

UNIVERSITY OF LAGOS
SCHOOL OF POSTGRADUATE STUDIES
DEPARTMENT OF ENGLISH

**A Discourse Analysis of Language Choice in *MTN*[®] and *Etisalat*[®]
Advertisements in Nigeria**

A Thesis

**Submitted to the School of Postgraduate Studies, University of Lagos, in
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(Ph.D.) in English**

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SCHOOL OF POSTGRADUATE STUDIES
UNIVERSITY OF LAGOS

CERTIFICATION

This is to certify that the Thesis:

**A DISCOURSE STUDY OF LANGUAGE CHOICE IN MTN AND ETISALAT
ADVERTISEMENTS IN NIGERIA**

Submitted to the
School of Postgraduate Studies
University of Lagos

For the award of the degree of
DOCTOR OF PHILOSOPHY (Ph.D.)
is a record of original research carried out

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DEDICATION

To the Glory of God, the Alpha and Omega (Isaiah 43: 1-4; Psalm 33:6-12)

and

Two marvelous ladies:

My Darling Wife, Mrs. Omobonke Dalamu; and

My Late Mother, Mrs. Aminat Aduke Dalamu, *whose discipline at Ìyàná-Ègbò, to sharpen, shape and channel my life towards education remains a turning and a reference point of academic excellence for me. That punishment recurs in me, perhaps, till eternity. Thank you mum and rest in peace.*

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Conducting a research of this magnitude, particularly for this embryonic thinker, is tasking. This refers that the achievement of this doctoral thesis does neither connote the excellence of the young philosopher nor the brilliance of the research conductor. Thus, the success of the thesis connotes as well as balances on two irresistible swings. That remark pinpoints God, on the one hand, and man, on the other hand, as the pillars of the breakthrough. In a clear term, God and human beings are the leeways in which the groundbreaking endeavour oscillates and rests. Then, it is nice to say that all these factors have not only simulated this effort but the instruments that have also triggered, influenced and sustained its fulfilment. Moreover, it could have been a sort of vain glory if the success of this research has been anchored on the author's strengths. The success of the research is beyond the confined wisdom and knowledge of the systemicist.

Fundamentally, on that ground of humble confession, first, I am indebted to Almighty God, the giver and taker of life, who has spared my life and provided me all necessary resources to conduct the research. He has removed all impediments that attempted to scuttle the vision of this thesis. Besides, my many thanks go to my late father and mother, Mr. Shittu Dalamu and Mrs. Aminat Dalamu; and also my brother, Mr. Basiru Dalamu whose joint efforts were directed at making sure that I surmounted the huddle of illiteracy in life beyond some of my youthful peers. I would not be reluctant to appreciate my darling wife, Mrs. Bonke Dalamu and my children, Oluwatosin, Oluwatobi and Oluwatoyin for enduring all militating circumstances that have surrounded this crucial attempt. Bonke has damned all consequences that might have germinated and grown in the quest of supporting this academic course. It is striking and wonderful to mention that Bonke, my wife, and Tosin and Tobi, my children participated immensely in typing

the systemic analysis of the research data. The ‘trilogy’ further took part in correlating the proportional values in the text choices of both *MTN* and *etisalat* advertisements.

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Finally, I am the most grateful to the entire Nigerian Breweries’ family – past-cum-present – for indoctrinating the young systemicist into the domains of dedication, focus, efficiency and effectiveness accommodated in time management in order to enhance quality output. In that

unforgettable family entwined with oneness, the author has also enjoyed tutorials (comparable to a consumer who gains happiness from a sip of *Maltina*[®], or a drinker, who uses the teeth to open the crown cork of a bottle of *Gulder*[®] when the bar man seems to waste time) on how to take a calculated risk that must produce results. The author's preference for this estimable family becomes necessitated because Nigerian Breweries Plc is my second home. Thus, the following illustrations are sufficed for the unbroken tie. All the family members, on the one hand, can courageously testify that brewing *Star*[®] with a denial to pass through the packaging ramifications before sales is like a sane individual who walks nakedly in a market square. On the other hand, brewers can bear witness that a complete removal of CO₂ from the brewing of *Amstel*[®] can erupt the danger of palatability as well as manifest a shelf-life peril. Engineers are also in the right position to acknowledge that it is tantamount to packaging ethics to run conveyors without the application of liquid solutions or operate the machine without appropriate lubrication substances. And of note is the jeopardy invited when running the *Krones*[®] *Filler* or *KHS Innofil*[®] without, perhaps, the *Klüber*[®] grease.

Thank you all for your sensitisations in one form or another.

Dalamu, Taofeek Olaiwola

September, 2017

IMPORTANT NOTICE

This work, in transition, has to retain the word *etisalat*[®] because of its data. The new label for *etisalat*[®] as *9mobile*[®] is noted. Thus, the brand names in the thesis are illustrated below.



9mobile Logo



Etisalat Logo



MTN Logo

ABSTRACT

Since 1999, advertisements of telecommunications' products in Nigeria seem to have had great impacts on society by inspiring the public to patronize their goods and services. On that ground scholars have attempted to analyse advertising texts and images. The focus of this research was the explication of a range of language *choices* as persuasive strategies that *MTN*[®] and *etisalat*[®] utilised to elicit consumers in order to purchase their products. The author selected a sample-based of 50 *MTN*'s and *etisalat*'s print media advertisements from *The PUNCH*[®] and *The Guardian*[®]. The preference for the newspapers rested on their nationwide spread and the readership's strength. The applications of Halliday's systemic tools espoused as Ideational, Interpersonal and Textual Metafunctions permitted technological tools of tables, graphs and pie charts to calibrate the facilities of advertisements' communicative lexemic and *registerial* choices. The analysis demonstrated how the interplay of Mood and Residue, Process and Participants, and Theme and Rheme communicated meaning to motivate subscribers to consumption. The three strands of functional perspectives related in a systematic way with the language *choices* in order to produce and convey meaning potential. In addition, Compounding and Blending supported the inquiry to explain creative and specific language *choices* that show advertisers' practices of word-formation. The quantitative-cum-qualitative approach displayed the following preliminary findings, that: (i) structural organisations of *MTN* and *etisalat* have been given to Topical Theme, Marked Theme and Unmarked Theme (ii), the language *choices* that *MTN* and *etisalat* employed mainly exemplified in imperatives and declaratives with elliptical declaratives; and (iii) *MTN* and *etisalat* advertisements consistently used new ideas to create new words to communicate meaning. Thus, the author observed contingency constructs as creative over-generalisation (*yous*), creative familiarisation (*9javaganza*), wordplay fragmentation (*y'ello*), and creative association (*wwwwherever*). Language *choices* of *MTN* and *etisalat* advertisements seemed significant because the communication devices offered insights into how meanings were created to influence decisions on product options. At one level, the research revealed that both *MTN* and *etisalat* constructed language choices of their advertisements relatively the same way. At another level, this investigation exhibited some differences in the usage of Material Processes by *MTN* and *etisalat*. For instance, *MTN* employed Material Processes of *bring*, *get* and *make* while *etisalat* utilised *get*, *recharge* and *dial* to subtly influence consumers to patronize their products. Furthermore, the analyst observed that *etisalat* used more of Circumstantial elements in terms of Location than *MTN* as symbols of business contacts. Significantly, creativity in *MTN* and *etisalat* advertisements was perhaps deliberately deployed in the form of neologism and contingency vocabulary to catch attention, enhance *memorability*, and convey persuasion as well as create special ornamental identity such as *Y'ello* and *0809ja*. In conclusion, this study has thrown more light on how deliberate language *choices* could generate discursive patterns and layers of meaning in product advertisements. As the analysis could stimulate researchers to explore advertising discourse in new and digitised ways; so also could the linguistic derivatives inspire advertising professionals to produce novel coinages. The study suggested that advertising discourse should be encouraged in universities in order to understand the nature of the language unveiled. Among others, the exercise could inform government agencies on how to regulate the language deployment in the advertising industry, especially in the telecommunications sector. Besides, the research has the capacity to promote lemmatisation development, corpus linguistics and cross-fertilisation of ideas in linguistics and computerisation domains to enhance professional practices in society.

Keywords: Advertisement, Discourse, Language Choice, Metafunctions, Print Media

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ABBREVIATIONS AND SIGNS

16GB – Sixteen Gigabytes

2 – To or Too

3G – Three Gigabyte

4 – For

4rm – From

Ad – Advertisement

Adj G – Adjectival Group

Adv G – Adverbial Group

BB – Black Berry

Circum. – Circumstance

Conj. Adjunct – Conjunctive Adjunct

cr8 – Create

E. Declarative – Elliptical Declarative

F. Declarative – Full Declarative

Fin. – Finite

gr8 – Great

GSM – Global System for Mobile communication

Ibid. - Ibidem

Mod. Adjunct – Modal Adjunct

Mod. Interrog. – Modal Interrogative

MTN – A company name

₦ – a symbol of Nigerian currency

n.d. – No Date

Neg. Polarity – Negative Polarity

NG – Noun Group

PPF – Paradigmatic Probability Frequency

Prep G – Prepositional Group

Prep Phr – Prepositional Phrase

Pro. – Process

RAM – Random Access Memory

Rel. Attrib. – Relational Attributive

Rel. Ident. – Relational Identifying

SFT – Systemic Functional Theory

SMS – Short Messaging System or Short Message Service

Subj. – Subject

U – You

U.S.A. – United States of America

Ur – Your

USB – Universal Serial Bus

VG – Verbal Group

Wi-Fi – Wireless Fidelity

@ – at

< - less than

> - greater than

^ - followed by

= - equal

// - Nesting

..... strong relationships

_. _ . _ possibility of other levels of delicacy

CHAPTER ONE

AN INTRODUCTION

1.1 BACKGROUND TO THE STUDY

Perhaps, there has been a paradigm shift from various and multifaceted discourses in the discipline of linguistics to an arm of linguistics tagged, *Business Discourse* (BD). Business Discourse seems to have been a neglected area in linguistic pedagogical study for a very long time in Nigeria. Nonetheless, nowadays, Business Discourse has been influenced by a number of different fields (Bargiela, Nikerson & Planken, 2007, p. 4) in linguistics and social sciences. In respect of that, 'Business Discourse is all about how people communicate using talk or writing in commercial organisations in order to get their work done' (p. 3). Communication – written or spoken – could be seen as a common and inevitable exercise in human activities. For this cogent reason, it could be inevitable for business professionals to be separated from either talks or writings irrespective of where they are and what they do. Johns (1986, p. 63) asserts that:

There is now also a growing cadre of organisational and professional communication scholars who do not have much to do with either Language for Specific Purpose or English for Specific Purpose directly... Their work has, and will continue to be of influence on business discourse research (5)... Business discourse as contextual and inter-textual, self-reflexive and self-critical, although not necessarily political, is found on the twin notions of discourse as situated action and of language at work (cited in Bargiela, Nikerson & Planken, 2007, p. 5).

The criticalness of Business Discourse, in Johns' point of view, is not in political affairs. It seems that some characteristics of Business Discourse are clearly different from political issues. The aim of Business Discourse and communication might be to explore all opportunities for financial gains. It is from such a background mentioned above that the topic *A Discourse Analysis of Language Choice in MTN® and etisalat® Advertisements in Nigeria* has become relevant as an object of study. The focus of this research is how *MTN®* and *etisalat®* (currently *9mobile®* since July, 2017) advertising language *choices* are constructed, not only as artistic creativity but also as a means of attracting the attention of consumers. Business Discourse in this domain is the *MTN* and *etisalat* advertisements constructed for customers via the print media. As mentioned earlier, an advertisement might be classified as a Business Discourse. An advertisement is said to be an arm of persuasive discourse, which is its parent genre (Kinneavy, 1971, p. 59-61). Perhaps, it is a form of intervening element that *MTN* and *etisalat* produce to relate with customers for a specific purpose. Business communication of this nature may be a social enterprising activity that *MTN* and *etisalat* embark on in order to win new customers and retain existing ones. It is in this case that Awonusi (2007, p. 86, 88) portrays an advertisement as a unidirectional expression. The types of communication used in such context may be classified as 'complex entities' (Bargiela, Nikerson & Planken, 2007, p. 4) because some of the advertising textual patterns may not adapt to day-to-day deployments of language social engagements. It is further recognised that:

One important branch that developed within applied linguistics in the 1980s is the investigation of ...English for Specific Purpose, where researchers are particularly interested in how language is used in a specific social context such as in an academic setting, in the doctor's surgery or in a business organisation... unlike

Language for Specific Purpose/English for Specific Purpose research. However, business discourse is less motivated by pedagogical concerns and more with a concern with understanding how people communicate strategically in an organisational context (Bargiela, Nikerson & Planken, 2007, p. 5).

Bargiela, Nikerson and Planken observe that in the past linguists did not invest so much into an understanding of language in corporations other than in research with a prescriptive motivation. In Bargiela, Nikerson and Planken's (2007) opinion, scholars have rather tended towards a pedagogical focus. Later, scholars such as Fairclough (2001), Dyer (2005), Bargiela, Planken, and Nikerson, Carter and Nash (2013) began to develop interest in how business people use language to achieve their communication objectives. In an added dimension, it is from the claims of the scholars above on business language *choice* that the topic under investigation gains momentum. Thus, language seems central to the notion of discourse and advertising. Both discourse and advertising describe ways in which language resources are chosen, crafted and deployed to play some functional roles in society. In respect of that, there are three basic concepts to the study that are devices of language operations. They are: discourse, advertising and language *choice*. Language *choice* serves as the interface between discourse and advertising (Fontaine, Bartlett & O'Grady, 2013). In addition to that, Print media is seen as the link that further unifies the basic concepts.

1.2 DISCOURSE AND DISCOURSE ANALYSIS

The researcher has observed that Discourse Analysis (DA) has a wider scope because of its relevance with disciplines aside from Linguistics. However, discourse analysis seems to have become a concern across the humanities and social sciences (Stubbs, 1983a, p. 2; Schiffrin,

1987, p. 2). Jaworski and Coupland (2006) describe discourse as a multi-dimensional discipline with overlapping definitions. This is because scholars (Fairclough, 1992; Opeibi, 1999; van Dijk, 2010; Johnstone, 2008; Blommaert, 2009; Gee, 2011) have opined different views on discourse being a very wide and complex concept. For instance, MacDonell (1986) theorises discourse analysis with a considerable historical background. Perhaps, discourse might be seen in this study as discourse analysis because many scholars including Fairclough (2003) claim that discourse is synonymous with discourse analysis (Fairclough, 2003, p. 3). Schiffrin, Tannen and Hamilton (2002) reinforce the observation with a claim that there are many definitions associated with discourse analysis. Schiffrin, Tannen and Hamilton's argument might be connected to a situation where researchers find it difficult to agree on a clear-cut boundary between discourse, conversation and other forms of speeches. The challenge of concise definition may have given rise to many definitions on the subject matter. Opeibi (1999, p. 150) submits an opposing view that contemporary scholars including Lemke (1995), Hoey (2000) and Eggins (2004) have overcome the initial definition challenge on discourse analysis. The field of discourse analysis seems to be vast and diffused. Moreover, Opeibi (1999) points out that, in the past, it could be cumbersome for scholars to produce explicit definitions for discourse analysis.

