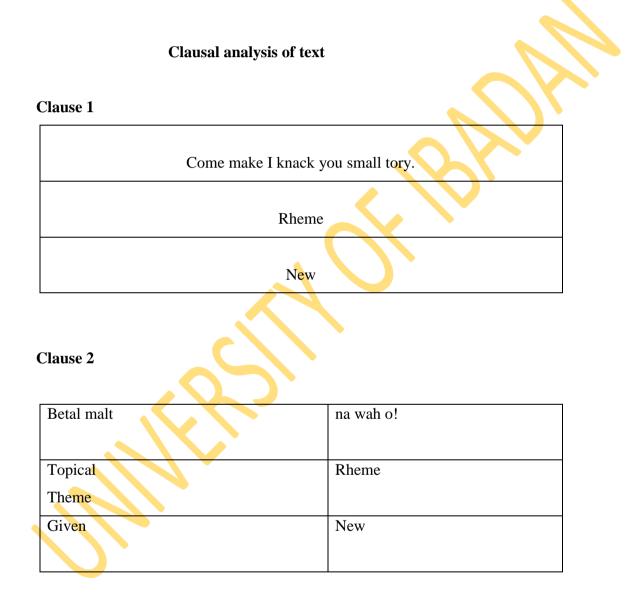
this clause, the advertiser makes us to know that anybody who rests on Vitafoam mattress, pillow or cushion will have a   heavenly experience in terms of comfort.

The advertisement has some linguistic devices which are splendidly used to achieve communicative effectiveness. A noticeable device is alliteration " e soft and fine fokofoko for body" The constant repetition of "f" has a sharp alliterative effect. This sound effect is remarkable and will enhance advert comprehension and recall by the listeners. The lexical item, "fokofoko" captures the cushiony and comfortable effect of Vitafoam on the body. It also mimes the movement of the body on the mattress. Another device is the use of hyperbolic expression with the aim of persuading the potential customer to buy Vitafoam products. An example is; "to rest for Vitafoam matras, pillow and cushion na proper heaven" which can be expressed in standard variety of English as; "anybody who rests on Vitafoam mattress, pillow or cushion will have a heavenly experience."   It is fairly obvious that this statement sounds exaggerated but its effectiveness lies in the luxuriant imagination it may produce in the mind of the average listener which may result in patronage of the product. The choice of words in this advert is also effective; they are short and simple. There are no high-sounding or jaw-breaking words that can defy the faculty of the listening public and obstruct comprehension. The message is lucid and this will help listeners to understand and remember advert information. Another noticeable linguistic feature is the use of tense. There is a preponderance of present tenses in the advert such as; "we know say" "e soft and fine" "e good for body", "dem dey last" –all these communicate the products' benefits, features and suggest universal timelessness of the products' qualities. This advert is monologic and it has eight clauses. The first clause is exclamatory and it is very effective in attracting the attention of the average listener. All the remaining seven clauses are in declarative mood and they communicate persuasive information about the advertised product.

 In this section, we have analysed the advertising discourse of Vitafoam textually and contextually drawing on the linguistic resources of systemic functional model of Theme and Information structures and they provide us with how the message of the advertisement is organised.

5.5.2   Discourse of Beta malt

Come make I knack you small tory. Beta malt na wah O!

E smooth, e tick. beta beta thing full inside wey dey make

we body remain and strong kpam. Beta malt e rich, not for talk.

Na only person wey drink am go sabi. Who no like better thing?

Clausal analysis of text

Clause 1

Come make I knack you small tory.
Rheme
New

Clause 2

Betal malt	na wah o!
Topical Theme	Rheme
Given	New

Clause 3

E	smooth
Theme	Rheme
Given	New

Clause 4

E	rich
Theme	Rheme
Given	New

Clause 5

Beta beta thing	full inside
Theme	Rheme
Given	New

Clause 6

wey dey make	we bodi	remain and strong kpam
Textual Theme	Topical Theme	Rheme
New		

Clause 7

Beta malt	e rich not for talk
Topical Theme	Rheme
Given	New

Clause 8

Na only person wey drink am	go sabi
Topical Theme	Rheme
Given	New

Clause 9

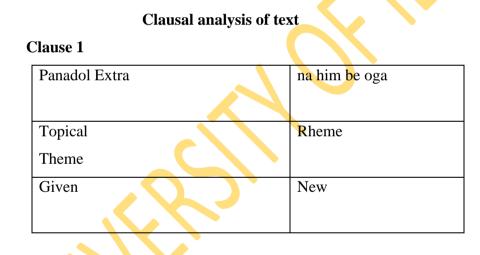| Who	no like beta thing?
Theme	Rheme
Given	New

This is a radio advertisement of Beta malt. It is a monologue. It starts in an imperative mood; "Come, make I knack you small tory". The advertiser is inviting the listener to come to listen to a short story. This is an unmarked thematic structure which has only the rheme or new information without the theme or given element. The theme is not stated but it is presupposed. It is the unspoken "you" which is a reference to the listener. The advertiser is inviting the listening public to pay attention to his story; they are, therefore, filled with curious anticipation. Clause 2 of the advert broached the topic in an exclamative mood; "Beta malt na wah o! This is a theme-rheme pattern which has the nominal subject, "Beta Malt" as the thematic component and "na wah o! as the rheme and focus of new information. Beta Malt is the given information that is mutually shared between the advertiser and his listeners. In NPE, the expression, "na wah o!'' is a packed usage which has both positive and negative connotations but in this advert, it is used in a positive sense as subsequent clauses reveal. Clauses 3 and 4 explicate the meaning of the clause by stating the benefits of the product, Beta Malt. It is smooth because it's not bitter but tastes pleasantly and easy to swallow. 'It is rich' refers to the splendid blend of nutrients in the drink. Clauses 3 and 4 have constant theme-rheme structures. The thematic element, 'E' is a pronoun which is referentially linked to Beta Malt mentioned in clause 2. It is also the given information and the remaining part of the clause is the rheme and new information. Clause 5 continues to communicate the benefits and features of the product; "beta beta thing full inside". This is a reference to the active ingredients of Beta Malt. The Noun phase 'beta beta thing' can be interpreted as; ingredients that are beneficial to the body or ingredients that can improve one's health. In this clause, "beta beta thing" is the thematic element and given information while "full inside" is the rheme and new information.

Clause 6 completes the sense in clause 5 because it explains what the good thing inside Beta Malt does - it makes our body to be healthy and strong. This clause has a multiple theme structure; it starts with a textual theme which links clauses 5 and 6 and it is followed by a topical theme "we bodi" which refers to the body of people who drink Beta Malt while the rest of the clause is the rheme. The clause has only the new information; the given information "beta beta thing is located in clause 5. Clause 7 has a theme-rheme sequence with the nominal subject; 'Beta Malt' serving as the thematic component and the given information while the remaining part of the clause is the rheme and focus of new information. What is expressed in this clause is; "Beta Malt e rich not for talk" this means: "It goes without saying that Beta Malt has rich nutrients" Clause 8 states that "na only person wey drink am go sabi" meaning it's only the person who drinks Beta Malt that will know how pleasant it is. This clause has the nominal group, 'na only person wey drink am" as the topical theme and given element while "go sabi" is the rheme and new information. Clause 9 concludes the advertising discourse with a rhetorical question, "who no like beta thing?'' This question is not seeking information rather it is meant to heighten the expression of pleasantness associated with drinking Beta Malt. This clause has a constant theme-rheme structure with the interrogative pronoun "who" as the thematic element while the rest of the clause is the rheme and focus of new message.

This advertisement is a monologue and its strength lies in remarkable colloquial style and descriptive adequacy. The advert opens in an imperative mood, "Come make I knack you....." By starting this way, the advertiser tries to bridge communication gap between him and the listener; once this barrier is removed, the communication can take place in convivial mood. The choice of words such as: "knack", "tory', "na wah" ''strong kpam" are indicators of informality that attend friendly discussion. This informal style is necessary and appropriate because the advertisement is targeted at people in all the social classes and the advertiser speaks to them in a direct way. The advertisement also has a wealth of adjectives which are used attributively and predicatively to modify the brand, "Beta Malt". Lexical items such as: smooth, thick, beta, strong, and rich are used to modify the advertised product and they provoke rich imagination of the pleasant feeling associated with drinking Beta Malt. Another noticeable linguistic device is pun; this is a play on words for effect. In the advert, there is 'Beta Malt' … 'beta beta thing'. This gives a punny meaning to the product and enhances recall of the advert item by the listener. It is fairly obvious that there is a subtle exaggeration in the advert- "Beta Malt rich not for talk"; "Beta Malt na wah o!". These expressions which sound exaggerated are likely to have a persuasive effect on the potential consumer. The advert therefore succeeds in achieving its primary aim of influencing

consumer behaviour. The advert closes with a rhetorical question-"Who no like beta thing?'' This question serves a twin-purpose of summarizing the advert item and passing a judgment that Beta Malt is a good product that everybody likes.

5.5.3   Discourse of Panadol Extra

Panadol Extra na him be oga and oga na master.

Panadol Extra go hammer strong strong headache for you.

Panadol Extra wipe your headache sharp-sharp.

If after two days e no beta make you go see doctor.

Clausal analysis of text

Clause 1

Panadol Extra	na him be oga
Topical Theme	Rheme
Given	New

Clause 2

and	Oga	na master
Textual Theme	Topical Theme	Rheme
New		

Clause 3

Panadol Extra	go hammer strong strong headache for you
Topical Theme	Rheme
Given	New

Clause 4

Panadol Extra	wipe your headache sharp sharp
Topical Theme	Rheme
Given	New

Clause 5

If after two days	he no beta	make you go see doctor
Textual Theme	Topical Theme	Rheme
New		

This is a radio advertisement of Panadol Extra. It is a monologue. It starts in a declarative mood by introducing Panadol Extra and expressing a judgemental opinion of the product, 'Panadol Extra na him be oga'. This is a typically unmarked thematic structure that has both the theme and rheme

components. The nominal subject, "Panadol Extra" is the topical theme and Given information that is mutually shared by the advertiser and potential client. The rheme of this clause is "na him be oga". What is expressed is that Panadol Extra is the best product in its group; it leads and others follow. Clause 2 "oga na master" completes or reinforces the meaning expressed in the first clause. Two constituents are given thematic status in this clause, therefore, it has multiple thematic structures. It starts with a textual theme "and" which is a coordinating conjunction that establishes a link with the first clause. The textual theme in this clause is followed by a topical theme "oga". It should be stated that "oga" as a lexical item is typically an interpersonal theme because it is used when a feeling of intimacy or personal relationship is intended. However, in clause 2, it functions contextually as a topical theme. Clause 3 gives more information about Panadol Extra and states specifically its function. "Panadol Extra go hammer strong strong headache for you". This is a simple theme that has one thematic constituent which is a nominal subject, 'Panadol Extra'. It is a topical theme because it is the topic or focus of discussion and also the given information that is shared by the speaker and the listener. The rest of the clause is the rheme and focus of new information. What is expressed in this clause is simply what the advertised product can do; "hammer strong headache". Clause 4 emphasizes what is expressed in clause 3 and further states that the curative power of Panadol Extra is very quick: "wipe your headache sharp sharp". This clause bears a structural symmetry to clause 3 because it is also a theme-rheme pattern. The thematic element is Panadol Extra which is a topical theme and the given information while the remaining part of the clause is the rheme and fresh information. Clause 5 of this advert is presented as a caveat: "If after two days e no better make you go see doctor"

The consumer is warned that if there is no improvement after two days of using the tablet, he should consult a doctor. This is an unmarked thematic structure and the theme is realized by the prepositional phrase ''if after two days" which acts as circumstantial adjunct and it is followed by a topical theme. The whole constituent of the clause structure expresses new information.

This advertisement is a monologue and it is rendered with persuasive force. All the clauses presented in the advert are in declarative mood which state the benefits derivable from the product. Repetition is used effectively in the advert; the noun phrase, Panadol Extra is repeated three times and in all instances it occupies the subject position, that is, it is the thematic element and topic of discussion. Repetition in this advert is used for emphatic purpose and it enhances recall of the advertised product. Another linguistic device that is prominent in the advert is reduplication. This involves the repetition of the first word without any morphological or phonological change. Words like "strong strong" meaning severe, harsh, excruciating and "sharp sharp" meaning very quickly.

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These reduplicated words are used to heighten the intensity of what is being described. There is also the use of active verbs, "hammer", "wipe" which are emotive words and they call up an image of force or destruction. What is simply expressed is that Panadol Extra will crush, or exterminate the headache. The verbal rendition of the advert is remarkable. It is done with

zest, animation and tremendous persuasive force. All of this gives credibility and authenticity to the advert item.

5.5.4   Discourse of Access bank

Access Bank na di bank wey dey take softly-softly hear
your problem and answer am quick quick. For business o,
agriculture, export, even for big big company dem,
Access bank go helep your business grow well-well
and knack you better profit on top.

Clausal analysis of text

Clause 1

Access Bank	na di bank wey dey take softly softly hear your problem
Topical Theme	Rheme
Given	New

Clause 2

And	answer am quick quick
Textual Theme	Rheme
New	

Clause 3

For business o, agriculture, export, even for big big company dem,	Access Bank go help your business grow well well
Topical Theme	Rheme
New	

Clause 4

and	knack you better profit on top
Textual Theme	Rheme
New	

This is a radio advertisement of Access Bank. It is a commercial service-oriented advert and a monologue. It commences by telling the listening public and prospective clients what Access Bank does: "Access Bank........ softly hear your problem". This is a simple thematic structure that has both the theme and rheme correlates. The nominal subject, Access Bank, is the thematic element and given information that the advertiser mutually shares with his audience. Access Bank is the topic of discussion in this clause, therefore, it occupies the thematic position and the new information on the bank is developed in the rheme structure. The message that is passed across to the listeners is that at Access Bank, the workers always listen gently and courteously to the complaints of their clients. It can therefore be inferred that the Bank has professionally-trained workforce whose service is client centered. This clause is expressed in a declarative mood because it makes a statement on the topic of discussion. Clause 2 builds on what is expressed in the first clause. It gives further information that any complaint is treated with dispatch "and answer am quick quick". This clause starts with a textual theme, the conjunction 'and' which serves the

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purpose of linking clause 1 with clause 2. The information expressed in clause 2 is new and there is no given correlate. However, the given information of clause 2 is located in clause 1 and it is Access Bank. Clause 3 expresses further the diverse areas in which the bank can offer assistance to the customers; these are business, agriculture, export etc. This is a typically marked thematic structure. The first constituent in this clause is the complement. Complements more usually follow the verb in declarative sentences but occasionally in conversation we find them as themes (see Bloor and Bloor, 1995:76). In this clause, the thematic structure consists of a topical theme and the rheme while the information structure expresses only the new message. Clause 4 of the advert starts with conjunction 'and', a textual theme that establishes a link with the previous clause. It expresses only the new information without a given component. What is passed across to the prospective clients is that Access Bank will not only help them to make their business grow, it will also be on the path of profitability.

This advertisement is a monologue and the most noticeable linguistic property inherent is reduplication which is used for effect. There is adjective reduplication-softly-softly", "well-well". These lexical items are used for emphatic purpose and at the same time to enhance advert comprehension and recall by the listener. It is also noteworthy that all the other lexical items are short and simple; there are no grandiloquent words and phrases. This is probably because the advertisement is targeted at all members of the society; both the literate and non-literate.

There is an obvious colloquial style employed by the narrator in introducing the advert item. There are no wordy preliminaries; it is as if we are breaking into the middle of a conversation and the style is further strengthened by the choice of words and phrases; "knack you beta profit", "company dem", "helep your business". The effect is that the communication gap between the narrator and the listener is abridged which in turn promotes trust and confidence of the prospective client in the narrator and this may eventually result in patronage of the advert item. The verbal rendition of the advert is remarkable. It is done with communicative energy; in an active and lively voice which is not dull or uninspiring. The words are clearly enunciated with a voice quality that stimulates excitement and induces interest in the advert item. All of these stylistic peculiarities make the advertisement to compel attention.

In this section, we have analysed both the thematic and information structures of the advertisement and how they enhance coherence of the text. We have also discussed the linguistic components and how they aid comprehension of the advertised service.

5.5.5 Discourse of NEM Insurance

All your paddy dem fit run but no be NEM Insurance.
NEM Insurance no fit leave you because when you don
take NEM Insurance policy, you don become our friend
no be for mouth.

Clausal analysis of text

Clause 1

All your paddy dem	fit run
Topical Theme	Rheme
Given	New

Clause 2

but	no be NEM Insurance
Textual Theme	Rheme
New	

Clause 3

NEM Insurance	no fit leave you
Topical Theme	Rheme
Given	New

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Clause 4

because when	You	don take NEM Insurance policy
Textual Theme	Topical Theme	Rheme
New		

Clause 5

you	don become our friend no be for mouth
Topical Theme	Rheme
Given	New

This is a radio advertisement and it is a monologue. The narrator commences with a statement of fact in the first clause; "All your paddy dem fit run". This is an unmarked thematic structure that has a theme and rheme pattern. The nominal group "all your paddy dem" is the topical theme and "fit run" is the rheme. Clause 2 is introduced by a textual theme "but" which is a coordinating conjunction that joins clauses 1 and 2. "But" is followed by "no be NEM Insurance" which is the rheme and a new message. What is expressed in the two clauses is that NEM Insurance cannot do what others do – abandon their clients. It is therefore deducible that NEM is reliable and dependable which are the basic qualities clients cherish in insurance companies. Clause 3 is stated in a declarative mood; "NEM Insurance no fit leave you". This is an unmarked thematic structure, NEM Insurance is the topical theme and "no fit leave you" is the rheme. In this clause, the given information is NEM insurance because it is the information that is mutually shared by the narrator and the listener while the rest of the clause is the focus of fresh information. "NEM Insurance no fit leave you" is a declarative statement of assurance that further emphasizes what has been expressed in clauses one and two. The reason NEM Insurance will not abandon their client is provided in clauses 4 and 5. Clause 4 is a multiple theme that starts with textual theme, "because" which is a subordinating conjunction that connects clause 3 to clause 4 and introduces the

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subordinate idea. The textual theme is followed by a topical theme, the personal pronoun "you" which refers to the prospective client and the remaining part of the clause is the rheme and what is stated about the topical theme. Clause 5 is a simple thematic structure with a theme-rheme combination. The thematic element is the pronoun "you" which is a topical theme and the given information while the rest of the clause is the rheme and focus of a new message. The information expressed in this clause is that every client is regarded as a friend who deserves good treatment. The phrase "no be for mouth" terminates the sense in clause 5 and this means that they are not just "mouthing" the ideals of insurance business but they also practise them.

Repetition is used in this advertisement for the sake of emphasis and to reinforce meaning. The nominal subject, NEM Insurance is mentioned three times in the short advertisement. This is done to arrest aural attention and give prominence to it as the subject of advertisement. The choice of words is also appropriate and contributes to easy comprehension and persuasiveness of the advert item. There are active verbs: run, take, coordinating conjunction, "but"; subordinating conjunctions: "because", "when", pronouns: "you", "your" negatives: "no fit", "no be". There is a dated slang ''paddy" which means "friend" or "close associate". All of this impact significantly on the meaning potential of the advertising discourse. The narrative technique is effective and it succeeds in catching and holding aural attention. The new or fresh information is delayed and expressed at the end of the clause thereby creating a momentary suspense. The narrator deliberately delays what the listeners are eager to know. For example: "All your paddy fit run but....." This technique, in a way, sustains the interest of an average listener till the end of the advertisement.

The primary message in this advert is friendship between the insurer and the insured; this is appropriately communicated by the narrator.

5.5.6   Discourse of drug trafficking

Na so one man come meet me, tell me say him go pay all my bills
but wetin I go do be say I go swallow somethings for belle go London
kon come back sharp-sharp. Say plenty women dem dey do am.
E no tell me say the thing fit break inside my belle. E no tell me say
custom and police go full airport like cat. E no tell me say dem go
naked me. E no even tell me about x-ray machine. E no tell me say
dey go carry me go court if dem catch me go lock me for ten years.
E no even tell me say my papa and mama go don die and go lose dem
pikin by the time I comot for prison. Eh! I dey advise you oh
for your life lailai, make you no ever try smuggle drugs.

Clausal analysis of text

Clause 1

Na so	one man	come meet me tell me say
Textual Theme	Topical Theme	Rheme
New		

Clause 2

Him	go pay all my bills
Topical Theme	Rheme
Given	New

Clause 3

but	wetin I	go do be say
Textual Theme	Topical Theme	Rheme
New		

Clause 4

I	go swallow somethings for belle
Topical Theme	Rheme
Given	New

Clause 5

Go	London kon come back sharp-sharp
Theme	Rheme
New	

Clause 6

(E)	say plenty women dem dey do am
(Given)	Rheme
New	

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Clause 7

E	no tell me say the thing fit break inside my belle
Topical Theme	Rheme
Given	New

Clause 8

E	no tell me say custom and police go full airport like cat
Topical Theme	Rheme
Given	New

Clause 9

E	no tell me say dem go naked me
Topical Theme	Rheme
Given	New

Clause 10

E	no even tell me about x-ray machine
Topical Theme	Rheme
Given	New

Clause 11

E	no tell me say dey go carry me go court if dem catch me
Topical Theme	Rheme
Given	New

Clause 12

Go lock me for ten years
Rheme
New

Clause 13

He	no even tell me say my papa and mama go don die
Topical Theme	Rheme
Given	New

Clause 14

and	go lose dem pikin by the time I comot for prison
Textual Theme	Rheme
New	

Clause 15

Eh! So	I	dey advise you oh for your life
Textual Theme	Topical Theme	Rheme
New		

Clause 16

Lailai,	make you no ever try smuggle drugs
Textual Theme	Rheme
New	

This is a television advertisement on drug trafficking. It is the lamentation of an innocent girl that was lured into drug trafficking by a baron who promised her an attractive reward. However, her hope was dashed when law-enforcement agents apprehended her and was subsequently jailed for ten years. The analysis of theme and information organization reveals the method of development of the text. It opens in a declarative mood as if we are in the middle of a conversation: "Na so one man come......." This is an unmarked multiple thematic structure which has a theme-rheme sequence. There is a textual theme- "na so" and a topical theme – "one man" while the remaining part of the clause is the rheme. The narrator makes us to know that somebody introduced her to the illicit trade. In clause two, the narrator reveals what the baron promised her as reward: "him go pay all my bills". This is a simple thematic structure with the personal pronoun, "him" serving as the thematic component and the given information that is mutually shared by the interlocutors. What is expressed in this clause is that the drug baron enticed her with monetary reward. Clauses three, four and five reveal the assignment the lady will carry out. In clause three, the narrator continues: "but wetin I go do be say". This is a multiple thematic structure which starts with a textual theme, the coordinating conjunction "but" which links clauses two and three. It is followed by a topical theme, "wetin I" and the rest is the rheme which completes the sense of the clause. In this clause, it is only the new information that is expressed. Clause four reveals the assignment; "I go swallow somethings for belle". This is a simple thematic structure with the personal pronoun "I" used as the thematic component. Clause five completes the second leg of the assignment as: "go London kom come back sharp-sharp". In standard English, clauses four and five state: "I will swallow the drugs, travel to London and come back quickly".