However, the challenge has already been overcome to a considerable extent. It seems this achievement came to the fore when Schiffrin (1994) recognises discourse analysis as a multifaceted and versatile discipline. It is further explicated that discourse analysis has an overwhelming influence on scholars (Schiffrin, 1994, p. 3; Jaworski & Coupland, 2006). The variegated definitions experienced on discourse analysis could be as a result of the disciplines of the scholars explaining it. Lemke (1995, p. 6) states that 'Discourse is used to mean something as

specific as spoken language or something as general as the social process of communication.’ It is further argued that it is a piece of language performing a functional act in a particular context (Schiffrin, 1994, p. 32; Garfinkel, 1976, p. 28; Opeibi, 1999, p. 162). Fasold pinpoints discourse as language use (Fasold, 1999, p. 65). Lemke argues that discourse is a broader range of social practice that includes non-linguistic and nonspecific instances of language (Lemke, 1995, p. 6). Johnstone defines discourse as any communication beyond the sentence (Johnstone, 2008, p. 3).

From the functionalists’ perspective – the domain that the study shares – discourse is seen as semantically synonymous with text (Eggins, 2004, p. 23-4; Hoey, 2000, p. 11, 13; Halliday & Hasan, 1976, p. 1, 25, 26). The functionalists (Fontaine, Bartlett & O’Grady, 2013; Halliday & Matthiessen, 2014; Thompson, 2014) hardly see a thin line between discourse and text (*also in* Sinclair, 1992, p. 9). In this regard, a text may be a poem, a conversation or any piece of writing (Halliday & Matthiessen, 2004, p. 3-5). In this study, one particular sort of text that could depict a discourse is advertising. Besides, Blommaert (2009) describes discourse from two distinct perspectives: (i) as ‘linguistic structures actually used by people’, and (ii) as ‘a meaningful symbolic behaviour’ (Blommaert, 2009, p. 2-3). According to Blommaert, the structures of language use and the overall signs incorporated into the structures are within the framework and confinement of discourse. In an added dimension, Fairclough notes that ‘Discourse constitutes the social’ (Fairclough, 1992, p. 8). Fairclough’s observation is based not only on the linguistic structures of a text but also on the domain of participating communicators. Fairclough explains further that the *social* has three dimensions, that is, ‘knowledge, social relations, and social identity’. To Fairclough, discourse is practically a complete social activity that human beings engage in as a channel of communication.

Reflecting discourse from a methodical perspective, Johnstone (2008, p. xvi) articulates that discourse is a ‘systematic consideration of a set of broad analytical *topoi*.’ The researcher aligns this study with the thoughts of Johnstone for his clear line of argument and the interdisciplinary exploration of discourse. This is on the ground that Johnstone elucidates that discourse analysis is ‘a research method that can be used by scholars with a variety of academic and non-academic affiliations, coming from a variety of disciplines, to answer a variety of questions’ (Johnstone, 2008, p. xiii-xvi). Going by the argument of Johnstone, then, it seems to imply that as discourse analysis is a social engagement; it is as well as a processing facility of human communication. The writer has employed discourse analysis in the study as an analytical tool and an explanatory paradigm.

As the researcher sets out to examine the language *choice* of *MTN* and *etsalat* advertisements and how these communicative entities persuade their consumers, discourse analysis has assisted the analyst to separate the technique of analysis from the results. One might explain that discourse analysis is an open-ended instrument that has been employed to examine the resources of *MTN* and *etisalat* textual creativity through the Systemic Functional Theory (SFT). The concept, discourse analysis, in this study, operates as an attempt to examine the language choice of *MTN* and *etisalat* as an aspect of language in use. That linguistic-cum-research facility is also employed as an explanatory paradigm in relation to Systemic Functional Theory perspectives.

One could mention that language is a tool used in almost all walks of life. As Akere (1993, p. 33) has argued that ‘the diversities of human experience in law, politics, medicine, engineering, business, art, etc. giving to varieties of use are determined by contexts or domains of use’ (also in

Opeibi, 1999, p. 149). This observation, perhaps, might differentiate the language utilisation in the medical field from that of religion and the language use in an engineering workshop from that of the sales personnel. In this work, the investigation has attempted to examine discourse from the perspective that considers *MTN* and *etisalat* advertising text's *choices* as both a communicative behaviour and a social behaviour (Blackmore, 2002, p. 100). Probably, the use of the English Language in the global affairs is dominant in its role and status. English, Akere (1993, p. 1) specifically emphasises, is 'the main language of modern business... of the print and the electronic media.' In the light of Akere's (1993) approach, advertising professionals are prone to construct their texts in both standard and most likely non-standard English in the frequency that they desire. Leech posits that 'linguistic choices are made in advertising more frequently than elsewhere' (Leech, 1966, p. 105). The temporariness of advertisement in the public sphere, in Leech's principle, plays a vital role in the construction of advertising texts.

However, advertising practitioners may not be obliged to use acceptable grammatical clauses. The choice of the advertising constructions lies in the advertisers' situated context. This could be a reason for van Dijk (2010, p. 5) to expound that 'Context is... relevant to a discourse style.' The distinction that could be seen in advertising texts, according to van Dijk, is solely determined by its business environment in which the aim is to entice consumers to their goods and services. Owing to this, it seems that the immediate environment of *MTN* and *etisalat* has a great influence on the advertisements' texts produced to achieve the inspiring business goals.

1.3 ADVERTISING

Some scholars including Ogbodoh (1990) have expressed their thoughts on an advertisement as a text. An advertisement is a ‘printed, written, spoken... representation of a person, product, service or movement... for the purpose of influencing sales’ (Ogbodoh, 1990, p. 4). Ogbodoh argues that giving consideration to an advertisement as a text could fall within the categories of print, written and spoken texts. An advertisement is probably campaign to represent a thing in order to make the entity influential for consumer’s acceptability. The creative potentiality of an advertisement has been pointed out by many scholars including (Myers, 1994; Semino, 1997) in the linguistic landscape through descriptions. Semino views an advertisement as ‘a genre when the setting up of the vivid contexts and discourse situations is often crucial to the achievement of the text producers’ goals’ (Semino, 1997, p. 53). According to Semino, an advertisement is an entity sets out to fully perform an objective of the will of its producer and nothing else.

In Rossiter and Percy’s (1987, p. 3) opinion, advertising is ‘a means of informing customers about products and services and persuading them to buy.’ Rossiter and Percy observe that an advertisement is not just produced; it is produced for a reason. The intention seems to bring to the notice of the people the presence and the availability of a product. In the author’s view, an advertisement creates a sort of awareness for the people and encourages them to buy the product. The advertiser, following Rossiter and Percy (1987), does not only dictate the pace of an advertisement, but also presents the advertised product as something that the people cannot live without. An advertisement tends to present a product as a must-buy-commodity. Furthermore, Robbs claims that an advertisement is ‘a form of commercial mass communication designed to promote the sale of a product or service, or a message on behalf of an institution’ (Robbs, 2009,

p. 1). From Robbs' point of view, one might draw some inferences regarding the contents of an advertisement. (i) An advertisement has an identified sponsor. (ii) An advertisement is delivered through a mass medium. (iii) An advertisement aims at influencing the behaviour of its target audience. (iv) The primary assignment of an advertisement is to compel people to buy a product through simulation. According to Robbs, an advertisement propagated through the mass media is purposed to arouse the emotion of the audience to attract readers' attentions. Perhaps, by implication, *MTN* and *etisalat* operators see the print media as the effective intervening means between the product and consumers, hence its involvement.

One could comment that advertisements play crucial roles in today's businesses. Those tasks position advertisements as crucial devices for promoting several products such as food items, cars, books, and furniture in different parameters in order to increase consumption and economic growth. Also, advertisements seem to construct a link between language and society, society and business, and products and consumers (Geis, 1982, p. xi & 1). Advertising generally aims to persuade consumers to act or think in a textually-determined way (Jurgita, 2009, p. 43). Advertising focuses on the deployment of communicative strategies to stimulate attitudes of consumers in order to increase sales of commodities and services (Curtis, 2012, p. 1). Moreover, advertisements seem to contain some features of communication in its diversity in order to increase consumption. Such consumption in-turn influences great productivity. The basis of that opinion is that advertising discourse identifies and creates a link and coherence between language and society, society and business, and products and consumers as earlier stated. Further reports portray an advertisement as a means of drawing consumers' attention to something or informing people of something (Dyer, 2005, p. 2; Gieszinger, 2001, p. 4, 23; Douglas, 1999, p.

74). Advertising has also been characterised as a modern-day ‘shaman’ (Inglis, 1972), as a form of myth (Leymore, 1975), and as a magic system (Williams, 1980).

Thus, Inglis argues that an advertisement is ‘a modern-day *shaman* whose anonymous vantage in society permits it to articulate a novel magic which offers to meet the familiar pains of a particular society and history, to soften and sharpen ambition, bitterness, solitude, lust, failure and rapacity’ (Inglis, 1972, p. 78). Inglis attempts to correlate significantly an advertisement with a spiritual priest whose responsibility is to cure illness. To Inglis, an advertiser perceives the target audience as someone who is ill and the solution to cure the illness lies in the product advertised to the individual. Then, the consumer might need to buy the product if he/she intends to get well. Leymore maintains that an advertisement ‘simultaneously provokes anxiety and resolves it’ (Leymore, 1975, p. 156). In Leymore’s perspective, an advertisement is employed to reflect the constant unsatisfied dilemmas in the consumer’s situation and proffer a very fast and simple solution to the need in terms of the right choice. The solution is the product campaigned to the consumer. In the same vein, Williams (1980) depicts an advertisement as ‘a highly organised and professional system of magical inducement and satisfactions functionally very similar to magical system in a simpler society’ (Williams, 1980, p. 185). Williams’s description presents an advertisement as practically fulfilling a religious function, in parallel with Inglis (1972) mentioned earlier, where worshippers strictly obey the dictates of the priest. The analyst might infer as well that advertising experts tend to command the consumer audience as the ruler commands the ruled. This could be the reason for Dyer’s (2005, p. 139) remark that ‘The use of imperative mode is very frequent in adverts’ (*also in* Leech, 1966, p. 4). Thus, such strategies aim at attracting attention with simple constructs that contain comprehensive messages.

1.3.1 The Structure of Advertising Texts

There is no doubt that advertisements contain several linguistic features. In respect of that opinion, the study highlights and discusses some of the features. This is owing to the fact that Leech (1966, p. 25, 26) identifies advertising as a sub-genre with a wide functional scope. Cook has also pointed out that an advertisement is a medium used to plead with the consumers to seek their support and consistent loyalty (Cook, 2001, p. 5-6). Cook further adds that advertisements are parasitic and presented in short bursts and clever puzzles. Advertising can use language either singly or in the combination of other communicative devices as the medium permits (Cook, 2001, p. 218-9; *also in* Goddard, 2011, p. 1-5; Wicke, 1988, p. 13) communicators. In the efforts of advertisers to persuade the target audience, Gully (2012) comments that advertising practitioners employ concise texts. She maintains that advertisements contain an abundance of recurring grammatical structures in high frequencies. The language use could be loaded lexemically, which invariably gives uniqueness, vigour and impact to the message (Gully, 2012, p. 1, 2 & 3). For the sake of emphasis, the ‘minimal texts’ (Wallace, 1994, p. 27), the ‘aberrant form of language varieties and the ‘disjunctive language’ (Leech, 1963, p. 257; 1966, p. 93) of advertisements serve as part of the motivation of the study. Besides, advertisements’ ephemeral recurring structures (Goddard, 2011) and concise linguistic characteristics (Goldman, 1992), as expressed above, justify the analyst’s interest in appraising the language choice of *MTN* and *etisalat* advertising texts.

Moreover, an advertisement might be mirrored, among other things, as containing distorted texts. Nonetheless, Crystal (1998, p. 1) labels distortions of texts as ‘language play.’ The advertising irrational behaviour might contribute to the consumer’s identification and allegiance which could

further arrest the attention of consumers. Gregory and Carroll (1978) observe that a phenomenon like advertising could develop a distinct pattern of social interaction and incidentally produce a unique language choice. According to Gregory and Carroll (1978), a phenomenon, such as advertising, might reflect a social continuum which could permit the evolvement of novel linguistic features without a linguistic border. It might be possible that advertising experts attempt to foster business symbols or identity for a reason of recognition. In this sense, one could define the *MTN* and *etisalat* language *choice* as a micro-linguistic identity influenced by a certain business situation. That is, the Nigerian telecommunications environment. The linguistic events in this context could be described as a demonstration of an infinite capacity of language in use. Such a micro-linguistic entity could have influenced Firth to remark that:

Descriptive linguistics is at its best when it concentrates on what we call restricted languages. A restricted language serves a circumscribed field of experience or action and can be said to have its own grammar and dictionary (Firth, 1995, p. 49).

The study might deduce some important things from Firth's standpoint thus: one, language is about something; and two, language does something socially. Another related term in Firth's argument is that every use of language could have its own grammar. One might remark that advertising operates in this category. Advertisements are further classified with some characteristics. These traits might have distinguished the communication genre from the other phenomena where language serves as a tool of operation. Dyer (2005) states the followings about an advertisement, thus, 'an advertisement language is loaded, distinctively controversial and

playing on words. An advertisement manipulates words and breaks linguistic rules' (Dyer, 2005, p. 139). Advertisements stylish words, Dyer further suggests, are easily repeated, remembered in order to convey meanings. The advertising language seems to be colloquial with simple constructions. Dyer adds that the language of advertising is very short and possesses high frequencies of commanding tones (2005, p. 140). Adedun also argues, in a parallel line of thought, that 'an advertisement concerns itself with everything on the surface of the earth that human beings deal in/with... it also touches on a wide range of human experience' (Adedun, 2007, p. 533). There is hardly any aspect of life or area of discipline, in Adedun's descriptive dimension, that advertising cannot penetrate and make use of. The researcher might say that advertisements make use of any provocative material anywhere it could be located to propagate enthusiastic objectives. It seems that an advertisement could be intercultural and trans-disciplinary in nature whose genre has its own specific grammatical constructs and construals. The characteristics of advertisements in terms of text constructs, its socio-cultural milieu and its functional objectives project this research as justifiable. Scholars' (Inglis, 1972; Williams, 1980; Dyer, 2005) explanations above covered both commercial and non-commercial advertisements. However, this study is restricted to commercial advertisements of *MTN* and *etisalat*.