Clause five has a theme-rheme pattern but only expresses the new information without its given correlate. Clause six is a build up on clause five and a continuation of persuasion of the lady to traffick drug to London. In clause six we have: "(he) say plenty women dem dey do am". This is a simple theme which expresses only the rheme and new information. However, the thematic element and given information is presupposed, it is the pronoun "he" which is a reference to the drug baron who is persuading the lady to traffick drug to London. Clause seven is the first in the subsequent clauses that reveal the bitter truth the drug baron did not tell the lady but which she found out when the chips were down. "He no tell me say the thing fit break for my belle". This is an unmarked theme-rheme combination. It starts with the realization of the theme- "he" and followed by the realization of the rheme. In the rheme, "the thing" is a reference to the drug she is to swallow. The meaning of this clause is that the lady was not warned against the danger of the swallowed drug getting burst in her stomach.

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Clause eight discloses another crucial information that the baron withheld from her : "he no tell me say custom and police go full airport like cat". This is a constant theme-rheme sequence that has the personal pronoun, "he" as the topical theme and given information while the rest is the rheme. What is deducible from this clause is that this lady might not have travelled abroad before. Ostensibly, this is her first trip because she did not know that custom officers and policemen are in the airport. Clause nine states further what the neophyte drug courier was not told: "he no tell me say dem go naked me". This is unmarked simple thematic structure. It has a theme-rheme sequence. The thematic element is pronoun, "he" which refers to the drug baron. In the rheme, "dem" refers to the law-enforcement agents at the airport (custom officers, policemen) who sometimes strip suspects naked while searching them. What is inferred from clause nine is that she was not told the whole truth by the drug baron before she embarked on this journey of no return. In clause ten, there is a theme and rheme combination. The thematic component is still the pronoun, "he" which refers to the drug baron and also the given information while the rest of the clause is the rheme. Clause eleven bears a structural symmetry with the preceding clauses, i.e. six to ten. It is a constant theme-rheme structure; it starts with the realization of the theme and followed by the realization of the rheme.

Clause twelve differs a little from earlier clauses because it does not have a stated theme or given information. It only has the rheme and new information. It starts with a predicator, "go" which expresses a fresh information. The thematic component of this clause, though not stated, is understood since the context of situation clearly indicates the performer "dey" and receiver "me" of action. Clause thirteen has an unmarked simple thematic structure. The thematic component is the pronoun "he" and also the given information. "He" is the topical theme and it is followed by the rheme and new information. In clause fourteen, there is a combination of textual theme and the rheme. The first element in this clause is conjunction "and" the textual theme which connects clauses thirteen with fourteen and followed by the rheme which is the focus of new information. What is expressed in the two clauses, i.e. thirteen and fourteen is that this lady was not told of the possibility of losing her parents if she is caught and locked up in prison. The phrase, "dem pikin" as used in the clause means "their child" which refers to the girl. Clause fifteen is: "Eh! so I dey advice you oh for your life". This is a multiple theme which is unmarked. It starts with a textual theme "Eh! so", which is a continuity adjunct used especially in spoken discourse principally to indicate that what is stated or about to be stated is a continuation of what has been said or somehow related to it. In clause fifteen,"Eh! so", establishes a link with clause fourteen. It is

followed by a topical theme, the personal pronoun, "I" which is a reference to the narrator of the discourse. This clause has only the rheme or new information. Clause sixteen concludes the advertising discourse and finally mentions the primary object of discourse: "lailai, make you no ever try smuggle drugs". This is a theme-rheme pattern. It opens with a textual theme, "lailai" meaning "forever" and it links clause fifteen with sixteen. It is followed by the rheme and fresh information without a given information. What is expressed in this clause is that "you", the listener should never engage in drug trafficking.

The narrative technique of this advert is in the first person because the narrator was a participant who was involved in the incident. She had an experiential reality of the event. Some lexical items in the discourse clearly reveal this; there is a preponderant use of first person pronouns; I, me. For example: tell me say, I go do.... I go swallow, he no tell me .....
This narrative technique and the sad tone employed for the narration makes the story believable and the unidentified story teller elicits our sympathy and rapt attention.
The narrator starts abruptly as if we are breaking into the middle of a conversation "Na so one man........." There is no unnecessary introductory remark that may want to demonstrate the importance of the story.

The narrative is organised into three parts. The first six clauses centre on how she was invited by the drug baron and the promise given her. All of these are rosy, attractive but unrealistic. The second part of the narrative centres on what she was not told by the baron which is the bitter truth, unattractive and real. This is revealed in clauses seven to fourteen. Clauses fifteen and sixteen serve as the conclusion where she advises the viewers never to smuggle drugs. There is appropriate use of figures of speech such as simile, alliteration, repetition etc. They are used to achieve descriptive vividness. In clause 8, there is "....custom and police go full airport like cat". This is indirect comparison between cat (custom and police) and rat (law-breaker, drug trafficker). The import of this is that the law-enforcement agents, that is custom officers and policemen are like cats looking for rats, i.e. law-breakers to arrest. Alliteration is used to enhance the sound effect of the narration there is: "..dem dey do am"; "...con come back". This usage aids mnemonic and advert comprehension. Repetition is also a noticeable linguistic device copiously used in this advert. Clauses seven to ten each start with "...he no tell me say....". This is very effective as it is used for emphatic purpose and at the same time draws attention of the viewers to the statements and enhances their recall. Every advertiser wants the viewing public to remember the advert item for a long time so the words of the advert are carefully and delicately structured to communicate

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the right message to the right people at the right time. The choice of words is therefore crucial to advertising. In this advert, there is appropriate inter-text linkage achieved through the use of conjunctive adjuncts and continuity adjuncts. These items, when present, are given thematic status, but they do not take up the whole of the thematic potential of the clause. Added to this are examples of word-formation processes which are means of enriching the lexicon of Nigerian pidgin. In the advert, there are examples of borrowing: "lailai" from Yoruba which means "forever" used in the last clause, 'pikin' (Portuguese) - child, belly (English) – belle. There is also an example of blending: "Comot" (come + out) used in clause 14. Reduplication: "sharp-sharp" used in clause 5. These words are appropriately used and they reinforce the informal feature and communicative effectiveness of the advert. There are lots of concrete nouns and active verbs used in the narrative. Concrete nouns such as: x-ray machine, drug, court, prison etc. Active verbs such as: swallow, break, lock, catch, smuggle etc. The use of these words adds to the descriptive vividness of the advert. The tense usage is also remarkable; simple present is dominant in the advert and it suggests a universal timelessness of the incident. Examples are: "he no tell me say...", "dey go carry me go court", "so I dey advise you oh", "make you no ever try..."

The effectiveness of this advert lies in its illustrative visuals which serve a broad array of purposes; they are used to catch and hold visual attention, communicate the inter-connectedness of events in the narrative and help viewers perceive and understand advert information. At every stage of the narrative, appropriate visuals are used to illustrate the scene and all of this contributes to the meaning of the advert. The visuals are explanatory, that is, they help to explain the advert by focusing on who (the drug baron and an innocent courier); what (drug trafficking) where (Nigeria to London) how (swallow for belle) why (pay all my bills). These memorable visuals impact significantly on the advert, give authenticity to it and help viewers grasp the advert item as a whole.

In this section, we have done a clausal analysis of the advertisement using the systemic functional model of theme and information structure to know the organization of information. We have also examined how the rich resources of language are deployed to reinforce the persuasiveness of message and how the visual elements contribute to its meaning structure.

5.5.7   Discourse of MTN

Dis MTN wahala no go kill man O!

Man just dey waka dey paint yellow

Like person wey dem swear for.

MTN everywhere you go

Clausal analysis of text

Clause 1

Dis MTN wahala	no go kill man o!
Topical Theme	Rheme
Given	New

Clause 2

Man	just dey waka dey paint yellow
Topical Theme	Rheme
Given	New

Clause 3

like	person wey dem swear for
Textual Theme	Rheme
New	

Clause 4

MTN	everywhere you go
Topical Theme	Rheme
Given	New

This is a television advertisement of MTN. It starts in an exclamative mood, probably to attract the attention of viewers and position the brand. "Dis MTN wahala no go kill man o!" this is an unmarked thematic structure with the nominal phrase "dis MTN wahala'' as the topical theme and given information while "no go kill man o!'' is the rheme and new information. What is expressed by this narrator is that the problem or assignment given to him by MTN is so enormous and he hopes it will not send him to an early grave. The visuals of this advert depict a fatigued reluctant painter working assiduously in the scorching sun. In clause 2, he explains the assignment: "Man just dey waka dey paint yellow……" This clause has a theme – rheme combination with the nominal subject, "man" as the topical theme because it is the topic of discussion and also the given information which is mutually shared by the narrator and the viewing public. The remaining part of this clause is the rheme which completes the information and serves as focus of a new message. In this clause, the narrator tells his listeners the assignment given to him by MTN which is to paint everywhere yellow. Clause 3 is a continuation of the sense in clause 2. It starts with a textual theme, "Like" a conjunction which links clauses 2 and 3. The rest of the clause is the rheme and new information. The narrator is complaining bitterly that he walks about to paint everywhere yellow like a cursed person. Clause 4 is the last statement of the advert: 'MTN everywhere you go'. This is a theme-rheme pattern with MTN, the nominal subject as the topical theme and given information jointly shared by the narrator and his audience while the rest is the rheme. This is the catch-phrase of MTN and what is expressed is the remarkable ubiquity of MTN network, that is, there is MTN connectivity in every part of the country.

The advert uses a mixture of visual and verbal techniques to persuade the average viewer. In the advert, yellow colour is seen everywhere presumably painted by the narrator who goes about with a painting brush and a tin of yellow paint. He also wears a yellow overall and he is looking for

other houses, bill boards, trees etc to paint into yellow. The message communicated by this visual is clear and effective. Since yellow is the trademark colour of MTN, the impression is created that everybody loves or uses MTN because it is visible everywhere you go. It is very obvious that consumers rely on pictorial information when making market-based decisions. A potential consumer may have a positive attitude towards this advert because the visuals help to explain the advert item as a whole.