Advertising practitioners seemingly employ various means and strategies to present their messages in distinct forms. Such strategies are engaged to systematically put pressure on the people to listen and adhere to advertising campaigns. The nonchalance of consumers towards advertisements might have compelled advertisers to erect their advertising frames in strategic locations, on the streets, and highways. Advertisers, including *MTN* and *etisalat*, also move ahead to place advertisements on newspapers' pages and television programmes such as soap

operas, music shows, football tournaments, and major news. The presence of advertising might also be experienced on the internet either when checking mails or surfing something else on a browser. Advertising professionals also deploy beautiful songs, young stars and ladies as facilities of appeal to attract and arrest the audience's attention. Cook observes that:

Despite all the care and skill in their creation, ads are flicked past, put in bin, zapped..., or zipped. ... people pay to see films and read books; they put paintings in galleries and sculptures museums; but advertising is often regarded as a peripheral creation – except by those directly involved in it (Cook, 2001, p. 1).

Many target audience of advertisers, as Cook (2001) implies, tend to escape advertisements. Some people may not have interest in an advertisement because an advertisement of a product may not be their immediate concern. That negligence could have informed the captivation and temptation of imagery observed often times in advertising frames. Cook further stresses that irrespective of the positions of people towards advertisements, advertising is already a known enterprise. An advertisement has been characterised as an attempt to persuade people to buy a particular product or appeals to people to patronize a certain service. Advertising, as an art, is an interaction of persuading components (Cook, 2001, p. 5). In that viewpoint, these elements – text, colour and picture – could have inseparable relationships that produce sophisticated messages with functional meanings to the target audience. Sometimes, the functions of textual and imagery interfacing elements may be controversial, amoral and fraudulent. The appearance of the advertising frames might operate within the social and ethical values of the society's norms. Notwithstanding of the structural substances, the textual elements of advertising could also be separated as distinct devices for the purpose of academic analysis. Even the pictures of

advertising could be separated for study (Barthes, 1961, 1964, 1967; Eco, 1976; Forceville, 1996). The colour in an advertising frame could also be examined alone (Kress & Leuween, 2003). Also, a scholar could socially single out the nature of texts in advertisements as content analysis (Baker, 1993; Myers, 1994; Fairclough, 2001; Graddol, 2006). The separation of the integrated contents of advertising (colour, image and text), as scholars (Cook, 2001; Graddol, 2006) suggested, serves as a platform that stimulates this study to consider *MTN* and *etisalat* advertising textual contents as a domain of the enquiry. This is an approach investigated through language *choice*. The characteristics of adverts stated above are supplemenets that motivate the interest of analysing the language *choice* of *MTN* and *etisalat* advertising texts. Perhaps, both commercial and non-commercial adverts exhibit the attribute of language *choice*. To reiterate, this study is restricted to commercial adverts of *MTN* and *etisalat* for their seeming predominance. The operators might use the print media advertisements as one of the approaches to promote goods and services, attract more subscribers' patronage, and increase sales and profit.

1.4 LANGUAGE CHOICE

The notion of language *choice* as used in this study subscribes to three specific tendencies as characterised in sociolinguistics, stylistics and systemic practices (Kress, 1981; Putz, 1997; Buda, 2006). In sociolinguistics, the term is alternatively employed either as *language choice* or *choice of language*. Buda (2006, p. 1) argues that 'sociolinguists have been long fascinated by the phenomenon of bilingualism and the complex language switching patterns that accompany it.' According to Buda, a bilingual individual could code-switch from one language to another. For instance, a bilingual could switch from English to Yoruba; while a multilingual could switch from English to Yoruba or English to Igbo as the situation demands. Buda emphasises that 'the

choice of language is primarily dictated by the milieu in which the speaker finds himself' (Buda, 2006, p. 1). In Buda's observation, the preference that a bilingual gives to a particular *choice* of language the person switches to seems to be determined by the communication environment. Buda further adds that one could gain 'more insights into the phenomenon of language choice... by widening the scope of investigation to include polyglots' (Buda, 2006, p. 2). The suggestion of Buda redirects one's focus to the matter of multilingualism which tends to give room for a complex web of interactions. Perhaps, the model of language *choice* and its natural tendency in this sphere would depend on the speakers' linguistic congruity. The view of Putz on the language *choice* is largely anchored on the following proximities: language policy, language planning, personal attitude towards language and domains of users (Putz, 1997, p. 430).

There are, of course, some other studies (O'Quinn, 2012; Donovan, 2012; etc.) that have examined language *choice* as *word choice* and *writer's choice*. Those explorations seem to orient their arguments principally on stylistics. That is, the *choice* of words that a writer makes as the writing style. One could refer to style as the lexical *choices* that a writer exhibits to express her/his ideas as s/he decides for a particular communicative purpose. Perhaps, the *choice* displays the ways in which meanings are constructed in texts to serve a rich variety of purposes (Ross, 1985, p. 233). In that vein, Writing Center (2013, p. 1) illuminates that 'Writing is a series of choices. ...when it is time to write, you have to choose the words you will use to express your ideas and decide how you will arrange those words into sentences.' As earlier mentioned, it is pointed out here that the choice of words selected in writing is central to the purpose intended. This could characterise the ways meanings are constructed in texts to serve a rich variety of purposes (Sinclair, 1992, p. 11). A writer may need to choose words that represent what the

individual intends to say and convey the same meaning to the audience. Perhaps, a writer chooses his/her words by putting himself/herself in the reader's point of view. The writer might seek to express the ideas in ways that excite the audience attention and keep the readers engaged (O'Quinn, 2012, p. 3). To achieve the above, O'Quinn suggests that the style of the *word choice* ought to be clear, persuasive and to produce an accurate tone (O'Quinn, 2012, p. 1-4). White understands language choice as the significant word construction that a writer makes. She posits that 'Writing is all about... connections of ideas and connections of emotions even faith' (White, n.d., p. 1). White observes that the choice of words could make the style of a writer pleasant and functional to the target audience (Ross, 1985, p. 233; Carter & Nash, 2013, p. 174-6). One could argue that in stylistics, language *choice* is appreciated as word constructions that explain the feelings of a writer. Although sociolinguistic and stylistic views are relevant to how advertisers deploy language *choices* to charm consumers in order to patronize their services, this approach is the Systemic Functional Theory model because of its strong emphasis on language as *choice*.

The explanations that Systemic Functional Theory offers on language as a network of *choices* characterise it as an acceptable device of textual analysis of importance (Halliday, 1985). That merit seems to inform Kress (1981, p. 3) to state that 'Systemic Functional Theory is based on the notion of *choice*.' In Kress' view, *choice* serves as a hub of meaning-making in Systemic Functional Theory. In other words, the theoretical basis in which the Hallidayan grammar rests is that of *choice*. Based on that insight, it may be difficult to engage the Systemic Functional Grammar in language analyses without a reference to the concept of *choice* either explicitly or implicitly. Kress further argues that 'The speaker of a language... engaging in any kind of culturally determined behaviour... carries out, simultaneously successively, a number of distinct

choices' (Kress, 1981, p. 3). To Kress, the cultural context of which a speaker chooses to communicate the message to the listener or reader is still anchoring on the individual's language *choice*. It seems that in language communication, *choice* is central for the fact that it is chosen out of a range of other *choices* available to a communicator. It may be possible that if someone has a reason for saying something in a certain situation, by implication, the interactant could have said something else if the context has been different. In furtherance of this, Bloor and Bloor say that 'Language consists of a set of systems which offer the writer an unlimited choice of ways of creating meanings' (Bloor & Bloor, 2004, p. 3). According to Bloor and Bloor, there are variations of the *choices* accessible in the other words in which a writer can choose. It is out of the 'unlimited' systemic items that a writer makes a *choice*. In addition to that, linguistic choices seem to operate at every point in the production of writing (Matthiessen, Teruya & Lam, 2010). However, the *choices* are context-related and context-dependent (Bloor & Bloor, 2004, p. 3; Fontaine, Bartlett & O'Grady, 2013). On that ground, Thompson (2004) remarks that:

I have at several points used the term 'choice' in discussing meanings. If we want to examine what a piece of language is intending to do (i.e. its function) we cannot avoid thinking in terms of choice. Clearly, speakers do not go around producing decontextualised grammatically correct sentences: they have reasons for saying something, and for saying it in the way they do (p. 8).

According to Thompson, a user of language selects text *choices* based on the meaning that a user aims at passing to the listener. It could be further mentioned that the language *choices* are meant to express a clear intention of the communicator. Perhaps, the choices selected by a writer depend on the associated circumstance, or sustainable situation at hand, and possibly the persons involved in the communication.

The notion of choice in Systemic Functional Theory could be connected to the concept of *System*. The concept is a theoretical term that is quite different from the use of ‘system’ in its ordinary or everyday applications. System in this study is neither literary nor literally but rather a technical term. System is seen as ‘an enumerated set of choices in a specific context’ (Kress, 1981, p. xiii). A linguistic system, in Kress’ symbolic insight, is composed of the items which have possible alternatives in that position and the domain of its utility. Perhaps, by ‘alternatives’, Kress means that a system of an item provides the possibility of options for a user to employ language to execute a particular task. The system could then give any language user an opportunity to willingly choose required options for communication purposes. He further suggests that ‘It is the system that formalises the notion of *choice*’ (Kress, 1981, p. 3). Kress observes a strong affinity between the concept of System and *Choice*. Choice connects system; system connects choice. It seems that without System, *Choice* could not be in place vice versa. There seems to be a parallel lineament drawn between System and *Choice*. It may be argued that *System* and *Choice* functionally operate jointly in language. Bloor and Bloor admit the proposition by saying that ‘choices are represented as systems and inter-relate with each other through a *system network*’ (Bloor & Bloor, 2004, p. 4). In this study the investigator aims at interpreting the *MTN* and *etisalat* texts as a system of structural organisation accommodated with meaningful content *choices*.

In our effort to examine the view of scholars on the subject of *Language Choice*, one observes that Systemic Functional Theory scholars (Kress, 1981; Halliday & Matthiessen, 2004; Thompson, 2004; Eggins, 2004) further oscillate *language choice* between *systemic choice* and *linguistic choice*. An attempt has been made to survey the views of scholars (Putz, 1997; Buda,

2006; Kress, 1981; Eggins, 2004; etc.) on the concept of *Language Choice*. As a result of that claim, Figure 1.1 encapsulates the exposition of the three dimensions of language *choice*.

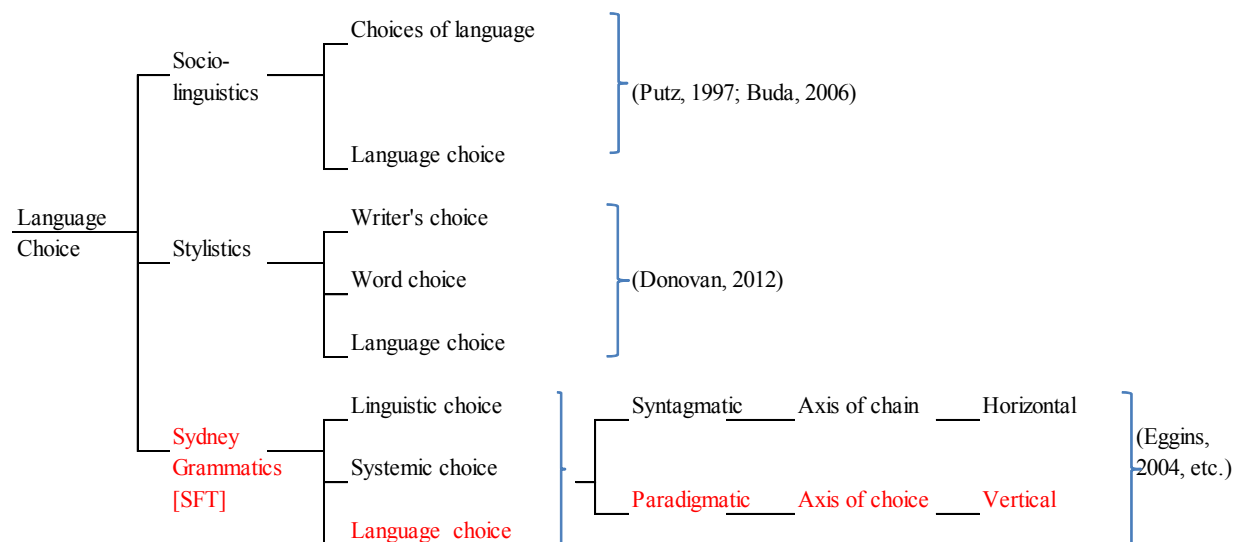
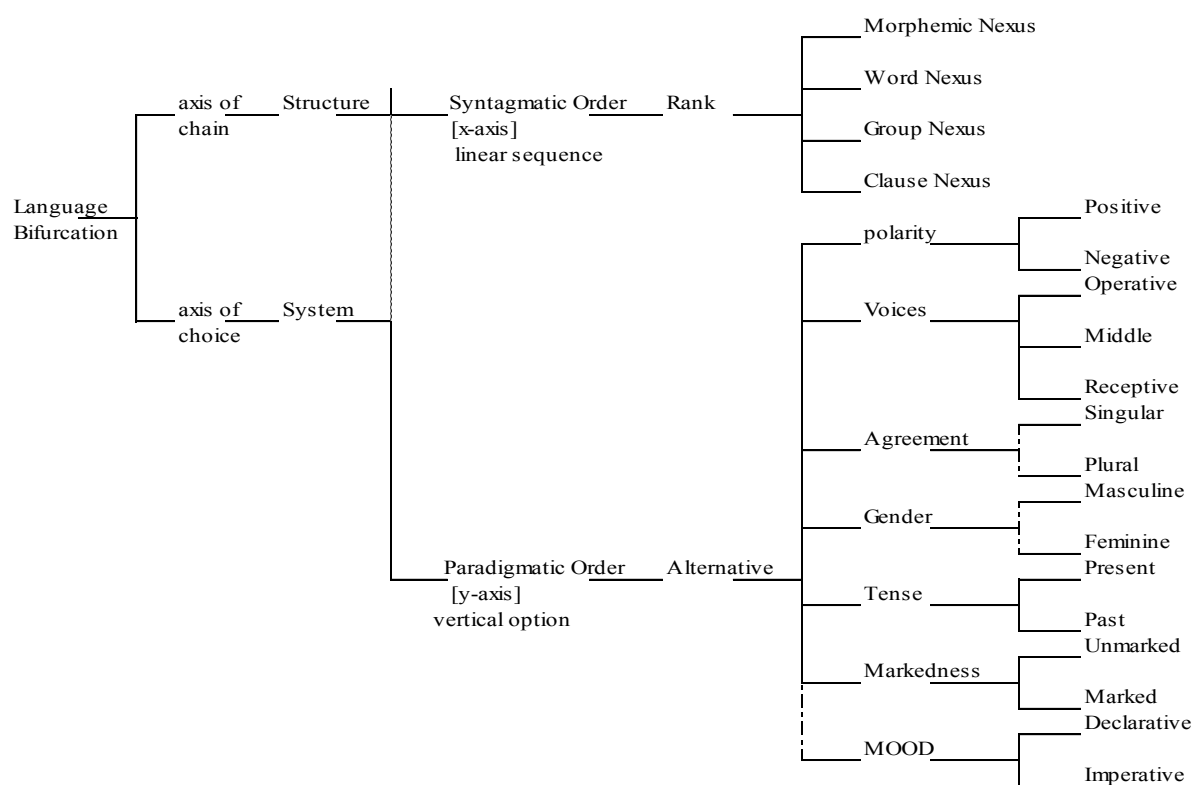


Figure 1.1: Language Choices System Network [Buda, 2006; Thompson, 2004; O'Quinn, 2012; White, n.d.]

The diagram above shows the terminology of language *choice* further as *word choice*, *writer's choice*, *choice of language*, *systemic choice* and *linguistic choice*. However, for the reason of harmony, the analyst has adopted the concept *Language Choice* in this study in relevance to the Systemic Functional Theory's approach. There is a need to follow the Systemic Functional Theory linguists because those scholars (Kress, 1981; Thompson, 2004) seem to be more explicit in handling *choice*. In addition, those theoreticians engage the selections of *choices* as the paradigms of the language which are termed opposite relations (Eggins, 2004, p. 191). Above all, Systemic Functional Theory attempts further to differentiate between the axis of chain (Saussurean) and the axis of choice (Firthian) in the matter of language choice (Eggins, 2004, p. 193). In consonance with this observation, the domain of this study is distinctively the axis of *choice* as remarkably explored in Fontaine, Bartlett and O'Grady (2013). Language *choice* as a technical term in Systemic Functional grammatics refers to a network of interlocking options that

MTN and *etisalat* utilise in advertisements to make meaning (Berry, 1996, p. 10). In other words, by Language *choice*, the study refers to specific creative and *registerial* lexemes that copywriters choose to construct meaningful clauses in *MTN* and *etisalat* advertisements. Following the claims of Eggins (2004), one might state that the system of a language offers *MTN* and *etisalat* advertisers unrestricted *choices* of ways of creating meaning potential in their advertisements. The system network in Figure 1.2, as shown below, demonstrates the linguistic options and items within which language dimensions operate.



KEYS: Strong relationships; - - - - Possibilities of other levels of delicacy

Figure 1.2: Language Choice System Network [Eggins 191, Halliday & Matthiessen 21]

From the Figure 1.2 above, the language dimension could be viewed from two perspectives as Kress argues that ‘The system network is the grammar’ (Kress, 1981, p. 3). The system is said to operate in the *Paradigmatic Order*; the choices that produce the sequential linearity of the *Syntagmatic Order*. The Syntagmatic Order is of the horizontal axis which refers to ‘what goes

together with what' (Barthes, 1967, p. 58-59; Halliday & Matthiessen, 2004, p. 22). In contrast, the Paradigmatic Order is of the vertical axis and refers to 'what goes instead of what' (2004, p. 23). To associate with what Halliday and Matthiessen have claimed that 'the grammar of a language is represented in the form of system network' (Halliday & Matthiessen, 2004, p. 22; *also in* Matthiessen, 1993, p. 230; Matthiessen, Teruya & Lam, 2010, p. 74-75), the nexuses (morpheme, word, group and clause) are connected to the Syntagmatic Order in a linear sequence. The Paradigmatic Order is illustrated through the linguistic elements of markedness, tense, polarity, etc. in a vertical order. Probably, the nature of *choice* in language offers unlimited applications as human beings communicate daily for different purposes (Gregory & Carroll, 1978, p. 76).

It has been argued that language *choice* does not and cannot operate in isolation of context (van Dijk, 2010). Its functions lie in a particular contextual domain. Thompson also explains that 'In order to identify meaning choices, we have to look outwards at the context' (Thompson, 2004, p. 8). In this case, a number of contextual factors might make one set of meanings to be more appropriate or likely to be expressed than another (Thompson, 2004, p. 9). Following the views of van Dijk (2010), and Thompson (2004), to derive full functional meaning potential from language *choice* in context, some extra-linguistic factors to be considered could be: Who the speaker is, in terms of age, education, exposure and experience? Who is the audience? What is the domain of language use and the nature of the discourse? The domain of use makes a communicator to either be formal or informal. When the researcher relates together the arguments of scholars (Fairclough, 1992; Gieszinger, 2001; Eggins, 2004; van Dijk, 2010; etc.) on the concepts of *Discourse*, *Advertising* and *Language Choice*, one could infer that the textual

choices of *MTN* and *etisalat* advertisements are discourse-oriented. The reason is that the three conceptual terminologies are ‘social activities of making meaning’ with language (Lemke, 1995, p. 6). In this study, an attempt has been made to investigate how *MTN* and *etisalat* adopt language choices to organise interaction, construct experience and create lexemes to sustain relationships with their Nigerian audience. The language system network demonstrated in Figures 1.1 and 1.2 could be elucidated as a holistic entity as shown below in Figure 1.3. The researcher has attempted, in Figure 1.3, to harmonise Figures 1.2 and 1.3 together to epitomise language choice as an entity narrowed down from several linguistic perspectives to the domain of systemic grammar.

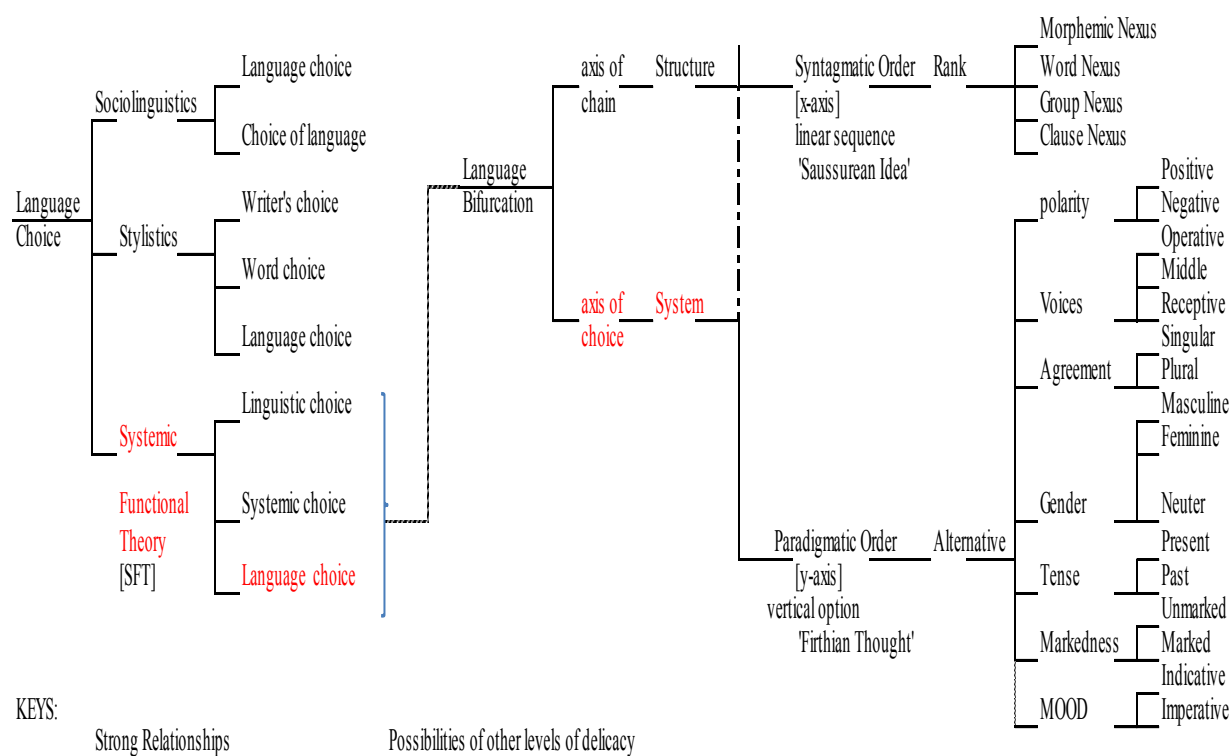


Figure 1.3: Language Choice System Network (Buda, 2006; O’Quinn, 2012; Halliday & Matthiessen, 2014; Thompson, 2014)

There are two important dash lines in the map: (i) a dash-line that links structure to system; and (ii) a dash-line between the choices of markedness and mood. The dash-line in (i) indicates the

inseparable connection between the linear sequence of a lexicogrammatical structure and vertical choices of a text. The implication of the dash-line (ii) is that there are other systemic *choices* available in communicating potential other than those enumerated in the systemic delicacy. It is in that spirit that Lemke (1995) suggests that formations may be represented in terms of their constituent actions as selected from sets of alternatives with contrasting meanings (paradigmatic sets), with each selected alternatives implying something about the structure and sequence of actions as well as the specific act to be performed. Lemke adds that, this is a straightforward generalisation of the paradigm-realisation model of language use in systemic linguistics (Lemke, 1995, p. 103). There is an inseparable connection, Lemke explicates, between the axis of chain and axis of choice. Nevertheless, the paradigmatic sets construct the syntagmatic constituents. In other words, the syntagmatic structures are realised from the paradigmatic alternatives.

1.5 ADVERTISING TEXT ANALYSIS AND MEANING DERIVATIONS

The notion of textual study could be coherently derived from and not unconnected to the views of Bloor and Bloor (2004), who have argued that:

An important feature of a systemic functional approach to linguistic study is its insistence on studying actual instances of language that have been used (or being used) by speakers or writers. ...on the whole, we are more likely to arrive at interesting and useful descriptions of English if we investigate authentic texts (Bloor & Bloor, 2004, p. 5; *also in* Sinclair, 1992, p. 18).

Language, in its communicative approach, in Bloor and Bloor perspectives, is highly united with the text which prioritised in Systemic Functional Theory applications. The relevance of Systemic

Functional Theory concepts provides useful insight into communication through text. The analyst has attempted to examine the text as the object of analysis in order to derive the underlying meaning potential according to users and their domains. It is explicated that ‘A text is any stretch of language, regardless of length, that is spoken or written for the purposes of communication by real people in actual circumstances’ (Bloor & Bloor, 2004, p. 5; *also in* Halliday & Hasan, 1976, p. 1,293-8; Bex, 1996, p. 73-79; Fairclough, 2003, p. 3). The systematic organisation of the advertising text – the language of advertising and the instance it is used – in a business arena that connects advertisers with their customers in their socio-cultural environment, as a reiteration, is the concern of this study. Language as a system interfacing with business as a venture of cash generation might have a unique functional variety of discourse distinct from the others. In that regard, Halliday and Matthiessen accentuate that:

...we are trying to maintain two perspectives at ones. One perspective is that of language as a system; the other perspective is that of language as a text... The system of a language is ‘instantiated’ in the form of text... The system is the underlying potential of a language: its potential as a meaning-making resource (Halliday & Matthiessen, 2004, p. 26).

The study explains language of advertising as a textual system. This is discussed within the framework of discourse. That is, the way language is coherently ordered and socially meaningful with the *MTN* and *etisalat* advertising textual options. The text is the form of language utilisation and arrangement found in the *MTN* and *etisalat* and the system is the capability it demonstrates in producing meaning between the telecommunications operators (*MTN* and *etisalat*) and the target audience. As Ravelli (2000, p. 37) advocates that a functional analysis is not simply a

question of labeling but the labels reflect a semantic and grammatical interpretation of a text. Language deployment in advertisements seems to be a means of creating and maintaining social relationships in transacting businesses between the service providers and the target audience. The inevitable relationship has, perhaps, sensitised Yule (1986) to say that,

...it is important not to overlook the social aspect of language because, in many ways, speech is a form of social identity and is used, consciously or unconsciously, to indicate membership of different social groups or different speech communities (Yule, 1996, p. 190).

An advertising communication, in Yule's view, may identify strongly with the community in different social strata. The purpose of this intimate identification could be to easily pass a particular message to the target audience. The means of communication used in a community may include different languages, different regional and social dialects of one or more languages, different register and different channels of communication. In the Nigerian print-media-telecommunications advertisements, diverse and new lexicons are creatively generated and published in the dailies often to build relationships with subscribers. New words are coined. New codes are formed. New signs are as well formed. Few examples are: *ePresence*, *ur* (your), *HyNet*, *Callerztunez*, *BB* (Blackberry), *u* (you), *cr8* (create), *gr8* (great), *4* (for), *2* (two or too), *4rm*, (from). All these in-turn may become the language of both *MTN* and *etisalat*, and their numerous customers. Actually, *MTN* and *etisalat* produce novel text *choices* in their various advertisements. However, the meanings embedded in those lexemic options are beyond authorial intention as learnt from the standpoint of some linguists thus:

It is through proper linguistic analysis that ‘intentional fallacy’ could be averted. Saussure emphasised that language is a system which pre-exist the individual speaker (Saussure [1921] 1974, p. 12). Roland Barthes declares that it is language which speaks, not the author; to write... to reach the point where only language acts, ‘performs’, and not ‘me’ (1977, p. 143).

Consequently, Wimsatt and Beardsley (1954) declare that interactants’ intention to communicate and what individuals intend to communicate are both important to us as individuals in terms of authorial intention. To define meaning in terms of authorial intention is the so-called ‘intentional fallacy...’ An attestation to avoid intentional fallacy is also expressed by Claude Levi-Strauss ([1949] 1969) when he says that ‘I don’t have the feeling that I write my books, I have the feeling that my books get written through me...’ I never had, and still do not have, the perception of feeling my personal identity. ‘I appear to myself as the place where something is going on’, but there is no ‘I’, no ‘me’ (*cited in* Chandler, 2012, p.187-188).

Readers, in any case, as Chandler (1994) explicates, construct authors. So, linguistic analyses as this research has attempted might take readers and audience beyond the motives of *MTN* and *etisalat* advertisers. What the *MTN* and *etisalat* advertisers could not explicate and mean as embedded in their advertising frames are potential elements which the researcher intends to see and mean (Johnstone, 2008, p. 263-6; Myers, 1994, p. 192); and it is the linguistic hidden myths that the study has explained. The applications of linguistic tools and skills have assisted the endeavour to transcend beyond the *MTN* and *etisalat* advertisers’ rationales. This attempt has been exemplified following the groundwork of Hallidayan systemic conceptual framework in terms of its coherent analysis and social relevance. Therefore, the writer has attempted to

examine the language *choice* that *MTN* and *etisalat* employ to create relationships, to foreground their messages, and to construct experience in order to fascinate their audience in socially digitised ways.

1.6 STATEMENT OF THE PROBLEM

Descriptions of the Problem: The analysis of advertising discourse has perhaps centrally been achieving one thing. That is, it has in one way or another been assisting in the expounding of the plates in order to recommend to government agencies the bounds that advertising professionals should function. As much as this study also occupies that domain, it has attempted to take a step forward by examining critical challenges associating with the advertising industry in which earlier studies have failed to consider. As a result, the textual recklessness of the Nigerian advertising experts is a concern that this present effort has addressed. This has been examined in terms of word formation processes that operate in agreement with linguistic proofs, and neologism imaginations peculiar to advertisers as deviants in linguistic terminologies of Compounding, Binding, etc.