The use of language in this advert is splendid. The words are simple and short. This aids advert comprehension and recall by the viewers. There are examples of borrowed words such as "wahala'' from Hausa which means trouble; "Waka" is from "walk" in standard English. Added to this is tense usage which is simple present: "dey waka", "dey paint", dem swear for". This usage enhances the descriptive vigour of the advert and its colloquial style. The narrator talks to us in a direct way and we empathize with him; we feel what he feels; see what he sees and share the same emotion with him. This advert closes with "MTN everywhere you go" which emphasizes the reach of MTN and may also be a subtle innuendo on other networks which do not have their presence everywhere you go.

In this section, we have used the systemic functional models of thematic and information structures at every stage of clausal analysis and this is followed by a discussion interpretating the advertising discourse textually and contextually and how the visual elements are used to reinforce meaning.

5.5.8   Discourse of Etisalat

Se you know say Etisalat dey give awoof phone
and tablet every five-five minute. You get chance
to win; Samsung dual phone, Gaga smart phone,
blackberry and tablet. Plus you get up to N100,000
awoof credit!

Clausal analysis of text

Clause 1

Se	You	know say
Textual Theme	Topical Theme	Rheme
	Given	New

Clause 2

Etisalat	dey give awoof phone and tablet every five five minute
Topical Theme	Rheme
Given	New

Clause 3

You	get chance to win: Samsung dual phone, Gaga smart phone, blackberry and tablet.
Topical Theme	Rheme
Given	New

Clause 4

Plus	You	get up to N100,000 awoof credit!
Textual Theme	Topical Theme	Rheme
New		

This is a commercial television advertisement of Etisalat. It is a monologue. It opens in a declarative mood and in a colloquial style with the first word, "se" a textual theme followed by the pronoun, "you", a topical theme and also the given information. '"You" refers to the viewer of the advert and it is a given information because it is mutually shared between the speaker (the narrator) and the listener (the audience). The rest of the clause is the rheme and new information. Clause two completes the sense in clause one and introduces a fresh information: ''Etisalat dey give awoof phone and tablet every five five minute". This is an unmarked thematic structure with a theme-rheme sequence. The thematic element is the nominal subject, Etisalat and it is a topical theme because it is the topic of discussion in this clause and in the whole of the advert. This clause is in a declarative mood as it makes a statement on the promotional items. What is expressed in clause two is that Etisalat is giving away (awoof) mobile phones in every five minutes.

Clause three explains it further and lists the items to be won. It starts with a topical theme, ''you" which is also the given information and it is followed by the rheme. In the promotion the participants have a chance to win different mobile phones, such as: Samsung dual phone, Gaga smart phone, Blackberry etc. Clause four is a multiple theme; it starts with a textual theme, "plus" a conjunction which links clauses three and four. It is followed by a topical theme, the pronoun, "you" which is a reference to the viewer while the rest of the clause is the rheme. This clause is in the exclamative mood to attract attention of the viewers and to emphasize the message. What is expressed is that apart from the different mobile phones to be won in the promotion, any participant can get up to free one hundred thousand naira credit.

This advert is presented in a strong colloquial style. The narrator starts in an abrupt manner as if we are in the middle of a discussion. The first word spoken by the narrator is "Se"; it is a word frequently used by Yorubas when speaking pidgin. It is often used at the beginning of an intonated sentence or question. There is always a glaring influence of the local language of a speaker of NP on the phonology and structures of his sentences. (See section 2.2.2) It is clear that the narrator is

speaking Yoruba or Lagos variety of NP. Apart from this, the words used in the advert are simple and easy to understand. It is also noticeable that all the words are either mono-syllabic or di-syllabic and this aids easy pronunciation and recall of the advert.

The visual elements aid the viewers to grasp the complex aspects of the advert and also explain and give actuality to it. This advert is informative and at the same time persuasive. However, the narrator is not a natural humourist; he only struggles to be funny and does not have verbal dexterity of NP and this detracts from the persuasiveness and delicacy of the advertisement.

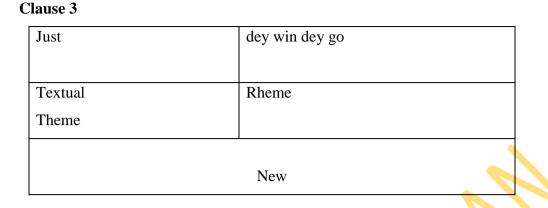### 5.5.9 Discourse of GLO mobile communication

For GLO promo, prices to win dey yanfu-yanfu

You won try am?   Just dey win dey go.

Clausal analysis of text

Clause 1

For	GLO promo,	prices to win dey yanfu-yanfu
Textual Theme	Topical Theme	Rheme
New		

Clause 2

You	won try am?
Topical Theme	Rheme
Given	New

Clause 3

Just	dey win dey go
Textual Theme	Rheme
New	

This is a short television advertisement of GLO mobile communication. It commences in a declarative mood and reveals the message of the clause. The first clause has a marked multiple thematic structure. The first thematic element is a preposition "For" which is a textual theme, it is followed by a nominal subject, ''GLO promo'' which is a marked topical theme and the rest of the clause is the rheme. The message passed across to the viewers is that there are so many prices to be won in the promotion. The whole constituent of this clause expresses a new information. The second clause has a theme-rheme combination. The thematic element is a topical theme, the pronoun "You" which refers to the viewers and it is also the given information. The remaining part of this clause is the rheme. The second clause is in the interrogative mood. It is a question asked by the narrator and directed at the viewers; ''you wan try am?'' The third cause of this advert starts with a textual theme and it is followed by the rheme. The whole constituent of this clause expresses a new information. What is expressed is that there are lots of prices to be won.

This is a commercial advertisement which is a monologue. This advertisement is targeted at every class of the society, whether rich or poor, literate or non-literate and the use of language reflects this. The language is simple and easy to understand. There are no grandiloquent words or phrases that may defy the faculty of the viewers. The style is colloquial and persuasive. "You won try am?" This is a poser for the viewer and it is meant to emphasize that the promo is real and prices to be won are many. It is not a question that is seeking information. The visual elements of this advert complement the verbal technique and this contributes to its meaning structure. At every stage, appropriate visuals are used to illustrate relevant aspects of the advert. "Prices to won dey yanfu-yanfu", at this stage in the advert, so many prices which the participants will win are shown. At the stage when the narrator said; "Just dey win dey go" what is shown are the numerous participants winning different valuable prices; they are redeeming their prices and taking them home.

In this section, we have analysed both the thematic and information structures of the advertisement and how they enhance coherence of the text. We have also discussed the visual elements and verbal techniques and how they impinge on meaning and aid advert comprehension.

5.5.10 Discourse of Startimes

Startimes, the ogbonge digital television, don land oh!

Na him be say you go dey watch Startimes TV with chikini

money. You go fit watch over 40 obodo-oyinbo channels oh!

If rain fall so heavily e go dey kampe and if thunder thunder

like that no shaking. Na so you dey berekete dey jolly with

Startimes and kule kule channels of all times don land oh!

Na him better channels don begin show oh! Statimes,

Startimes, Startimes. I say e don land oh oh!

Clausal analysis of text

Clause 1

Startimes, the ogbonge digital television	don land oh!
Topical Theme	Rheme
Given	New

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Clause 2

Na him be say	you	go dey watch Startimes TV with chikini money
Textual Theme	Topical Theme	Rheme
New		

Clause 3

You	go fit watch over 40 obodo oyinbo channels oh!
Topical Theme	Rheme
Given	New

Clause 4

If	rain	fall so heavy e go dey kampe
Textual Theme	Topical Theme	Rheme
New		

Clause 5

and if	thunder	thunder like that no shaking.
Textual Theme	Topical Theme	Rheme
New		

Clause 6

Na so	you	dey berekete dey jolly with Startimes
Textual Theme	Topical Theme	Rheme
New		

Clause 7

and	kulekule channels of all times	don land oh!
Theme Theme	Topical Theme	Rheme
New		

Clause 8

na him	better channel	don begin show oh!
Textual Theme	Topical Theme	Rheme
New		

Clause 9

Startimes, Startimes, Startimes, Startimes	I	say e don land oh !
Topical Theme	Topical Theme	Rheme
New		

This is a television commercial advertisement of Startimes. It opens in an exclamatory mood in order to catch visual and aural attention; "Startimes, the ogbonge digital television don land oh!" This is an unmarked simple theme-rheme structure. The thematic component is an appositive nominal, "Startimes, the ogbonge digital television'' while the rheme is "don land oh!" In this clause, Statimes is the given information and topic of discussion while "don land oh!" is the new information and what is actually said about the referent. The message in this clause is that Startimes, the modern digital television is here or has arrived. The advertiser is drawing the attention of prospective clients to this new product. In clause two, the potential clients are informed that they won't pay through their noses to purchase the product, rather they only need "chikini money" that is , chicken feed to acquire it. This clause has a multiple theme. It starts with a textual theme "na him be say" or 'that is to say' which is a continuity adjunct used principally in this context to indicate the speaker's continuation of what was previously stated. It is followed by a topical theme, the pronoun, "you" which is a reference to the viewer or prospective client. The rest

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of the clause is the rheme and focus of new information. It should be stated that the whole constituent of information structure expresses new message.

In clause three, the benefit of the product is stated: "you go fit watch over 40 obodo oyinbo channels oh!'' This is a simple theme – rheme combination with the pronoun "you" serving as the topical theme and given information of the clause; the remaining part of the clause is the rheme and new information. What is expressed is that with Startimes digital televition, you, the purchaser, will have a choice to watch over forty foreign television channels! Clause 4 is a multiple theme structure which opens with a textual theme, the preposition "if" which is used to express a conditional statement. It is followed by a nominal subject, "rain" which is a topical theme while the rest is the rheme. The whole constituent of this clause expresses a new information. In this clause, we are made to know that in case it rains, it does not affect the functional capacity of the product.

Clause 5 is also a multiple theme which continues to enumerate the functional benefits of Startimes digital television earlier stated in clause 4. This clause opens with a textual theme, the coordinating conjunction "and" which establishes a link between clause 4 and 5. It is followed by a topical theme, "thunder" which is the focus of discussion in this clause and the rheme completes the sense of this constituent. The message passed across to the audience is that even if there is a thunder strike, there's no problem with the product. In other words, Startimes has a resilience that is robust enough to cope with the vagaries of the weather. Clause 6 completes the sense in clause 5; it starts with a textual theme, "na so" a conjunctive adjunct commonly used in spoken discourse in Nigeria pidgin. In this context, it connects clause 5 to 6 and expresses a relationship to what has gone before in the discourse. A topical theme "you" follows the textual theme in this clause. The pronoun, "you" refers to the prospective client or anybody who has already purchased the product. The rheme of this clause follows the thematic components and the whole constituent of information structure expresses a new or fresh idea. What is expressed in this clause is that even when there is inclement climatic condition you will still continue to enjoy Startimes. Clause 7 has a structural equivalence with clauses 4, 5 and 6. It is a multiple theme and it opens with a textual theme, "and" a coordinating conjunction which links clause 6 to 7 and is followed by a topical theme realized by a nominal group, "kulekule channels of all times". The rest of the clause is the rheme and new information. Clause 8 also shows a structural symmetry with clause 7. It commences with a textual theme, "na him"; followed by a topical theme, "better channels". The remaining part of the clause is the rheme and focus of new information. Clause 9 is the concluding

part, it has two topical themes; Startimes and I which are the thematic elements. What is expressed in this clause is in form of emphasis that Startimes, the new product, is here for good.

This advertisement has a three-part structure with persuasion as the controlling motif of the discourse. The first clause can be considered as the introduction. "Startimes……..don land oh! This is exclamatory and it is primarily intended to draw the attention of the potential customers or the viewing public to the new product. After making a seizure of the viewers' attention, the advertiser proceeds to highlight the features and benefits of the product in clauses two to eight. Clause nine can be regarded as the concluding part of the advert which reiterates with greater intensity that the product, Startimes has arrived.

A remarkable stylistic peculiarity of this advertisement is the verbal rendition which is done with a persuasive force that compels both aural and visual attention. It is lively, animated and inspiring from the beginning to the end of advert. The use of language reinforces the visual content of this advert. There is an effective use of conjunctive and continuity adjuncts to link various parts of the clauses and this enhances the coherence of the text. Words and phrases such as: ''na so", "na him", "and", "na him be say" are used as cohesive devices. Some words are used with new meanings or are given expanded application. 'Ogbonge' as used in the advert is a packed word with the following meaning potentials: original, great, modern etc. The word 'berekete' which means 'plenty or many' in popular Nigerian pidgin is given a new meaning in the context of this advertisement. It means comfortable, convenient or relaxing. The meaning of 'chikini money' is 'a paltry sum' which is coined from 'chicken feed'. Added to this are colloquial words and phrases such as 'no shaking', 'dey jolly', 'na so', which reinforce the informal style of the advert and breaks the communication barrier between the advertiser and its audience. Repetition is also used in this advert to achieve emphasis. Startimes is mentioned repeatedly to draw the attention of potential customers to it. The expression "don land oh!" is also repeated to emphasize the availability of the product. All of this contributes to the persuasive strategy employment in this advert.

The visual content of this advert is splendid and strengthens the persuasive effect. It is a focus on 'what'- (Startimes digital television), 'for whom'- (prospective client); 'where'- (used in the home) 'how much'- (chikini money). The visuals show how to install and use this product in the client's house. Apart from providing necessary information about the product, the advert is also entertaining because it creates funny scenes which make the visuals memorable.

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In this section, both linguistic and non-linguistic resources are used to arrive at the organisation of information. A clausal analysis of the advertising discourse was done using the systemic functional model of theme and information structure.

Summary of findings, conclusion and recommendations

6.0 Introduction

In chapters four and five of this study, we analysed the advertising discourses of print and electronic media respectively. Crucial to this study was the extent to which linguistic and extra-linguistic factors affected the discourse of advertising. In the print advertisements, the texts were analysed in their original form without transcribing them using any orthographic model. Consequently, there were inconsistencies observed in the orthographic styles used by various advertisers. However, the text of electronic advertisements (radio and television) were transcribed using the anglicised writing system, that is, the words were reproduced in their English spelling. The style used by Todd (1974) and has been popularized by Nigerian creative writers.

6.1 Summary of findings

The findings of this study are presented in two parts. First, the general findings are summarized and these contain the features of written advertising discourses. Second, we present the features of spoken advertising discourses. The two approaches put us in a good position to evaluate our research assumptions and provide answers to our research questions.

6.1.1 General findings of print advertisements

1. Attractive headlines to capture consumer's attention.

There is a preponderant use of well-designed, carefully-worded captivating headlines with the primary aim of seizing the attention of prospective clients and eventually persuading them to patronize the advertised product or service. Usually, the headlines are not wordy but short, simple and easy to understand. For example:

(a) Beta wakis don land O! (b) Awoof yanfu-yanfu (c) E go better for my oga. (d) You go win promo. (e) Happy birthday Mary.

2. Picture- text convergence

Gill (2002) described this as 'image/text relations or ideational concurrence which is the ideational equivalence between image and text'. The picture in the advert corresponds to accompanying text.

In this regard, the picture is explanatory because it explains the advert item as a whole. This facilitates easy comprehension and recall of advert item by potential customers.   Examples are:

(a) My name na Blessing Madaki. Time don near for me to born.

 In this advertisement, the picture of a pregnant woman is shown and it is clear that her delivery period is imminent.

(b) Awoof yanfu –yanfu.

Awoof in NPE means 'free, not paid for' while 'yanfu-yanfu' means "plenty". (In this advert, so many gift items are shown, such as; clippers, stoves and motorcycle). What is   communicated to the prospective client is that all the items are to be given out to them.

(c) E go better for my oga.

 This advert has the picture of a happy driver driving his master (oga). There is evidence of cordial master-servant relationship because the driver actually thumbs up for his master.

(d) Beta wakis don land o!

A good food has arrived. The good food is Goldenvita. The picture of a delicious menu is shown in the advert and another picture of an ostensibly happy family set to have a sumptuous meal is also seen.

(e) You go win promo

The picture of a woman screaming for joy is shown in the advert and this implies that she has won in the promo and other prospective clients can also win.

3.   Picture-text divergence.

Gill (2002) described this as 'ideational divergence', where the ideational content of text and image are opposed. In other words, the picture does not correspond to the accompanying text. There is a disharmony between the picture and written text. An example of this is the road safety campaign advert with the headline 'life no get duplicate" ''speed kills". This may be considered as partial picture-text divergence because the picture in this advert does not show any vehicle that is speeding to justify the headline, 'speed kills.'

4.   The mood system in the advertisements.

(a)   Exclamative mood

They are used to attract attention of readers to the product and give factual details about it in a forceful manner. There is an obvious expression of strong feeling or boisterous emotion by the advertiser. In the advertisements in this study, not all exclamations terminate with exclamation marks. Examples are:

(i) Better wakis don land o! (ii) Awoof yanfu-yanfu! (iii) Happy birthday Mary. (iv) Make you hurry collect your own o!

(b) Declarative mood.

This is the most common mood observed in the corpus data. It gives information by making a bold statement or stating a simple fact about the subject of advert. In the body of data in this study, they are used to state messages clearly by expressing a variety of thoughts, opinions or making a declaration about the product or service. They are not designed to elicit a response but only relay information.

(i) Health na wealth. (ii) Life no get duplicate . (iii) My name na Blessing Madaki. (iv) AIDS no dey show for face (v) E go better for my oga. (v) Super Sport dey look for one sharp person wey go become the pidgin English commentator.

(c) Imperative mood

This is primarily used to rouse the target audience to action by giving a piece of advice, command or by expressing request. Typically, it begins with an active verb and the subject is usually not stated but assumed to be understood. It is the unspoken 'you' which refers to the prospective client or may be referentially linked to an element earlier mentioned in the discourse. For example: (i) Drive with care. (ii) Go test yourself today.

(iii) Live a healthy life everywhere you go. (iv) Oya, come make we yarn.

(d) Interrogative mood

This appeared the least in the corpus data of print advertisements. It is used to heighten and emphasize what is being advertized and not necessarily to seek information. The subject may not be obvious but can be spotted in the discourse.

(i) Why I no go do my work with jolly? (ii) You sabi yarn this game?

5. **The headlines, sub-headlines and body copies of the adverts are made up of clauses and sentences.**

(a) Clauses

The clause is the smallest grammatical unit that can express a complete proposition in an advertising discourse. The basis of meaning is the clause and a typical clause consists of a subject and a verb phrase. However, in some advertisements in this study, the subjects are not expressed but retrievable from the contexts. Examples are:

(i) Buy Haojue elegant motorcycle.   (ii) Win instanta.

(iii) Go test yourself today.   (iv) Live a healthy life everywhere you go.

(v) Drive with care.

When the verb elements are fronted in the adverts as in the examples above, they are meant to elicit a quick response from the target audience.

(b) Sentences

The advertiser's purpose is clearly revealed in the types of sentences used in an advert and this can be informative, persuasive, educative or a blend of these. Through a combination of changes in word order a sentence transits from one function to another to suit the advertiser's intent and purpose. Examples of sentences in the corpus data are:

(i)   U fit look kampe for face but dey positive.   (ii)   My name na Blessing Madaki.

(iii)   Time don near for me to born. (iv) Life no get duplicate. (v)   U dey make me kolo.

(vi)   U dey hold my side.   (vii) My oga don cover my side. (viii) E don get automatic start.

(ix) My family go still dey kampe with SWIS-F. (x) E don strong pass as e be before.

In the various adverts analyzed, sentences are used to communicate basic text information.

6.   **The use of informal style**

The communication gap between the advertiser and prospective clients is abridged with the use of informal style because the tone is more personal. An informal style in advertising discourse approximates the cadence and structure of spoken English. Some markers of informality present in the adverts are: abbreviations, contraction of words, use of slang, ellipted forms and incomplete sentences, for example: (i)   U……U…….U too dey!

(ii)   Tuuuaalay!   (iii) Do my work with jolly……   (iv) Ya husband

(v) U dey tolor8 me.   (vi) U dey make me kolo. (vii) Oya come make we yarn.

The informal style is popularly used in commercial and non- commercial advertisements in order to bridge the communication gap and establish a close contact with the potential customer or reader of the advert.

7.   **The use of literary devices.**

The literary devices used in the advertisements in this study help the advertiser to communicate advertising messages graphically and forcefully and this enhances text   comprehension.

(a) Repetition

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This device is used when a specific word, phrase or structure is repeated to emphasize an idea or specific information in an advertising discourse. It facilitates easy comprehension and recall of advert item. Repetition is primarily used by the advertiser in the body of data in this study to emphasize specific details in the advert text so that the reader can take note of it. The information repeated can be a word or phrase and is usually simply worded to enhance easy comprehension.

(i)   E don strong……   E don get…….

(ii) U dey good….   U dey work…… U dey make me…….   U dey cook….

(b) Alliteration

This occurs when there is a constant repetition of the same consonant sound in close succession. In some of the adverts analysed, there is a noticeable alliterative effect and obvious manipulation of sounds by the advertiser to convey meaning. Its use makes text information more engaging, persuasive and memorable.

(i)…my side sake of say…..   (ii)U fit…for face….   (iii) Goldenvita….golden taste

(c) Rhetorical question.

This is a question asked to produce an effect than to elicit an answer. It is asked to encourage the reader of an advert to consider a message or viewpoint. If it is well-crafted, it may persuade an audience to believe in the position of the advertiser.

(i)   Why I no go my work with jolly? (ii) So you think say you get mouth?

The questions as used in the advert are not seeking information but to emphasize and heighten what is being communicated about the referent.

(d) Innuendo

This is an indirect remark about somebody or something especially of a disparaging or derogatory nature.

 (i)   Live a healthy life everywhere you go

The catch phrase "everywhere you go" is typically used by MTN to assure their clients that there is network for them everywhere. This is a subtle indictment on other service providers who have no network everywhere you go.

8.   Tense patterns

Tenses were used in a variety of ways in the adverts analysed to show different time frames and communicate various shades of meaning. Advertisers expressed different concepts through the choice

of tenses. Actions in progress or which related to a specific moment or time rather than a general state were clearly shown in advert messages.