Besides that, it has seemed a problem that the wording system of advertising in the telecommunications industry has not attracted scholars. Thus, this endeavour has taken a course in verifying the *choice* of text in the *MTN* and *etisalat* advertisements as a measure of values to readers and analysts. That recognition has influenced the study to focus on a collection of writing on a specific topic, of a specific genre, and from a specific demographic domain. These spheres refer to the style of the writing systems of *MTN* and *etisalat* advertisements to serve as an extrapolation to the telecommunications industry at large in Nigeria. It is in that regard that the

study has attempted to investigate the consistent utilisation of *registerial* devices employed to persuade subscribers as facilities of excitement.

As the global world is going full digital, the Humanities in which the English study is part has not been left behind the digitisation scene. Therefore, this analysis has employed technological tools of tables, bar charts, pie charts and graphs to solve the problem of recurring structures of texts in the *MTN* and *etisalat* advertisements. The dearth of those applications in earlier discourse attempts is of no doubt. The technological devices have assisted the researcher to account for specific usage capacity of linguistic lexemes in the selected advertisement plates. Systemic Functional Theory offers this initiative that permits the applications of the technological tools to activate the recurrence. Nonetheless, that behaviour has positioned the study to operate within the vista of Digital Humanities (DH).

Earlier Contributions: Studies, including Bargiela, Nikerson and Planken have shown that scholarly articles have given little attention to the language of advertising as a branch of business study. Furthermore, Leech's study of the language of advertising also indicates that the focus of the known fathers of linguistics such as Saussure, Bloomfield, Pike, Hjelmslev, Firth, etc. was not in the language of advertisements (Leech, 1966, p. vii). Awonusi observes the same inadequacy when he posits that until recently... advertising language had received little research attention. The phrase 'until recently' could be dated back to the past three decades when the complaint of Garfinkel about the rarity of such research, according to Awonusi, attracted the attention of linguists. Notwithstanding, Leech and Williamson could be classified as early scholars in the advertising language analysis. Leech made a general survey of the advertising language and confined his study to its usage in Great Britain. Williamson addresses advertising from a semiotic perspective. The stance of Garfinkel on the advertising language emanated from

a sociolinguistic bearing. In recent times, scholars have contributed to the ‘language use’ in the advertising domain in different spheres.

From the position of Harris, ‘semiolinguistic’ manipulations are exemplified. Harris claims that often times advertisements involve manipulations of linguistic structures and forms to achieve persuasion. Harris conducts a linguistic and communication semiotic analysis on some American advertisements within their foregrounding frameworks. The objective of the advertisers’ manipulative crafts, in Harris’ sense, is done in order to convey different and more suasive meanings to consumers of the advertisements. He adds that advertisers will use language in as clever, tight, stylised, and convincing ways as they can to persuade someone to go out to buy the product or purchase the service which is the subject and substance of the advertisement. ...rules are intentionally and systematically broken...presumably to achieve...more penetrating effect on the viewer/reader.

The investigation of Harris, in connection to the aims of advertisers claimed above reveal the forms of manipulations that occur in American advertisements. Harris’ study establishes the breaking of linguistic rules in advertising texts, which manifests at several levels. The abnormal attitude might be observed as: orthographic manipulation, sound manipulation, morphological manipulation, lexical manipulation, idiomatic manipulation, and even morpho-phonological manipulation, which sometimes appear pseudo-morphemic. That is, the constructions of word-formation are not purely intellectual-based. The constructs do not observe the word-formation rules and procedures. It seems that the American advertisers are prone to such manipulations owing to the target audience’s linguistic and environmental familiarities. Tanaka stimulates the study of advertisements from a covert communication perspective. She claims that covert

communication is employed for two main purposes. Tanaka's first claim is that advertising specialists are in constant tendency of trying to make the target audience forget that their intention is to sell products. The second purpose, in Tanaka's reflection, is that the advertising practitioners try as much as possible to avoid taking certain implicative social responsibilities that may occur in advertisements' campaigns. She adds that covert communication is mostly specific in advertisements with relations to sexuality in Japan and Britain business atmospheres.

Nixon's examination on advertising is historical in nature. Nixon focuses on two different concerns in advertisements' history. First, Nixon considers the gendered languages through which the business of advertising was conducted and disinterred the representations of masculinity in the United Kingdom advertisements in the 1980s. The second dimension focuses the way distinctive work-based masculinities were signified through codes of dress by groups of advertising men. Nixon's intellectual enquiry seems to function in the mainstream of advertisements' business analysis and history in the domains of textual management and dress codes. In another grand style, Gaddol exemplifies the textual structure of a wine label (Mount.Pillier®) from its semiotic constructions. Gaddol attempted the analysis of the wine label showing the sophistication of the label design; and the text fabrications mirror a complexity in its communicative functions. This intent, as Gaddol asserts, seems to address the functions that the multimodal label's texts perform to persuade a complexity of a multiple readership. Gaddol's analysis revolves around some prominent attributes in the wine label such as: graphic design features, code of numbers, typography and word spacing. Of significance are the works of Awonusi whose platforms are non-commercial. The scope of Awonusi's studies covers the syntactic strategies, lexico-semantic and discourse features in the political advertisements in

Nigeria. Adedun goes beyond linguistic verifications to bordered items in literature as employed by advertisers. Adedun explores the communicative literary elements in advertisements that add colour and elegance to the advertising frames. He places emphasis on oxymoron, metaphor, simile, irony and prosaic structures. Gully's research is sociolinguistic which gives attention to the relationships between language and culture depictions in the discourse of advertising. Gully claims that advertising is concise with an effective language use. The concepts of code-mixing, code-switching, style, genre and idiomatic expressions are within the confinement of her analysis.

The analyses of scholars identified above have a similar perspective and portray a similar idea. That is, the studies take good care of, in significant ways, structural analysis of advertising texts from a Saussurean standpoint of meaning derivative of discourse from left to right of the x-axis (as demonstrated earlier in Figure 1.2; p. 21). However, the distinction that this study has intended to propagate is to consider the *MTN* and *etisalat* advertisements from their operational choice of y-axis (as shown later in Figure 2.9, p. 102). This refers to a situation where *MTN* and *etisalat* advertising practitioners make and construct particular lexemes and *registerial choices* instead of another as subscribers' persuasive facilities. From a technical point of view, one could submit that previous attempts on the language of advertising are syntagmatic ordering analysis (as revealed in p. 21). This approach takes its course from a paradigmatic orientation by providing a systemic analysis to the *MTN* and *etisalat* advertisements in order to generate meaning potential as alternating paradigms projected in the advertising frames (as illustrated in Figure 2.7, p. 100 & Figure 2.8, p. 101 respectively). In respect of that, this study investigates the clauses of *MTN* and *etisalat* advertisements through the three strands of Metafunctions which are

absolutely Halliday's thoughts as a means of generating functional meanings. In other words, the work examines *MTN* and *etisalat* print media advertisements in the telecommunications in Nigeria. Advertisements of *MTN* and *etisalat* have been chosen using such parameters as structure of discourse, communication devices and linguistic features. Using the insights from Halliday's Systemic Functional Theory, the study analyses how Mood, Theme and Transitivity highlight functional implications of language use in *MTN* and *etisalat* advertisements. Systemic Functional Theory as a tool, Thompson (2014) explains, accounts for language *choices* in clauses. Compounding and Blending play a part in the textual investigation.

It has been reported by Juwah that the emergence of democracy in Nigeria in 1999 might be a catalyst for the materialisation of GSM communications. The integration of the private operators in the telecommunications industry through deregulation could be counted as a landmark in the growth of the industry and the Nigerian economy in particular. The deregulation ushered in *MTN* and *etisalat* to participate in the telecommunications industry. This gave rise to the productions of their advertisements temporarily and severally to attract customers. The fact that *MTN* and *etisalat* originated from different language blocs may not influence the nature of their language *choice*. *MTN* is said to be South African while *etisalat* is of Arabian origin. As the firms operate in Nigeria, one could expect that Nigerian communicative nuances (world views) and linguistic etiquettes are prioritised in their advertising textual fragments.

Strategy of Solving the Problem: Despite the importance of the previous studies on advertisements most of the studies are either books or article publications in journals. To the best of the researcher's knowledge, no extensive, empirical study of telecommunications (*MTN* and

etisalat) advertisements at the doctoral level has been done in Nigeria, especially the description of their texts with the application of Systemic Functional Theory. Telecommunications advertisements seem to have changed the Nigerian advertising world and contributed to the Nigerian economic growth. It seems that properly utilised advertisements might make a measurable contribution to *MTN* and *etisalat* successes in the telecommunications market. It could also be mentioned that duly executed advertisements might serve as cost-effective and accountable business instruments to *MTN* and *etisalat*. Besides, the adoption of the power of advertising by *MTN* and *etisalat* could function, in a way, as a positioning and re-positioning tool for their goods and services. To the researcher, such a serious and invaluable commercial investment that assists in increasing the profitability of *MTN* and *etisalat* products and services deserves to be critically studied. Given the importance and circumstances of those studies, exploring how language is used in this special genre of advertising discourse might yield interesting findings. In sum, the structural analyses of earlier scholars without a consideration for systemic perspectives, the influence of telecommunications in the Nigerian advertising world, and the contributions of *MTN* and *etisalat* operations to the Nigerian economic domains serve as the driving force for the research.

Moreover, it is against this backdrop that the present study has attempted to address the shortcomings of the previous studies by providing a systematic, empirical-based study of *MTN* and *etisalat* advertising texts as deployed to allure Nigerian subscribers to patronize their services (Fontaine, Bartlett & O'Grady, 2013). The study has been explored through (i) the discussions on their *choice* processes, (ii) the examination of lexical preferences, (iii) the analysis of their clausal background details, and (iv) to assess how their *choices* are organised to

enact relationships with consumers. These have been attempted through the applications of Ideational, Interpersonal and Textual Metafunctions (Wodak & Meyer, 2001), and compounding and blending. In other words, this study aims at examining the way that *MTN* and *etisalat* advertisers project their language *choices* to attract the Nigerian audience.

1.7 AIM AND OBJECTIVES OF THE STUDY

This study aims at carrying out a discourse analysis of language *choices* employed in *MTN* and *etisalat* print media advertisements in order for *MTN* and *etisalat* to persuade consumers to patronize their products and services

The **objectives** of this study are to:

1. describe the organisation of language *choices* in *MTN* and *etisalat* advertisements and how the *choices* enact relationships with consumers
2. examine the creative *choices* that *MTN* and *etisalat* utilise to influence subscribers
3. analyse the ways in which *choice* processes are employed in *MTN* and *etisalat* advertisements to persuade the target audience to consumption
4. investigate the ways in which the background details of *MTN* and *etisalat* language *choices* are deployed to convince the public

1.8 SIGNIFICANCE OF THE STUDY

In the domain of advertisements' textual analyses, this study is different from several studies in the field. The thrust is that this approach aims at investigating the *choice* order of the *MTN* and *etisalat* advertising texts. In this attempt, efforts were made to observe the communicative processes in both *MTN* and *etisalat* advertisements from the substituted *choices* in their

lexicogrammatical structures. In an attempt to analyse the language *choice* of the *MTN* and *etisalat* advertisements, the investigation examines the *mood* from three standpoints quite different from the general use of *mood* as related to attitude. (i) MOOD [written in capital letters] is seen as the grammatical representation of the interpersonal metafunction. (ii) Mood [written with first letter upper case] is the constituent that contains the Subject + Finite of a clause. The Residue is the other aspect of the clause which proceeds from the predicator. In the clause analysis under the Interpersonal Metafunction the clause is sub-divided into two, that is, *Mood* and *Residue*. The Residue contains the grammatical elements such as predicator, complement and adjunct. (iii) mood [written in the lower case] represents the types of clauses in the English Language. It is otherwise known as the mood system. Within the profile of the mood system are two major clauses, that is, the indicative and the imperative. The indicative is further sub-divided into declarative and interrogative whereas the imperative is also sub-divided into jussive and suggestive.

Moreover, the study further differentiates itself from other studies because it attempts to show how *MTN* and *etisalat* demonstrate their textual skills in organising their messages at will. This is anchored on the language *choice* ‘point of departure’ in relations to the first element of the clause presented to consumers. The encoders (*MTN* and *etisalat*) orient their decoders (consumers) according to the linguistic *choices* produced. In addition to this, the language *choices* that *MTN* and *etisalat* advertisements employed to construct experience were examined. ‘Experience’ was examined as (i) a resource for making meaning, (ii) a means of reflecting, representing and acting on reality. ‘Experience’ in this exercise is referential in a sense. It reflects both the internal world and external world. In addition, ‘experience’ was elucidated not

as ‘knowing’ but as an entity that delivers meaning potential in the *choice* text of *MTN* and *etisalat* advertisements. Since the texts of *MTN* and *etisalat* seem to play a centrally resourceful role in constructing ‘experience’ between the producers and the audience, language is taken as an interpretative base. Hence, another crucial tool of interpretation is Transitivity. The analyst could suggest that Transitivity explains a system for describing the whole clause rather than just the verb and its object.

The accounts of clauses were done in *MTN* and *etisalat* advertisements from three conceptual standpoints, that is, *Process*, *Participant* and *Circumstance*. The Process is the activity, action and way of ‘being’ in the clause. It is the content of the clause otherwise known as the *goings-on*. It further brings about the elements (human and non-human) involved in the textually-communicative affairs. The Process might be seen as the item in which the text is usually structured. The elements could be said to relate to the verbal components in clauses. A simple clause seems to have only a process. The type of Process determines how the Participant is labelled. An event in a clause may also be represented to provide the text with further information (i.e. *Circumstances*). Circumstantial elements are realised by a prepositional phrase, an adverbial, and possibly a nominal group. Therefore, Circumstances tend to assist the investigation in the analysis of the *MTN* and *etisalat* advertisements with further information to influence consumers. The study has attempted to acknowledge the influx of textual manipulations in the *MTN* and *etisalat* advertising frames because an advertisement is seen as an attention-seeker. The study advanced beyond the general use of letter combinations; and number combinations to something new and attractive. It sought to establish the combinations of grammatical letters with phonological sounds; and the combinations of grammatical letters with

numbers to produce virile texts of *MTN* and *etisalat*. Therefore, all these facilitated the interpretation of *MTN* and *etisalat* advertisements' language *choice* recurrences.

The alternating lexicogrammatical devices may serve as expositions to linguists in order to understand the sequences of operations of the texts of *MTN* and *etisalat* advertisements. The outcome can demonstrate the functional sequences of mood, thematic and transitivity systems. That is, the recurrence of their conceptual facilities as associated with specific values. In retrospect, researchers could understand the influence of Systemic Functional Theory on texts as it benefits linguistic analyses.

In addition, the study can spur lexicographical exercises in Business Discourse. This is on the fact that novel words analysed in the advertisements can be itemised and integrated in the dictionary as components of the telecommunications industry. It is in a similar way that the lemmatisation and corpus of lexemes can be developed. As the telecommunications operators may gain from the study so also are subscribers. This is on the ground that *MTN* and *etisalat* operators can understand the nature of the linguistic components that have promoted their goods and services all these days. The firms can also measure their degree of sales. At the same time, the recipients of the advertisements may appreciate the recklessness of advertisers as a strategy to sensitise the public to consumption. The exposition of advertising materials, as the study has done, could assist the government agencies to promulgate policies in order to check the excesses of the advertising industry.