(a) Present tense

We note that when the present tense is used in the advert, it denotes universal timelessness or used for a concept that is habitually true. Examples are listed below:

(i) Health <u>na</u> wealth (Health <u>is</u> wealth)   (ii)   Life no get duplicate (Life <u>has</u> no duplicate)

(iii) AIDS no dey show for face (AIDS does not show on the face).

(iv)   E go better for my oga.   (v)   E don get automatic start.

(b) Future tense

The future tense used in the advert indicates an attractive and realizable dream or event.

(i) You go win (You <u>will</u> win)   (ii) Time don near

(ii) My family go still dey kampe (My family <u>will</u> still be alright)

It is noteworthy that none of the advertisements analyzed communicated text information using the past tense.

9.   Cohesive devices

These are used to achieve text cohesion, enhance clarity so that prospective clients will understand advert information.   (i)…Sake of say.. (This is a conjunctive adjunct which expresses some relationship to what has gone before in the text).   (ii) …<u>but</u> dey positive ('but' is a coordinating conjunction which brings two coordinate parts together in the text).

(iii) Buy <u>and</u> win. ('and' is a coordinating conjunction)

Another important function of cohesive markers in the advert texts is that they hint at upcoming or subsequent information and narrow down the focus of a reader by limiting the options for interpretation. This helps a reader to guess at the information which follows later on in the discourse.

10.   Message content.

(a) Short and simple

We are not overwhelmed or inundated by advert information. The massages are brief, precise and coherent in their organisation and presentation. There are no unduly long and awkward sentences that may be ambiguous to the target audience.

(b) Content designed to create fear.

In the non-commercial advertisements, it is noticed that contents are designed to create fear which may likely breed tension and push the target audience to take immediate action.

For example, the advert on AIDS has;

(i)"U fit look kampe for face but dey POSITIVE, Go test yourself today".

The advert on road safety campaign states;

(ii)"Life no get duplicate….. Drive with care.''

(c) The appeal may be rational, emotional or moral.

To persuade us, the advertiser may appeal to our sense of greed, e.g (Awoof yanfu-yanfu) or moral sense i.e. (AIDS, no dey show for face; Live a healthy life everywhere you go) or rational thinking (Speed kills… drive with care)

(d) In the advertisements analysed, we have a combination of persuasive, educative, informative and entertaining strategies employed by advertisers.

11. Semiotic features

(a) Graphology

In the advertisements, there are different type faces and letter sizes used to communicate different shades of meaning. Usually, advertisers distinguish between one level of information and another by making one prominent and distinct (foreground) while the other is less prominent.(background) Through a splendid use of graphological devices, advertisers are able to hold our attention long enough for the message to be taken in. In this study, graphology is a major communicative device used to get attention and elicit emotion of the target audience.

(b) Appropriate space management.

In the advertisements analysed, there is appropriate management of space to achieve communicative effectiveness. There is an optimal use of space, picture and words to achieve the desired aesthetic effect and advert comprehension by the target audience. Some of the advertisements in this study are tersely worded and they require less processing effort. However, the advert by bank PHB is wordy and will require more time for the reader to take it in.

(c) Colour as brand personality

Images serve a broad array of purposes in the advertisements analysed, they are used to attract attention, position the brand and communicate the product's benefits and features. In the MTN sponsored non-commercial adverts on AIDS; apart from the MTN logo, the yellow colour which is typically used by MTN dominates the advert page. This is an indication that MTN is involved though not explicitly stated, it is implied. This is a covert advertisement of MTN.

(d) The use of pictures

Picture is one of the non-linguistic elements that influence meaning. Many advertisements rely on pictures to pass their message across to the target audience. In fact, some advertisements will be

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difficult to understand or meaningless if there are no accompanying pictures. In the advertisements analysed in this research, it was observed that the combination of words and pictures are deliberately done to achieve a specific objective which is to communicate persuasive information. In the bank PHB advertisement with the headline; "You go win", there is the picture of a woman screaming for joy in the midst of numerous valuable prices. This implies that she has won a price therefore; you (the reader) will also win. The picture "speaks" to us in a direct way and succeeds in catching and holding visual attention. Generally, in the advertisements examined in this study, it is fairly obvious that pictures are part of the meaning structure not just an addition to it.

(d) The use of Models.

Many of the advertisements analysed have beautiful female models advertising the product or service. This is done primarily to catch reader's attention and elicit the right emotion. It is fairly certain that a potential consumer is more likely to have a positive attitude to a product endorsed or advertised by a personable and charming model than the one advertised by an ugly and loathsome personality.

12.   The Use of synthetic personalisation

This is the process of addressing mass audiences as though they were individuals through inclusive language use typically realized by the use of second person pronouns.

Conventional practice in advertising is that advertisers communicate their messages to the target audience as if they are talking to each individual. This is achieved through the use of   exophoric reference "you" which is directed at everybody or whoever is reading the particular advertisement. Examples from this research are:

(a) On AIDS advertisement, we have; "U fit look kampe for face but dey POSITIVE

(b) You go win promo by bank PHB.

(c) On road safety campaign, we have;(You) "drive with care".

(d) On Haojue advertisement, there is; (You) "win instanta".

In examples c and d, the subject is not stated but it can be supplied; it is the unspoken "you" which refers to every reader of the advertisement.

6.1.2   GENERAL FINDINGS ON ELECTRONIC ADVERTISEMENTS

1.   The mood system in the advertisements.

(a) Declarative

This is popularly used in the body of data in this study. It is used to state a simple fact about the subject of an advert clearly by expressing a variety of thoughts, opinions or making a declaration about the product or service. They are not designed to elicit a response but only relay information. For example; (i)   Vitafoam dear but e good for bodi. (ii) You don become our friend.   (iii) Access Bank go help your business grow. (iv) He no tell me about X-ray machine.   (v) Panadol Extra na him be oga.

(b) Exclamative

It is used to attract attention of readers to the product and relay important information about it in a forceful manner. There is an obvious expression of strong feeling or boisterous emotion by the advertiser. Examples are: (i) Dis MTN wahala no go kill man O! (MTN) (ii) Beta Malt na wah O! (iii) Person bodi no be firewood! (iv) Eh, so I dey advise you O! (v) Plus you get up to N100,000 awoof credit!   (Etisalat)

(c) Imperative

The verb element is usually fronted in imperatives and the subject is not stated but assumed to be understood. It is the unspoken 'you' which refers to the prospective client. It is used principally to rouse the target audience to action by giving a piece of advice, command or by expressing request. Examples of adverts in this study are: (i) Come make I knack you small tory (Beta Malt) (ii) Go London come back sharp sharp (Drug Trafficking) (iii) Make you go see doctor (Panadol Extra)   (iv) Go swallow somethings for belle (Drug Trafficking) (v) Make you no ever try smuggle drugs.

(d) Interrogative

This appeared the least in the corpus data of electronic advertisements. It is used to heighten and emphasize what is advertized and not necessarily to seek information. The subject may not be obvious but can be spotted in the discourse. (i) Who no like beta thing? (Beta Malt) (ii) You won try am? (Glo)

2.   Use of Language

In the advertisements analysed, there are many examples of word-formation processes observed such as; borrowing, reduplication, blending, clipping etc.

(a) Borrowing.

NPE has borrowed words extensively from other languages in order to enrich its lexicon. Important sources of borrowing into NPE are English (superstrate), Nigerian languages and some foreign languages which serve as substrates. In this research, the under listed borrowed words are taken from advertisements analysed.

NPE	Meaning	Source	Advertisement
(i) Belle	belly	English	Drug trafficking
(ii) Waka	walk	English	MTN
(iii) Chikini	chicken	English	Startimes
(iv) Pikin	child	Portuguese	Drug trafficking
(v) Sabi	know	Portuguese	Beta malt
(vi) Oga	master	Yoruba	Panadol Extra
(vii) Lailai	forever	Yoruba	Drug trafficking
(viii) Oyinbo	whiteman	Yoruba	Startimes
(ix) Fokofoko	very soft	Yoruba	Vitafoam
(x) Se	do	Yoruba	Etisalat
(xi) Obodo	country/land	Igbo	Startimes
(xii) Wahala	trouble	Hausa	MTN

(b) Reduplication

This involves the repetition of the first word without any morphological or phonological change. Reduplication can occur using the various word classes such as; nouns, adjectives, verbs, adverbs etc. In this study, we have the following examples:

Adjective Reduplication

NPE	Meaning in context	Advert
(i) Sharp-sharp	Quickly	Drug trafficking.
(ii) Strong-Strong	Severe	Panadol.
(iii) Quick-quick	Instantaneous	Access Bank.
(iv) Big-big	Great	Access Bank.
(v) Five-five	Five	Etisalat.

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| (vi) Yanfu-yanfu | Plenty | Glo. |
| (vii) kule-kule | Original/Good | Startimes. |

Adverb Reduplication

NPE	Meaning in context	Advert
(i) softly-softly	Carefully	Access Bank
(ii) Well-well	Sufficiently	Vitafoam.

(b) Blending

This involves the merger of two or more words and in the process one of the words loses part of its original form

NPE	Standard English	Advert
(i) Comot	Come+out	Drug trafficking
(ii) Wetin	What+thing	Drug trafficking

(c) Clipping

This is the reduction of a particular word to a shorter one. It is typically a feature of the spoken discourse

NPE	Standard English	Advert
(i) Tory	Story	Betamalt
(ii) Jus	Just	Glo
(iii) Beta	Better	Betamalt

(d) Compounding

This is one of the areas that NPE is very productive (See Egbe 1980; Muhlhausler 1986). It is a unit comprising two or more bases which may be written together, hyphenated or separated. Examples from this study are listed below:

Nigerian Pidgin	Composition	Meaning in Context	Advert
(i) Obodo Oyinbo	N+N	White man's land	Startimes
(ii) Chikini money	Adj+N	A paltry sum	Startimes

(e) Conversion

This is the change in the function of a word whereby a lexical item is converted from one word class to another without adding an affix. In this research, examples are:

NPE Usage	Standard English
(i) <u>Knack</u> you tory.(Verb)	Have a <u>knack</u> of doing something (Noun)
(ii) Dem go <u>naked</u> me.(Verb)	Naked (Adjective)

3.   The Use of Literary/ Figurative Language

(a)   Alliteration.

This is used for mnemonic purpose and to aid comprehension and recall of advert item.

Examples from this study are: (i) E so<u>f</u>t and <u>f</u>ine <u>f</u>oko<u>f</u>oko <u>f</u>or bodi (Vitafoam)

(ii) Woman <u>d</u>em <u>d</u>ey <u>d</u>o…… (Drug trafficking) (iii) E<u>v</u>ery fi<u>v</u>e-fi<u>v</u>e minute (Etisalat)

(iv) For your <u>l</u>ife <u>l</u>ai<u>l</u>ai (Drug trafficking) (v) be<u>t</u>a be<u>t</u>a <u>t</u>hing full inside (Beta malt)

(vi) ..for bo<u>d</u>y an<u>d</u> <u>d</u>em <u>d</u>ey last (vitafoam)

(b) Repetition.

This device is used when a specific word, phrase or structure is repeated to emphasize an idea or specific information in an advertising discourse. In this study, repetition is used in electronic advertisements for a variety of reasons: it facilitates easy comprehension of advert item and it is used for emphatic purpose. Examples are; (i) Panadol Extra go…Panadol Extra na……Panadol Extra wipe…(Panadol Extra) (ii) He no tell me say dem…..He no tell me say custom….He no tell me say dem….(Drug trafficking) (ii) Startimes… don land O!

(c) Simile.

It is used to explain the advert item by drawing a comparison between two concepts which are dissimilar in order to bring out their similarity.For example; (i) Customs and police go full airport like cat (Drug trafficking) (ii) Man jus dey waka dey paint yellow like person wey dem swear for. (MTN)

(d) Hyperbole

The attempt by the advertiser to give an adequate description of the product and persuade the prospective client to purchase it gives rise to exaggeration. Notable examples in this study are: (i) To rest for Vitafoam mattress na proper heaven.(Vitafoam) (ii)Betamalt rich not for talk (Betamalt) (iii) Dem dey last so tay… (Vitafoam)

(e) Rhetorical Question.

This is not seeking information but used to heighten the quality of what is being advertised.

(i) Who no like better thing?   (Betamalt) (ii) You won try am? (Glo)

4.   The Use of Colloquial Style.

This is peculiar to spoken discourse and it is primarily used in the analysed adverts to establish a closer relationship with the prospective client. Examples are: (i) Se you know say Etisalat dey…   (Etisalat) (ii) Beta malt na wah O! (Betamalt) (iii) Make I knack you small tory (Betamalt) (iv) Na so one man come meet me (Drug trafficking) (v) (He) say plenty woman dem dey do am (Drug trafficking) (vi) You wan try am (Glo) (vii) Jus dey win dey go   (Glo) (viii) Dem go last so tay (Vitafoam) (ix) Na him be say (Startimes)

(x)   If he thunder like that no shaking   (Startimes).

5.   Message Content

(a) Humour

The noticeable feature of some of the electronic advertisements analysed is humour. The narrator used humour to gain attention of target audience. If the narrator of the advert has verbal dexterity in Nigerian Pidgin and a natural turn for humour, this device would succeed but when he struggles to be funny; it becomes a disgusting sight. Humour is best realized when it flows naturally and not forced. A good example of humorous advert is the MTN model in which the narrator claims: "Man just dey waka dey paint yellow like person wey dem swear for'' this means; he is just walking about and painting everywhere yellow like a mad man or somebody who is cursed. He is able to dramatize this well in the advert and it provokes laughter.

(b) Short and Simple

Messages of the adverts are short, simple and easy to comprehend. There are no deep metaphors, technical jargon or ambiguous expressions that may confuse the target audience. Advert messages are organised into structures that are precise and straight to the point.

(c) Verbal Rendition

The advert messages are communicated by narrators who have verbal dexterity and a comprehensive grasp of Nigerian Pidgin without betraying a sectional accent (see section 2.2.2). The verbal rendition is done with persuasive force that compels both aural and visual attention. It is lively, animated and inspiring from the beginning to the end.

6 Discourse structure

The data in this study show three distinct textual steps; these are;

(a) Introduction/ identification method

(b) Message/ controlling motif

(c) Closing/ sign-off method

(a) The introduction or identification method usually presents the product or service in an informal style in order to create the needed rapport to initiate the advertising discourse. This style is employed to seize the attention of potential customers. Examples are; (i) Panadol Extra na him be oga and oga na master (ii) Se you know say Etisalat dey give…. (iii) Dis MTN wahala no go kill man O! (iv) Startimes the ….don land O! (v) Beta malt na wah O!

(b) The message or controlling motif is what the advert primarily sets out to do, for example; to inform, educate, persuade, entertain or a blend of motifs. This is achieved usually by highlighting the features and benefits of the product or service, for example; (i) Panadol Extra go hammer strong strong headache (ii) You get chance to win Samsung smart phone… (iii) You go dey watch Startimes TV with chikini money (iv) Vitafoam soft and fine fokofoko for bodi (v) Betamalt e smooth, e tick.

(c) Closing/sign-off method involves the re-statement of the advertisement's basic points and the product's name, which is well-emphasized. The tact employed to achieve this is by saying something pleasant or memorable as a parting comment. For instance: (i) To rest for Vitafoam matrass na proper heaven. (ii) MTN everywhere you go. (iii) Startimes, Startimes …I say e don land O! (iv) Access Bank go help your business and knack you profit. (v) When you take NEM Insurance policy you don become our friend be that.

7 Synthetic personalisation

This discourse style makes the prospective client to identify himself with the advertisement and have the feeling that the presentation is specifically directed at him. The vocatives and second person pronoun "you" and "your" are usually employed by advertisers to achieve this. For example; (i) Come, make I knack you small tory. (ii) Panadol Extra go wipe your headache. (iii) Access Bank go helep your business (iv) Make you no ever try smuggle drug (v) You get chance to win Samsung….

8   Referential indirectness

This is an indirect remark targeted at other competitors in the same industry. It is not expressly stated but a packed statement which is pregnant with meaning. The MTN catch-phrase is apposite here; 'MTN everywhere you go'. This may mean that MTN has network everywhere you go but some service providers do not have network everywhere you go. Another relevant example in the advertisements analysed is; "Panadol Extra, na him be oga and oga na master" This statement expressly puts Panadol Extra as the head, principal or the best among other products. However, what is not stated but can be inferred is that other products are inferior to Panadol Extra.

9   Caveat

This is in form of an advice or a subtle warning issued tactfully by the advertiser at the end of advert. It is however presented carefully so that it does not detract from the persuasiveness of the advert item; for example; (i) If after two days e no beta make you go   see your doctor. (ii) Vitafoam dear o but e good for bodi.

10   Visual- verbal correspondence

In all the adverts analysed, there is a remarkable visual-verbal correspondence because the spoken discourse is in harmony with accompanying visuals. The television adverts use a mixture of visual and verbal techniques to persuade prospective clients. At every stage of the narrative, there is a strong degree of pictorial exemplification and description of the spoken text which help viewers grasp many aspects of complex advert item. This succeeds

in catching and holding visual and aural attention from the beginning to the end of an advert.

6.2   Conclusion

Our findings showed that NPE has tremendous communicative value in media advertising and that the linguistic details of advertising texts were carefully structured to communicate the right message to the right people at the right time. It was further revealed that both the linguistic and extra-linguistic features combined to produce the message of a piece of advertisement. The analytical models of information and thematic structures were applied to show the organisation of information first in print and then in electronic advertisements. The information and thematic structures provide a complementary approach to the analysis of linguistic structures. We also examined how theme and rheme combine to make up the thematic structure and the different ways

in which the theme of a clause is realised, including the varieties of theme such as; marked and unmarked. The different motifs of the advertisement texts were provided. We considered the cohesive devices and their multi-sentence functions in the texts using the conjunctive category which is an aspect of the taxonomy of cohesive relationship established by Halliday (1994). In the information structure analysis, we considered the Given and New elements and how they impinge on meaning of an advertising discourse. The application of the two models to each clause in a text reveals the inter-connectedness of information from the beginning to the end.

A digression is desirable here to recall our main objective in this research by putting in perspective our research assumptions and research questions.

Research assumptions

(1) **The Nigeria advertising industry is a language community because practitioners use language in a way that is markedly different from language use in other domains.**

Our findings in this research have validated this assumption. Advertising is quintessentially a language game and "it is language that can make or break an ad" (Crystal, 1995:388). Language is creatively used in the advertising industry in order to communicate persuasive information about products and services to the target audience. Advertisers break linguistic barriers to express different shades of meaning for effective communication and text creativity. They use rhetorical and persuasive devices such as; referential indirectness, synthetic personalization, figurative language, informal style, humour etc and other non-linguistic resources to catch aural and visual attention of prospective clients.

(2) Many changes have been introduced to language use in the Nigerian advertising industry because language is dynamic.

The findings of this research have given credence to this. There are so many linguistic innovations, new coinages, lexical items, catch phrases which have been introduced and become an addition to the linguistic inventory of advertising industry. Words and expressions are deliberately twisted and creatively used in order to make them memorable,

achieve effective communication and seize attention of potential customers.

(3) Media advertising is one of the socio-linguistic and socio-cultural drives that have precipitated the rapid development of NPE.

Our findings have validated this assumption.

The popularity of the language is enhanced because of its felicitous use in media advertising. Obviously, many Nigerians, both literate and non-literate, have the opportunity to appreciate the communicative value of NPE when they listen to advertisements on radio and television or read them in newspapers. It has a great power of expression and an intrinsic humour such that never stood at the command of standard variety of English. Nigerians, therefore, develop interest in the language and show a positive attitude to it. Advertisers also use it dexterously to communicate both native and non-native Nigerian experiences and concepts which are rooted in the cultures of the people. It can be argued that media advertising is a prime-mover of the rapid development of NPE.

(4) Media advertisements in NPE have significant features and ample fresh data for linguistic investigation.

The significant features are in the areas of vocabulary and orthography which are obvious areas of concentration in the analysis of written and spoken texts. NPE draws its vocabulary mainly from English (its superstrate) and from indigenous Nigerian languages which serve as the substrate and also from some foreign languages such as; French and Portuguese. As a result of this, the language has features of borrowing, clipping, compounding and reduplication in its word-formation processes.

Apart from this, because many indigenous Nigerian languages have ample loan words in NPE, there are manifest features of variety signifiers in lexis and structure. Closely related to this is the orthography used by advertisers. It is established in this research that the orthography of NPE is not yet rule-governed and advertisers use various styles and models which are suitable and convenient to them in their adverts. This however, does not detract from the persuasiveness of the advertisement messages.

Research questions.

(1) What are some of the significant features of NPE usage in advertising texts?

There are manipulation of words and sounds to achieve special effects such as giving prominence to them (foreground) or deliberately taking them out of focus (background). In the print advertisements, this is achieved through layout techniques, graphological devices such as; letter shapes and sizes while in the electronic advertisements, it is achieved through verbal rendition and

word collocation. The use of pun i.e 'Goldenvita….. golden taste' or alliteration i.e "Vitafoam fine fokofoko for bodi" or repetition **"**Panadol Extra na … Panadol Extra go…'' All of this provides examples of sound manipulation. Closely related to this is manipulation of words in form of adjective reduplication: sharp-sharp, quick-quick, yanfu-yanfu or adverb reduplication i.e softly-softly, well-well etc. There is blending i.e comot (come+out), wetin (what+thing) etc. Others are compounding, conversion, clipping etc. They are primarily used to attract the attention of prospective clients and communicate persuasive information.

(2) How is information organised in pidgin advertising texts?

Our findings have revealed that the way information is structured in pidgin advertisements whether in spoken or written texts is such that will aid comprehension and recall of advert item by the listener or reader. The clauses have well-organized information structure and it involves constituents that are labelled GIVEN and NEW. The Given element is the mutual knowledge shared by the advertiser and prospective clients usually found at the beginning of the clause while the NEW element is the fresh information which is the focus of advertiser's message. These two elements of GIVEN and NEW make up an information unit. Our analyses reveal that in the advertising texts, the mutual knowledge (GIVEN) is first established by the advertiser before he communicates the fresh or NEW information.