Furthermore, the study adopts a systematic and critical approach to evaluate language use in the telecommunications industry that is experiencing rapid revolution in Nigeria. Thus, the analysis

has the potential to open up new ways of examining how advertisers construct their language and the motivations that underlie their *choices* among others. Language as a critical tool for processing private and business relationship is thus projected as an indispensable engine of development in the current digital world. In that regard, the researcher has further recapitulated the significance with the following parameters:

Methodological significance: The analysis has been approached through a combination of both quantitative and qualitative methods. This has provided a space to analyse and discuss *MTN* and *etisalat* advertising language choices.

Specialist significance: The analysis could offer an understanding to the language *choice* in the telecommunications advertising world. Besides, the results might inspire advertising professionals, young scholars and researchers as well as deepen their understanding of the role of language in advertising discourse.

Theoretical significance: The study attempts to demonstrate the suitability of Systemic Functional Theory as a virile and interpretative tool for advertising texts which can be applied to similar texts.

Academic significance: The study seems to have the capacity to contribute to the growing body of literature in Systemic Functional Theory, advertising and discourse analysis as a whole.

1.9 DELIMITATION AND SCOPE OF THE STUDY

The area that the study has attempted to cover in advertisements of *MTN* and *etisalat* is textual from the Systemic Functional Theory's perspective. Grammar, Halliday and Matthiessen (2004, p. 3) articulate, is 'the system of wordings of a language' (*also in* Gregory & Carrol, 1978, p. 86-

87). The preference of the grammatical analysis lies in the fact that the advertising frame is a combination of images, colours and texts. In the perspective of Cook (2001), as earlier stated, an analyst can decide to examine any aspect of the communicative devices separately, or perhaps, as a holistic entity. It is on the ground of Cook's articulation that this investigation takes its course by solely focusing on the texts. In addition to that claim, the caption of the research is *Language Choice*. As the central theme of the study, the terminology points only to the textual options of *MTN* and *etisalat* advertisements. Considering additional elements of images and colours in the advertising plates could be a deviation from the research title and a way of defeating the intended purpose. Such research behaviour could be frivolous, not only to distract one's attention but it also has the capacity to subvert the objectives of the study.

Mood, Theme and Transitivity of Metafunctions are linguistic facilities of investigating the advertising texts. This is because it is very impossible for the analysis to make use of all the conceptual tools of Systemic Functional Theory. Nevertheless, three Metafunctions are the hub of meaning potential derivatives in the Halliday's theoretical insights (Thompson, 2014). Grammatical analysis covers both the horizontal and vertical axes (Halliday, 1994). However, the analyst has based the study of *MTN* and *etisalat* advertisements on the vertical analysis. The Mood system was examined from two clear distinctions: mood as a component of the clause; mood as the choice of clause types, that is, the basic patterns. The Theme was probed through its classical variations which are categorised as Marked, Unmarked, Thematic and Topical. The Mood is certified as the core of the clause, whereas the Theme is not, but rather the Rheme. The Transitivity system has been examined from two clear distinctions. That is, the Process as the goings-on and the Circumstance as a component that provides additional information to the *MTN* and *etisalat* clauses. *Processes* are classified as Material, Mental, Behavioural, Relational,

Verbal and Existential. Some of the circumstantial elements, that is, Location, Extent, Manner and Comparison form a part of the analysis (Eggins, 2004). Besides, an attempt has also made to consider the lexical preferences of the Material Processes as observed in the *MTN* and *etisalat* advertisements.

Additional important conceptual elements are Blending and Compounding, which Yule (1986, p. 52) appreciates as parts of the ‘word formation processes.’ The components explain words that are arbitrarily formed from the combination of a letter with letters to a number with letters. However, the study considers the analysis of *MTN* and *etisalat* advertisements on the mode of their language *choices*. The researcher has chosen the two telecommunications operators because *MTN* belongs to the relatively old generation, while *etisalat* belongs to the new generation. Actually, there are four prominent telecommunications operators in Nigeria, namely: *MTN*[®], *Airtel*[®], *Globacom*[®] and *etisalat*[®] (Ijewere & Gbandi, 2012; Isabona, 2013; Samuel & Olatokun, 2014).). All the operators deploy advertisements as a means of influencing the Nigerian public to subscribe their services. It is out of these famous operators that the preference for *MTN* and *etisalat* advertisements emanates to assist one to analyse relevant texts. The essence, one could argue, is to use the outcome of the investigation to recommend to the society (including the governments) the effects of telecommunications advertisements in Nigeria while projecting a means of attaining consumption goals.

Language *choices* of *MTN* and *etisalat* advertisements have been analysed through the following Systemic Functional Theory-based terms of grammatical mood system, thematic structures, processes and circumstantial elements. Another component examined is a situation where creative words are coined as novel lexemes by the advertising communicators. *MTN* and *etisalat*

advertisements were collected from the library and selections were done through the stratified sampling which appeared to be more appropriate for the investigation. The library necessitates the collection of the advertisements because the library is a reliable storehouse for the Nigerian newspapers (Keyton, 2006). So, the library has made the procurement of the advertisements easily available for analysis, most especially, past issues that contain numerous advertisements. The storage characteristic of the library has also influenced the choice of selecting the advertisements from the newspapers rather than any other media such as billboards, handbills and flyers. On the one hand, the library does not only store newspapers and their advertisements' contents, but the academic warehouse does protect the elements in the newspapers as research facilities. On the other hand, billboards, handbills and flyers might not enjoy such wonderful storage and time-line protection benefits for referencing and research purposes. Apart from that, the merit of storage and protection advantages that newspapers enjoy in the library over any other medium facilitates and informs the decision of selecting the print media advertisements of *MTN* and *etisalat* rather than the advertisements in the electronic media. The storage and obtainment of the electronic media advertisements has been tasking and invariable posing some challenges to the data collection process of the research endeavour (Macnamara, 2011).

The analysis adopts a combination of quantitative and qualitative approaches which has enabled the study to demonstrate how the advertisements function as a discourse process and goal-driven communication enterprise. The combined procedures assist the study in the breaking down of the texts into clauses, and clauses into estimatable parts through Metafunctions and morphological apparatuses. The applications of those principles permit technological devices of tables, graphs and pie charts to act on the texts in order to reveal the recurrence behaviours of the

advertisements' communicative facilities. Basically, the analysis focuses on the application of Metafunctions: Interpersonal, Textual, and Ideational along with the concepts of Compounding and Blending. Certain limitations have occurred in the findings of the study in the area of statistical analysis. These involved: (i) the separation of multiple theme from the other theme types; (ii) the exemplification of minor clauses; and (iii) the taxonomy of Participants. Also, (iv) the issue of *ergativity* in the texts, that is, the relationship between the participants and the processes, was not analysed. Besides, the phonological elements (e.g. *kulture*) experienced, syntactic errors (e.g. *etisalat*, *lagos*, *this is*), figurative devices and semiotic relationships in *MTN* and *etisalat* advertising frames were not considered.

1.10 RESEARCH QUESTIONS

The following research questions further elucidate the objectives of this research.

1. How are language choices in *MTN* and *etisalat* advertisements organised to enact relationships with consumers?
2. In what ways do *MTN* and *etisalat* advertisers utilise creative choices to influence subscribers?
3. What are the choice processes that *MTN* and *etisalat* employ to persuade the target audience to consumption?
4. How are the background details of the *MTN* and *etisalat* language choices deployed to convince the public

1.11 OPERATIONAL DEFINITIONS OF TERMS

The operational definition of terms seems to be many because in Systemic Functional Theory, several terms are applied differently from the common knowledge of those words, even as applicable in other linguistic theories and general views.

Advertisement: A public [paid] form of announcement about any entity aimed to promote the acceptance or purchase of the entity.

Advertising: It is a public notice designed to spread information with a view to promoting the sales of marketable goods and services. It uses all sorts of resources to express itself.

Alphanumeric: The combination of words and figures to form a lexicon

Audience: The recipients of the advertisements that the copywriters focus their attention

Axis of chain/horizontal choice/structural nexus: The wording of the grammar of language

Axis of choice/ vertical choice/alternative choice/systemic choice/language choice: Selections of a word out of numerous equivalence available

Circumstances: Background details of a clause realised as adjuncts

Communication: A process of sharing information, ideas and feelings with people

Complementary based adverts: Adverts deployed with other product other than *MTN* and *etisalat*

Construe: Assigning of meaning potential to an action of a participant

Consumers: Those who buy advertised goods and services

Copywriter: The producer of the texts of advertisements

Delicacy: The scale of choice of a language from general to specific abstractions

Derivation: It is a process of generating meaning from an entity or entities.

Ergativity: The kind of relationships that occur between the process and the participants

External world: A content reference to things, events, qualities, doings, etc.

Festival based adverts: Adverts that reflect local celebrations

Goings-on/Processes: The *content* meaning of a message realised in verb phrases.

Grammatics: A theory of grammar.

Instantial: A reference to past events with accrued knowledge of the events

Internal world: A content reference to thoughts, beliefs, feelings, desires

Lemmatisation: Word structural stems

Lexicogrammar: The combination of sounds into words, which can then be arranged in different grammatical structures to make different meanings.

Metafunctions: The core functional meaning derivatives from a text produced in context. It is exemplified in the functional grammar championed by M. A. K. Halliday.

Mood system: The clauses of a language

Morphology: The science of word formations

Neologism based adverts: Adverts reflecting formation of novel lexemes

Paradigmatic Relation: Vertical alternative choices available to a language user.

Persuasion: Persuasion is the co-production of meaning that results when an individual or a group of individuals uses language strategies and/or visual images to make audiences identify with that individual or group.

Participant: Objects and subjects of clauses

Pidgin: Pidgin is a variety of a language (e.g. English) which developed for some practical purpose such as trading, among groups of people who did not know one another's languages. It has restricted and probably inconsistent grammatical structures.

Point of departure: The first meaningful constituent of a language

Print media: Newspapers, magazines, posters, billboards, fliers, etc.

Process/Going-on: Verbal element of a clause or clause content

Promotion based adverts: Adverts inclined with gifts to consumers

Project orientaed adverts: Adverts based on execution of social responsibilities

The Public: The readers of advertisements

Regular adverts: Usual adverts in a daily basis

Rheme: The second part of a clause structure

Semiotics: The study of signs

Sequential Linearity: The horizontal componential order or 'word to phrase to sentence'.

Subscribers: Those who patronize and use telecommunications devices, products and services

Syntagmatic Relation: Horizontal arrangement of linguistic items.

System Network: A closed set of choices from which a selection has to be made in particular circumstances. System Network has an entry condition in which the systemic choice is available.

Telecommunications: An electronic system of sending and receiving messages through telephones and relevant electronic devices

Telecommunications Operators: These are telecommunications service providers that deal in sending and receiving messages through the air by using telephone, internet devices and other high-tech gadgets.

Theme: The first structural constituent of a clause

Theoretical Triangulation: The applications of more than one theory to the data analysis.

Transitivity: The combinations of process, participants and circumstance in a clause

1.12 CONCLUSION

The analyst has attempted to explain some key terms that are critical to this study in this chapter. The key points were discussed in relation to discourse, advertising, and language choice as the intertwining concepts that uphold the research focus. The study has explained discourse as an entity that is multifaceted because it cuts across both academic and non-academic activities. Advertising has been appreciated as a stimulant that cajoles consumers to obtain, even products the recipients may not intend to buy ordinarily. It is in the light of the advertisers' intent to convince consumers to buy goods and services that the notion of language *choice* seems

significant and comes to the lime light. In some respect, one could suggest that advertising professionals do not just choose lexemes haphazardly. *Choices* of words are made for a purpose of persuasion. Hence, advertisers select words based of a particular message to be passed to consumers. In other words, advertising experts ensure that the language choice deployed addresses the hub of the advertising purpose.

CHAPTER TWO

LITERATURE REVIEW, THEORETICAL FRAMEWORK AND METHODOLOGY

2.1 LITERATURE REVIEW

From the standpoint of Cook, one has understood that, ‘it would be both depressing and self-deceptive to believe that one could exhaust all the aspects of the notion of advertising, and present an answer to all the problems it poses’ (Cook, 2001, p. 5). It could be argued that Business Discourse, and in particular, advertisements have recently attracted scholars from several fields. Several books and articles have been written to characterise the features and messages of advertisements. Also, numerous academic articles have been delivered to augment the embodiment of advertisements’ knowledge. Despite all descriptive explanations provided for the subject, Cook asserts that all grounds have not been covered yet. There have been analyses of advertisements from the perspective of its communicative effects and linguistic contexts to explain the make-up of advertisements’ contents and messages.

Possibly, as advertisements are as old as man, their analyses could be relatively old, if one’s attention is drawn to advertisements’ studies that business scholars have done (Holme, 1982, p. 6; Gieszinger, 2001, p. 1). Cook mentions that for a long period, ‘research within the advertising business often concentrated solely upon receivers of advertisement, endlessly debating... them’ (Cook, 2001, p. 5). According to Cook the focus of scholars has been the communicative effects which advertisements have on consumers of products. It seems that

studies on how consumers are textually-influenced to buy products have been a critical area of exploration. Yet, the communicative strategies studied by the scholars, the analyst could argue, are inexhaustible. There is no doubt that the account of knowledge in advertisements could be bottomless. Advertisements' exercises may be inexhaustible because as human experience is growing so fast in socio-cultural expanses so also are new things emerging in advertisements. This revolution might provoke advertisers to evolve new trends in their creative missions to retain the loyalty of consumers to their goods and services and to woo and win new ones. This desire of advertising practitioners plus global business challenges might have put advertisers and manufacturers on their toes to construct and invent repertoire of novel creativity as linguistic choices. Daily, advertisers seek to advertise the products in a more vibrant way in order to persuade and lure consumers to their goods and services. The advertisement is an act of communication with clever puzzles that contribute to 'how we construct our identities' in a particular way, yet, 'they are ephemeral' (Goddard, 2011, p. 1-5).

The interest of linguists in the discipline of advertising may be on advertisements' language and its effects. In other words, linguists might focus on how language is utilised and the context the language is deployed. Besides, the reasons that language is used in such a manner and the set of consumers that the language is communicating to may also attract experts' attentions. Probably above all other things, the relationship that the textual constructs have with the other elements (signs and images) to produce a particular meaning is principal. Thus, the relevant literature in the subject of advertising could be numerous because of its interface with discourse analysis, communications, business disciplines, social and theoretical issues, especially Systemic

Functional Theory. In the light of this, the researcher could begin the review of literature in this domain by anchoring on the position of a discourse theorist who says that:

The approach...taken in this book is not mine... I have freely begged, borrowed and patched together. If there is any quality in my work, it is primarily the *taste* with which I have raided others' stores and in the way I have adapted and mixed together the ingredients and, thereby, made the soup (Gee, 2001, p. 10).