(3) How is theme delineated topically and theoretically in relation to pidgin
**   advertising texts?**

Our analysis in this research reveals that there are two basic varieties of theme: Marked and Unmarked in NPE advertising texts. Each of these is exploited by the advertiser to achieve the desired communicative effect which could be to gain aural or visual attention, communicate persuasive information or express any shade of meaning. Our findings show that Marked and Unmarked themes were commonly used while Highly marked theme rarely occurred. The thematic structure has a constant theme-rheme pattern in which the theme is the idea represented by the constituent at the starting point of the clause while the rheme is the rest of the message.

(4) How is meaning impacted in media advertisement?

The findings of this research have shown a two-fold deployment of linguistic resources (textual) and extra-linguistic (contextual) resources. In order to understand the textual meaning of a piece of advertisement, the clauses and other linguistic units are first analysed. Other elements that impinge

on meaning such as; graphology, space management, layout techniques, pictures and colours are also analysed.

(5) How do advertisers manipulate the resources of grammar in pidgin in order to modify the way information is presented?

There is effective manipulation of the resources of grammar by advertisers in pidgin advertisements. There is a splendid use of the mood systems and its varieties such as; declarative, imperative, exclamatory and interrogative. They were used at various stages of the advertising discourse that is, beginning, middle and conclusion. The tense patterns were also effectively used i.e. present and future. In most of the advertisements texts analysed, the present tense form was used to convey universal timelessness of the product or service being advertised. It was however observed that past tense form was rarely used and this was probably because the features and benefits of the advertised products are only relevant to the present or future but not the past. Other aspects of grammar well-exploited are synthetic personalization which involves the use of vocatives and second person pronouns "You and Your"; appropriate use of cohesive devices such as coordinating and subordinating conjunctions which enhanced text cohesion and clarity.

(6) What are the areas of convergence in print and electronic pidgin advertisements?

Convergences occurred in several areas and the most noticeable was the discourse structures of advertising texts which typically had introduction or identification method, message or controlling motif and closing or sign-off method. Another area of convergence was in the use of synthetic personalisation which was realized by the use of vocatives and second person pronouns "you and your." The mood systems used in the advertising texts of the two media also converged and the varieties were: declarative, imperative, interrogative and exclamative. Other areas of convergence were in the use of informal style, cohesive devices, tense patterns, referential indirectness and figurative language.

(7) What are the areas of divergence in print and electronic pidgin advertisements?

The major area of divergence was in the use of colloquial style which is peculiar to spoken discourse. This was primarily used by the advertiser to establish a closer relationship with the prospective client. Other noticeable areas of divergence occurred in the use of picture-text divergence, graphology, space management and layout techniques which were typically used in print advertisements. Graphological devices used in adverts convey more meaning than the isolated linguistic elements that make up the text. Advertisers create iconic representations of the

products they wish to communicate to their audience in a visually striking way. The use of graphological devices is now a common practice in written advertising when communication is done in stylistic, creative, symbolic and aesthetic dimensions. The amount of verbal text is deliberately reduced but remarkably phrased to make an impact on the reader.

6.3   Recommendations

The following are the recommendations of this research:

(a) Picture-text harmony

Pictures enhance text comprehension and can help readers perceive, understand and remember advert information. It is obvious that many consumers rely on pictorial information when making market-based decisions but when the picture and accompanying texts are incongruent, a potential consumer may view such an advert as misleading and therefore may have less positive attitude towards the advert. It is therefore important for advertisers to align the texts of adverts with the pictures.

(b) A need for visual-verbal literacy

There is a need for visual literacy as well as literacy in decoding plain written texts because some of the adverts analysed in this research use a mixture of visual and verbal techniques which may be difficult for the unenlightened to decode. Some of the visual representations contain examples of graphics, layout techniques, space management and words written in a variety of typefaces which all contribute to the meaning of the advert. In the print adverts, some of the signs used are iconic because they visually suggest what they signify in some way while some are symbolic because there is no visual correlation between sign and meaning. The graphological devices used in some adverts convey more meaning than the isolated linguistic elements that make up the advert.

(c) Regulation of Nigerian Pidgin English orthography

NPE has a describable sound system but does not have a consistent and uniform orthography .(Elugbe and Omamor 1991:113). Advertisers use various systems and models that are convenient to them in their adverts. Spellings vary from advertiser to advertiser and even within an advert item variations are still noticed. As a result of these orthographic inconsistencies, it is suffice to say that NPE is not yet rule-governed or regulated. Linguists should therefore endeavour to present a uniform and acceptable orthography of NPE.

(d) A comprehensive description and codification of NPE orthography

Given its utilitarian value and popularity, the prevalent linguistic interest in the development of NPE should be its comprehensive description and a codification of its grammar by linguists. This will serve as a normative guidance to both the teacher and the learner. Scholars should turn their attention to codifying its standard and non-standard forms and provide hard linguistic characterizations for each of the varieties. This is crucial for communicative and educational purposes.

(e) Government recognition and support for NPE

NPE has the unique feature of being ethnically neutral in Nigeria because no ethnic group can solely lay claim to it. It draws vocabulary from English, indigenous Nigerian languages and some foreign languages. It serves the purpose of inter-ethnic and intra-ethnic communication in Nigeria simply because it cuts across linguistic boundaries. Obviously, it carries more functional load than many indigenous Nigerian languages because Nigerians depend on it in many communicative domains. However, officially, the language does not exist because government recognition is not given and the value of the language is not yet fully appreciated. Language scholars should seek the support of both the federal and state governments to give constitutional backing to it and formally recognize its existence. Apart from this, NPE should be brought into the planning process and there is a need for more government support in the area of research.

6.4   Suggestions for futher studies

The frontiers of knowledge will be advanced if the following areas get the necessary research attention.

1 **Information structure in internet advertisement**

There is an increasing shift towards consumers' usage of the internet. Advertising on the
world wide web is a nascent phenomenon and the newest media advertising approach. With the use of the internet, the world becomes a global village and advertisement of goods and services on net has a tremendous mass market impact. The application of the model of theme and information structures to advertisements sourced from the internet will be a novel linguistic investigation.

2 E-mail advertising

Another recent advertising phenomenon is e-mail advertising. Unsolicited e-mail advertising is known as 'spam' and there has been a phenomenal growth in this practice. A researcher can comprehensively explore both the linguistic and non-linguistic features of e-mail advertising.

3 Convergence and divergence in print and electronic media advertisements

This investigation could primarily focus on how print media advertisement converges with or diverges from electronic media advertisement. The researcher may concentrate his attention on linguistic and non-linguistic aspects of advertisements.

4 A comprehensive study of peculiar features in advertising texts

There are some features of advertising texts that still deserve a detailed investigation. For example:
(a) The mood system in advertising texts.

(b) Semiotic features in advertising texts.

(c) Text multiligualism.

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APPENDIX I

Advertising discourses on electronic media

Radio advertisements

(a) Advertising discourse of Vitafoam

Person body no be firewood O! For Vitafoam we know say di body wey rest well-well na him dey smart for work and play. That's why we make matrass, pillow and cushion wey we know say e soft and fine fokofoko for body and dem dey last so tay. Vitafoam dear but e good for body because to rest for Vitafoam matrass, pillow or cushion, na proper heaven.

(EKO FM, LAGOS)

(b)   Advertising discourse of Beta malt

Come, make I knack you small tory. Beta malt na wah O! E smooth, e tick. Beta beta thing full inside wey dey make we bodi remain and strong kpam. Beta malt e rich not for talk. Na only person wey drink am go sabi. Who no like better thing?

(FRCN, LAGOS)

(c) Advertising discourse of Panadol Extra

Panadol Extra na him be oga and oga na master. Panadol Extra go hammer strong-strong headache for you. Panadol Extra wipe your headache sharp-sharp. If after two days e no beta make you go see doctor

(FRCN, LAGOS)

(d)   Advertising discourse of Access bank

Access Bank na di bank wey dey take softly-softly hear your problem and answer am quick-quick. For business o, agriculture, export, even for big-big company dem, Access Bank go helep your business grow well-well and knack you better profit on top.

(WAZOBIA FM, 95.1)

(e)   Advertising discourse of NEM insurance

All your paddy dem fit run but no be NEM insurance NEM Insurance no fit leave you because when you don take NEM Insurance policy, you don become our friend no be for mouth.

(WAZOBIA FM, 95.1)

Television advertisements

(a)   Advertising discourse of drug trafficking

Na so one man come meet me, tell me say him go pay all my bills

but wetin I go do be say I go swallow somethings for belle go London

con come back sharp-sharp. Say plenty women dem dey do am.

He no tell me say the thing fit break inside my belle. He no tell me say

custom and police go full airport like cat. He no tell me say dem go

naked me. He no even tell me about x-ray machine. He no tell me say

dey go carry me go court if dem catch me go lock me for ten years.

He no even tell me say my papa and mama go don die and go lose dem

pikin by the time I comot for prison. Eh! I dey advise you oh

For your life lailai, make you no ever try smuggle drugs.

(Television Continental (TVC) Lagos)

(b)   Advertising discourse of MTN

Dis MTN wahala no go kill man O!

Man just dey waka dey paint yellow

Like person wey dem swear for.

MTN everywhere you go.

(Africa Independent Television (AIT) Lagos)

(c)   Advertising discourse of Etisalat

Se you know say Etisalat dey give awoof

Phone and tablet every five-five minute.

You get chance to win; Samsung dual phone,

Gaga smart phone, blackberry and tablet.

Plus you get up to N100,000 awoof credit.

(Nigeria Television Authority (NTA) Lagos)

(d)   Advertising discourse of Glo mobile communication

For GLO promo prices to win dey yanfu-yanfu.

You won try am? Just dey win dey go.

(Nigeria Television Authority (NTA) Lagos)

(e)   Advertising discourse of Startimes digital television

Startimes the ogbonge digitl television don land O!

Na him be say you go dey watch

Startimes television with chikini money.

You go fit watch over 40 obodo oyinbo channels O!

If rain fall so heavy e go dey kampe.

And if thunder thunder like that no shaking.

Na so you go dey berekete dey jolly with Startimes.

And kule-kule channels of all times don land O!

Na him better channels don begin dey show O!

Startimes, Startimes, Startimes, Startimes,

I say e don land O!

(Nigeria Television Authority (NTA) Lagos)

APPENDIX III

Internet advertisements

(a)   Advertising discourse of Harpic

Oya make you use Harpic and see say toilet

wey clean na Harpic wash am.

(b)   Advertising discourse of Visafone

Oya go buy Visafone and come dey sama calls to

any other network at 25kobo per second.

(c)   Advertising discourse of MTN Pilse

I don port O. I don upgrade to MTN.

(d)   Advertising discourse of Jago delight powder

Everybody dey move go jago delight powder because he dey give

energy for body. Jago delight powder, go get una own today

(e)   Advertising discourse of Lucozade boost

Man pikin correct energy, no be fake energy.

Energy wey go let you dey kampe. Na why I dey find

Lucozade Boost. E go make you dey kampe.