Gee's account serves as the springboard at which the literature review of this paper is instituted. This investigation has attempted to examine the works of scholars that can relevantly contribute meaningfully and purposefully to this research. The literature review is divided and limited to: (i) studies dealing with Business Discourse in relation to its textual analysis, (ii) creativity in advertising, (iii) advertising as a genre, (iv) textual analysis on advertising language, (v) advertising, rhetoric, and social variables (vii) non-verbal advertisements, (viii) theoretical literature related to Systemic Functional Theory, (ix) advertising as text, and (x) advertising as discourse.

Beside the opinion of Gee (2001), the study could also predicate on the Blommaert's position on the review of literature. Blommaert states that:

I see my own contribution to this field as synthetic, as an attempt to bring together a number of insights and approaches that are dispersed over time, place, and sub-disciplinary audience. Bringing them together, however, may result in something new and perhaps more useful or more applicable (Blommaert, 2009, p. 5).

The analyst has earlier discussed that the interface between discourse and advertising in this study is language choice. The claim supports the fact that language choice is interdisciplinary and trans-disciplinary (Fairclough, 2003; Johnstone, 2008; Blommaert, 2009; Fontaine, Bartlett & O'Grady, 2013). It has also been stated that language choice, among other domains, is examined from three linguistic boundaries as sub-disciplines. That is, sociolinguistics, stylistics and systemic functional grammatics (Thompson, 2004; Buda, 2006; Donovan, 2012; etc.). It is from these backgrounds that the review of literature could be understood.

The position of the Business Discourse in relation to this study is provided thus. Bargiela, Nikerson & Planken (2007, p. 5) state that 'the late 1980s did not seem to have much to offer the linguists in search of an understanding of the role of language in corporations, other than in search with a prescriptive motivation.' Bargiela, Nikerson and Planken argue that the discipline of the Business Discourse did not have a strong root in the linguistic world in the earlier period. However, linguists rather tended towards pedagogical analysis (Bargiela, Nikerson & Planken, 2007, p. 5) in recommending how to use language to business professionals. The few scholars, who were interested in the subject, in their collective opinion, were 'faced with the task of defining the field' (Bargiela-Chiappini, Nikerson & Planken, 2007, p. 5). It seems that work on Business Discourse in the 1980s and early 1990s were characterised by the analysis of business letters. This might be an important genre of communication in business setting at that time. Nevertheless, some other aspects of this field were neglected in that period (Yli-Jokipii, 1994, p. 32).

In the mid-90s, Firth attempted to advance the works of scholars (Leech, 1963, 1966; Williamson, 1978; Vestergaard & Schroder, 1985) related to Business Discourse. Firth gave his

views on the negotiations that occur in the business domain as ‘language in use’ (Firth, 1995, p. vi). From Firth’s perspective, it has been stated that Business Discourse ‘is founded on the twin notions of discourse as situated action and of language at work’ (Bargiela-Chiappini, Nikerson & Planken, 2007, p. 5). It is against this background that the study has expounded the *MTN* and *etisalat* advertising language *choice*. This study could be considered as a conscious activity of constructing meaning from the language *choice* of *MTN* and *etisalat* advertising texts. That is, the kinds of meaning found in texts of their advertising communications and how such meanings are warranted and structurally accounted for (Carter, 2002, p. 111). In a simple definition, the research aims at analysing the way that *MTN* and *etisalat* select language *choices* to persuade subscribers.

One could illuminate that no word is more often on the mind of the advertising specialist than developing new ideas. An advertising specialist may strive to work innovatively on novel advertising paradigms. Leech (1966, p. 175) recognises that as he maintains that ‘when a *copywriter* is not engaged in *creative planning*, he is thinking up *creative ideas*.’ Leech’s standpoint is that the main linguistic vehicle of communication of advertisers is simply based on creativity. The creativity could dictate the nature of the language use in the advertising industry. It seems this characteristic has further led to creative imaginations of all sorts. Advertising practitioners, in Leech’s point of view, may count the breaking of linguistic rules and conventions as ‘a necessary condition of literary achievement’ (Leech, 1966, p. 175). Perhaps, *MTN* and *etisalat* have the notion that rule and conventions may limit the means of communicative ethos, hence, the firms stand by the ‘copywrite licence’ (Leech, 1966, p. 176) as experienced, for instance, in constructs such as *callertunez*, and *9javaganza*. At this juncture, it is

significant to reiterate that the research intends to investigate *MTN* and *etisalat* vocabulary analysis by examining the lexemes from the orientation of the clause structures and contents. On the same note, the analyst has investigated *MTN* and *etisalat* advertising language *choice* in order to identify the use of certain lexicons or recurring grammatical structures in their campaigns. Perhaps, those communicative entities have favourite vocabulary and lexical preferences, e.g. *get*, *enjoy*, *recharge*, and *load*.

The advertisement could be considered amusing rather than serious or useful. Advertising is, most times, treated as part of entertainment complex (Cook, 2001, p. 2; Goldman, 1992, p. 1; Vestergard & Schroder, 1985, p. 58). Goldman (1992) points out that the practitioners see the advertisement as a very important substance for performing certain stimulating functions which promote a hazy realm of image management and fascination. The populace could consider the communication as a product that contains unimportant facts of many subjects. Perhaps, it could be stringently acknowledged to have a tremendous influence on the society in which the advertisement is propagated. In a way, the power of advertising might saturate our social life. In an explanatory paradigm, Goddard (2011, p. 4) portrays the advertisement as a ‘form of discourse which makes a powerful contribution to how we construct our identities.’ The advertising disciple, in Goddard’s words, tends to use society’s commonly shared language resources in a unique, solemn, and positive way to convince recipients. This might influence the target audience as an apparatus for constructing meaning in order to add value to advertised products. Goldman further states that advertisements are structured around strict framing formulas to ensure that the audience accurately understands the message. Advertising seems totally one-dimensional (Goldman, 1992, p. 3) for verbal responses from recipients are rare.

Given the explanatory paradigms of Goldman (1992), Cook (2001), Goddard (2011), etc. on advertising, can the researcher consider advertising as a genre? It is in that light that Cook submits that;

Genres often merge into each other and defy exact definition. (Advertising... is a particular slippery case). A given piece of discourse may exemplify several genres at once. There is nothing exclusive... Genre identification also involves non-verbal forms of communication. There are ads without language – or in which language plays a subordinate part (Cook, 2001, p. 7).

Probably, the remarks of Cook are encompassing in the sense that advertising frames are in variants. There are some advertisements without texts. There are some with only texts. There are some with paralanguage (mostly in television commercials). Also, there are some advertisements with components of texts and images. Advertisements' structures might appear intricately nebulous. Cook further advocates that 'ads draw upon, and thus share with, many other genres, including political propaganda, conversation, song, film, myth, poetry, fairy tales, soap operas, sitcoms, novels, graffiti, jokes and cartoons' (Cook, 2001, p. 12). The frivolity experienced in advertising could have sensitised Cook to claim that advertising is never a genre. Cook (2001) further argues that 'the defining features of the modern advertisement as a genre are surprisingly hard to pin down – and I shall not try to do this...' (Cook, 2001, p. 9). With all these, to Cook, advertising is not a genre. In the contrary, Myers (1994) argues that the advertising belongs to a genre. It is stated that:

The study of a genre leads one to some of the typical practices that constrain the way an advertisement is produced. My analysis so far has treated the ad as if it

was a poem in a literature anthology, as if we might attribute all the linguistic choices to an individual poet. But we know that these choices are shaped by the way the business works... If genres are social actions, it might seem that the only way to investigate genres would be to look in detail at how advertisements are produced... (Myers, 1994, p. 6).

The standpoint of Myers (1994) indicates that an advertisement has a particular but distinct process of production. An advertisement has a model in which it is practically created that is business oriented. This makes the lexemic behaviour unusual from other linguistic constructs. Myers also compares advertising nuances to a poem as a genre of literature. From Myer's (1994) description, the advertisement could be recognised and recommended as a genre. The function that an advertisement is meant to perform might have propelled its devotees to formulate advertising the way that it is fabricated. On that ground, Forceville (1996) notes that there can be little doubt that the primary intention behind advertisements is to make people buy. Perhaps, Forceville's suggestion encapsulates that the advertisers could be in search of any useful materials anywhere such resources can be located to be used as constructive tools to encourage consumers to buy products. Forceville adds that advertisements are produced with various materials that are resourceful in hunting out buyers for goods and services. Advertisements represent a text-genre which is motivated with clear intentions (Carter & Nash, 2013, p. 174). One could infer then that advertising is a genre because it is 'a class of communicative events which shares some set of communicative purposes', as Swales (1990, p. 58) and Bex (1996, p. 140) have suggested. In consonance with the Forceville's (1996) opinion, Goldman (1992) posits that advertising has become a form of internal cultural colonialism that mercilessly hunts out and

appropriates those meaningful elements of our cultural lives that have values. To an extent, Goldman claims that advertising resources showcase the audience's culturally-embraced elements. In this study, the writer has considered the language *choice* in both *MTN* and *etisalat* as a genre of communication. That position has enabled the writer to understand and analyse how their business language is shaped despite advertisements' cultural inconsistency with linguistic conventions (Leech, 1966, p. 59).

From a rhetorical perspective, McQuarrie and Mick examine the concept of advertising. Corbett (1990) defines rhetoric as 'an artful of deviation' (*cited in* McQuarrie & Mick, 1996, p. 3). According to Corbett, a rhetorical expression occurs when a discourse deviates from expectations. The statement might be neither rejected as nonsensical nor faulty. One could elucidate that rhetoric occurs at the level of form (how to say something) rather than content (what to say). It is stated further that 'the deviation conforms to a template that is invariant across a variety of contents and contexts' (McQuarrie & Mick, 1996, p. 3). The scholars add that:

This paper ...distinguishes between figurative and non-figurative texts, between two types of figure (schemes and tropes), and among four rhetorical operations that underlie individual figures (repetition, reversal, substitution, destabilisation). Rhetoricians maintain that any proposition can be expressed in a variety of ways and that in any given situation one of these ways will be the most effective in swaying an audience. ...when persuasion is the overriding goal, the rhetorical perspective suggests that the manner in which a statement is expressed may be more important than its propositional content.(McQuarrie & Mick, 1996, p. 2).

In McQuarrie's and Mick's opinion, rhetorical statement could be employed in diverse ways to influence the decision of the audience. Cook deduces that 'advertising frequently uses language in ways which departs from convention. ...but are nevertheless interpretable' (Cook, 2001, p. 142). If the investigator toes the line of Corbett that claims that rhetoric is an art of deviation from linguistic rules and interface the comment with the nature of discourse of advertising, perhaps, rhetoric and advertising are twin-brothers. One may say that to influence the listener is a major function of rhetoric and the foremost communicative function of advertising is to persuade the audience in order to accept the message. McQuarrie and Mick (1996) examine, among other things, puns, repetition, substitution, etc. as those things that affect advertisements in the United States of America. The way rhetoric is used in the American environment could be quite different from circumstances in the Nigerian environment, probably, for a reason of cultural and social memberships. This study is centred on the telecommunications industry in Nigeria in which one has investigated the *MTN* and *etisalat* text *choices*. As a reminder, the research goal is to analyse the alternative order of *choices* adopted to construct experience and build strong relationships with the audience. Then, the levels of *choices* that are used in the selected *MTN* and *etisalat* advertisements' content rankings have been accounted for.

The writer's observation shows that advertising has a direct rival with fiction. Downing (2003) inter-relates advertising with a piece of literature as the evocation of imaginative situations. She argues that:

Indeed, some authors have observed the similarity between certain types of advertising and literary writing, in that both discourse types create fictional worlds in order to pursue a communicative purpose; this must be partly due to the

fact that many present-day advertisements are less concerned with the listing of objective properties of things... (Downing, 2003, p. 2).

Literature, in the perspective of Palmer (1996, p. 2), is a fictional, an imaginative enterprise and an artistic work created as make-believe. The aim, in Ezeigbo's (1998) sense, might seek to influence someone through a reflection of life and human experience (*also in* Wicke, 1988, p. 13-15). It seems that an advertising expert is crafty enough to make real, things that are not. One might submit that in the world of advertising anything goes! Downing (2003) maintains that the shrewd desires of advertising specialists influence their imaginative creativity. Thus, advertising projects imaginary worlds which invite the public to identify with the desirable properties displayed in the frame. That deed can ultimately augment consumption (Campos, 1995, p. 66). The task that makes advertising experts to create language of all sorts, Campos emphasises, is to credibly attract and encourage consumers to patronize their goods and services. This strategy may seduce readers to 'consume more by making them feel dissatisfied or inadequate by appealing to greed, worry and ambition' (Cook, 2001, p. 2). Perhaps, to achieve this, advertising gurus could find a way of playing upon the psyche of consumers. However, advertisers invent and bring subjective and fictionalised statements into play. These may be offered in a very smart way that is hardly suspected.

Nayak (2004) analyses the socio-cultural language applications in advertising in one of his papers. Nayak focuses on how the advertising professionals in India have hugely embarked on the traditional language of the folklore as a new strategy to convince consumers. He tagged this adventure as 'the fast growing phenomenon in India between mass culture and folklore ... It's a kind of industrial renewal of old tradition shared and circulated in an industrialised society'

(Nayak, 2004, p. 2). Advertisers are superb in creativity. This creativity, according to Nayak, has been tilted towards the exploration of folklore to fulfil their missions. Nayak remarks that:

Folklore in India today ...is considered as one of the most important and effective instruments of social engineering. Once its potential was recognised, enterprising businesses began to exploit folklore for promoting their products. In general, the resurgence in preserving and celebrating ethnic and linguistic identities and celebrating the traditions and history has resulted in a close link between mass culture, advertising, and folklore in India. And early sign of this linkage could be found in the newspaper advertisements issued (Nayak, 2004, p. 2).

Nayak observes that advertisers explore the Indian folklore to coax consumers in order to draw readers' attentions to certain products. This suggests that advertisers are not constrained to use a particular inventive item to succeed in their business operations. Resources of advertising might be sourced from anywhere, and advertising specialists could go to any length in this search, as long as consumers could be persuaded through such media. Advertisers might count anything done in advertising that can convincingly influence the people as a strategy so far such activity works in line with the objectives of advertising creators.

From a sociolinguistics perspective, Gully investigates advertisements by creating a linkage between their language *choice* and the culture of the Egyptians. Language and culture are binding elements in a certain social context (Heelas, Lash & Morris, 1996; van Dijk, 1998). Language and culture function as a holistic component anywhere discourse is contextualised between the encoder and decoder (Fatchulfkip, 2012, p. 10, 11). It seems this nexus is relevant

and indivisible in the advertising world. The point of reference of language and culture is a probable factor that excites Gully's (2012) attention to focus mainly on:

...the relationship between language and cultural representation within the discourse of advertising... places special emphasis on the role of intertextuality within the advertising framework. It also assesses the effectiveness of using different language levels in a given advertising..., and looks at the deployment of rhetorical devices to reinforce the advertising message (Gully, 2012, p. 1).

In Gully's argument, the world of the advertising industry seems to have connected language with the culture of the people. This might have contributed to the selling power of the products. The advertisements' intricacy and importance to products could have also propelled manufacturers to be very careful in making decisions on the kind of communication emergence. Such decisions may enhance the selling force of a product such as: the nature of image to be used on a particular advertisement; and the effective arrangement of its textual discourse. The relationship of all the entities to promote the product by sending a particular message to consumers, as Gully (2012, p. 3) adds, is supreme. All these might be narrowed down to interconnecting language with the culture of the people. Perhaps, advertisements have the same principle everywhere either in Africa, in Asia, or in the West.

The meaning that a consumer decodes from an advertisement might be dependent on what the individual apparently observes on the pages of newspapers. In the midst of the other elements, text might be often employed as a sequential reinforcing component. The analyst might further admit that the text is a meaning-making resource that harmonises the other advertisements' elements. In the contrary, Dyer (2005) argues that social psychologists and anthropologists have

touched on the question of non-verbal and paralinguistic meaning. By deploying characters and scenes which can be stereotypically identified, the spectator is invited to the advertisement. That is why when one looks at an advertisement the attention of the recipient is compellingly drawn immediately to its human aspect (Dyer, 2009, p. 96). Dyer explicates that the target audience can be lured into an advertisement through the feelings, gestures and attitudes the human actor in the advertisement communicates. The actors' appearances might be characterised as social meanings which simulate the audience. Dyer adds further that 'facial expressions' as well as 'clothes, hairstyles and accessories used by the actors are of course very important' (Dyer, 2005, p. 97; *also in* Crystal, 1998, p. 94). Body movements, personal fashionable materials and gesticulations, in Dyer's exposition, serve as elements of appeal to consumers. Goffmann (1979) describes this non-verbal communication strategy as 'hyper-ritualisation' (Goffmann, 1979, p. 84). Goffmann's coinage could be suggested to have differentiated the principle of non-verbal communication from verbal means. Although, the design of advertising depends largely on the focused objects, the researcher might argue that both the non-verbal and textual principles of communication are effective in an advertisement.

Discourse study operates in a socio-cultural situation. As Martin (1992) posits that the goal of discourse analysis is to build a model that places texts in their social contexts. Discourse analysis also examines comprehensively the resources which both integrate and situate texts. Martin (1992) portrays further that the analysis of an aspect of a text ought to be supported by the other aspect. So, it could be significantly appreciated if one engages a tool of analysis that is capable of carrying out this complex assignment in a comprehensive way. The social context imbues in Systemic Functional Theory has motivated the researcher to choose the theoretical slant as the

mainstream of the tool of analysis of the data. To the investigator, Systemic Functional Theory is a very appropriate theory that the analyst has utilised in order to derive the appropriate meaning potential from the linguistic organs. In that wise, Cook argues that:

Some linguists... regard the sentence as the upper limit of linguistic enquiry on the assumption that the rules governing the combination of sentences... must make appeal to areas other than the linguistic: the shared situational, cultural and world knowledge of the participants. ...the perception of connection between sentences varies from participant to participant... both language and participants must be described (Cook, 2001, p. 149).

The sensitisation of Cook's acumen could be somewhat connected to the systemic linguists' thought where 'the key to beginning a grammar analysis is to identify a clause; this is the hub of the grammar. The clause is further explained as similar in concept to a sentence' (Ravelli, 2000, p. 29). Ravelli, a Systemic Functional Theory enthusiast, points out that the clause is regarded as the highest constituency of a grammatical analysis, that is, the grammatical drive. The other aspect of Systemic Functional Theory is that of its sociological inclination to be used to analyse texts. Ravelli (2000, p. 9) adds that one needs to look at 'the kind of society we live in so that we will be able to have a description of the social context' surrounding the language in use. The full meaning of the text, in Ravelli's opinion, is come-by when the text is investigated alongside the participants engaged in the discourse. He also considers the social milieu of the participants as a factor. One of the central concepts in the analysis focuses on the Material processes in which each process in the Transitivity is assigned its participant(s). This study has attempted to demonstrate the sociological relationships in the clause between the content and the participants engaged in the processes of the *MTN* and *etisalat* advertising textual creativity.

One of the cardinal points of the research is an attempt to examine how *MTN* and *etisalat* choose language to transmit messages through the stream of Transitivity in a clause. The issue of linguistic comparative preference has also been investigated. Such a construction, according to Goddard, ‘tells the readers that they need to locate particular items in the text and draw them together for comparison on a specified basis’ (Goddard, 2011, p. 72). Significant instances are: *register and recharge*, and *spend and load*. Among other things, the researcher has intended to analyse the sets of Process *choices* that *MTN* and *etisalat* operators deploy in their advertisements. These are lists of *choice* elements which contrast in a particular way. *MTN* and *etisalat* capture relations of opposition in their advertisements to make a difference in meaning.

The study has indicated earlier that an advertisement is a text. Fairclough (2003) articulates that ‘written and printed texts such as shopping lists and newspaper articles are texts, but so also are transcripts of (spoken) conversations and interviews, as well as television programmes and web-pages’ (Fairclough, 2003, p. 3). The view of Fairclough explains the terminology, text, from a very broad sense. He typifies written records, printed materials, transcribed conversations, and interviews as texts. Going by the claims of Fairclough (2003), the writer might be quite right to say that the *MTN* and *etisalat* advertisements are texts because they are prints. This is also on the foundation that any actual instance of language in use is a text (Halliday & Matthiessen, 2014). So, the advertisements of *MTN* and *etisalat* are texts because they depict cases of language in use. As earlier mentioned, Fairclough explicates that the term, discourse, is what is widely called discourse analysis. In Fairclough’s (2003) suggestion, discourse is synonymous with discourse analysis by considering it from an intellectual point of view. Moreover, he characterises discourse as ‘an element of social life which is closely interconnected with other elements’

(Fairclough, 2003, p. 3). The author might articulate that the major connections between discourse and advertising are invariably two. Discourse and advertising are intertwined through: (i) language in use; and (ii) social life. It seems that the language *choice* of *MTN* and *etisalat* is transactional because the text choice is business oriented. Therefore, one might conclude that advertising is a discourse. It is a form of meaningful text, language in use, and language in use in a particular social setting, that is, the advertising industry.

The relationship between advertising and discourse is also a concern of Lemke (1995, p. 6) when the theorist argues that:

When we talk to one another face-to-face or through various technological media from print to teleconferencing, we are engaged in discourse. Discourse is another protean concept. It can be used to mean something as specific as spoken language, or as general as the social process of communication. It can refer to a general phenomenon, the fact that we communicate with language and other symbolic systems, or to particular kinds of things we say... When I speak about discourse in general, it is the social activity of making meaning with language and other symbolic systems in some particular kind of situation or setting.

Lemke explains that discourse is an all-encompassing productive concept. Lemke (1995) identifies advertising as an enterprise that touches several communication aspects that human beings engage in. If a symbol is engaged as a tool performing a communicative social act among humans, to Lemke, such an activity operates within the corridor of discourse. He has also classified both spoken utterances and prints within this category. Lemke (1995) further describes discourse as a 'protean concept' that keeps changing and has its linguistic and paralinguistic marks on human communicative exercises. Besides, advertising is a social process of

communication which seems to be contextually-based within a particular social circle or class. The human participants are meant to be discussing a particular subject that will in-turn create a particular communicating habit in a particular format. The advertisement usually involves some participants – manufacturers and consumers – who are fully engaged in the communicating activity. Although advertisers of products and recipients of advertisements rarely have one-on-one contact, advertising facilities serve as a major contact between manufacturers and consumers. Thus, Cook (2001) argues that ‘In the eyes of manufacturers and consumers, its major function is *conative* (in most frequently soft-sell advertisements by implication) aiming to persuade people to do something or to buy something’ (Cook, 2001, p. 102, 103). Participants, from Cook’s submission, are involved in human communications. The social interaction also creates an identity with a specifically distinct text to perform a particular function (Lemke, 1995, p. 7).

Owing to the arguments above, one could comment that the orbit of discourse analysis is on language; yet, it is not concerned with language alone. Discourse analysis examines the context of communication as well. Contrary to the theory and practice of some schools of linguistics which treat language as a neatly isolated object, discourse analysis views language and context holistically (Cook, 2001, p. 3, 4; Gee, 2001, p. 193-200). To Cook, language and context are inseparable linguistic organs. They are fused together in communicative activities. It could then mean that language does not operate in isolation. Functional meanings are made in context where social expectations and non-linguistic symbols play a significant role (Lemke, 1995, p. 8). In communication social processes are involved to enrich textual engagements.

Describing advertising as discourse may be more complex and more difficult than any of these approaches, for it means trying to describe all these elements, and their effects on each other. Cook (2001) sees advertising as an interaction of elements. From Cook's position, the researcher has attempted to evaluate the Process, Mood and Theme *choices* of the *MTN* and *etisalat* advertisements and juxtapose them in order to locate the flows. In sum, this approach in this investigation is an attempt to analyse the alternative choices (referred to as *Paradigmatic Order* in p. 21-22) available in *MTN* and *etisalat* advertisements' clauses exemplified in the domain of the *Metafunctional* triad. Furthermore, the goal is basically to study the language *choice* of the *MTN* and *etisalat* advertisements and evaluate (i) the language *choices* employed to enact relationships with consumers, (ii) the organisation of the model of language *choices* (iii) the contents of the *MTN* and *etisalat* texts utilised in relation to role playing by participants, and (v) the background details of language *choices* constructed to influence Nigerian subscribers.

2.2 THEORETICAL FRAMEWORK

The nature of this study requires conceptual framework that could provide a platform for an appropriate textual analysis. The theoretical triangulation method (Sunderland, 2010, p. 34; Wodak & Meyer, 2001, p. 65) has been employed for that course. This permits two or more theoretical concepts for a textual analysis. Combinations of Systemic Functional Theory (with major terminologies) and concepts of Compounding and Blending (minor terminologies) provide the theoretical balance sheet for the work. To a theory, Daramola (2008, p. 357) suggests, one or more conceptual notions may be added depending on the direction and complexity of the analysis. This is because a theory, as other scholars (Sinclair, 1992, p. 12; Lemke, 1995, p. 101; McGregor, 1997, p. 4; Carter & Nash, 2013, p. 2) have also argued, may not be adequate for a

particular research. Perhaps, such analytical behaviour depends on the scope of the research. The triangulation method is adopted because Systemic Functional Theory could not explain the fundamentals of the second objective (in p. 35) in relation to word formation procedures and principles. Systemic Functional Theory devices of Transitivity, Mood and Theme serve as the main theory and morphological concepts of Compounding and Blending operate as the auxiliary.

2.3 Systemic Functional Theory

The researcher considers, as earlier reiterated, Systemic Functional Theory suitable for this study based on its resourcefulness in textual analysis. The relevance of Systemic Functional Theory is also observed in its concentration on and strength regarding the concept of language *choice* (Fontaine, Bartlett & O’Grady, 2013). As Eggins has suggested that:

... formal grammatical approaches tended to prioritise the description of syntagmatic relations (what elements from what classes can go next to each other in structures), while functional grammatical approaches tend to prioritise the description of paradigmatic relation (what functional constituents stand in opposition to each other) (Eggins, 2004, p. 193).

In consonance with Eggins’ comparative argument, Systemic Functional Theory seems to provide explanations for the vertical axis of texts; yet, it does not neglect the chain of linearity. The axis of *choice* produces the axis of chain as interpreted in this study (Kress, 1981, p. 4). In support of Eggins, Halliday (1985) expatiates the elements that distinguish Systemic Functional Theory from the other theoretical scopes, that is, Systemic Functional Theory’s ‘basic form of synoptic representation is not syntagmatic but paradigmatic; the organising concept is not

structure, but system.’ He further claims that, ‘since language is a semiotic potential, the description of language is a description of *choice*. The various levels of the semiotic *code* are interrelated network of options.’ By the term semiotic, Halliday refers to a systematic resource of producing meaning. As such, ‘the constituent structure is the realisation of these options, and hence plays a derivative role in the overall interpretation’ of texts (Halliday, 1985, p. 8). Moreover, Systemic Functional Theory practitioners attempt to examine language as a system of choices and analyses of meaning communicated in particular contexts. The pedestal of the Systemic Functional Theory is based on the three ‘Metafunctions.’ That is Ideational Metafunction, Interpersonal Metafunction and Textual Metafunction. It is indicated that the Ideational, Interpersonal and Textual Metafunctions operate simultaneously in the creation of functional meaning in relation to context (Thompson, 2004, p. 30; Butler, 2003, p. 203-4). Certain aspects of the grammar, in Thompson’s (2004) and Butler’s (2003) manifestations, support each of the ‘metafunctional’ schemas in a given textual analysis. Chapelle states that:

Applied linguists study language use in context such as the contexts associated with specialised registers (e.g. business or academic), context of language assessment (e.g. speaking tests and writing assignments). As a consequence many applied linguists are interested in linguistic theory that takes into account the contextual dimensions of language (Chapelle, 1998, p. 1).

Chapelle’s claims regarding the aspiration of some linguists has made the Systemic Functional Theory to properly function as a tool of investigation in the linguistic domain of empirical study. The Systemic Functional Theory seems to view language as a social semiotic; a resource that analysts could adopt to accomplish their purposes by expressing meanings in context. The adaptability of the Systemic Functional Theory to textual

applications might have aided Halliday to argue that ‘the value of a theory lies in the use that can be made of it, and I have always considered a theory of language to be essentially consumer oriented’ (Halliday, 1995, p. 7). Following Halliday’s lead, the Systemic Functional Theory, as a configuration, has probably met the needs of some linguists in text analysis. It is further added that Hallidayan theory is refreshing to applied linguists who grew up on a diet of linguist oriented structural transformation (Chapelle, 1998, p. 1).

Historically, the bedrock of Systemic Functional Theory has been explained that it did not just evolve on its own accord, or rather, Halliday invented Systemic Functional Theory. Systemic Functional Theory developed out of the works of some scholars and school of thoughts (Butler, 2003, p. 154; Martin, 2016). Halliday (1995) sheds some light on this by explaining that:

The theory on which this description is based, systemic theory, follows in the European functional tradition. It is largely based on Firth’s system-structure theory, but derives more abstract principles from Hjelmslev and owes many ideas to the Prague school. The organisation concept is that of the ‘system’, which is used essentially in Firth’s sense of a functional paradigm but developed into the formal construct of a ‘system network’. This system network is a theory about language as a resource for making meaning (Halliday, 1995, p. xxvi).

The functional grammatics, according to Halliday, is a theory of language centred on the notion of language functions but the idea did not really begin with Halliday. The theory rests on the ideas of linguists that came before Halliday – his predecessors (Bloor & Bloor, 2004, p. 244-6). Halliday has intended as much to develop the thoughts of his teachers, Firth and others, to

produce the functional grammar known as Systemic Functional Theory today (Butler, 1985, p. 1-13). To this systemicist (Fawcett, 1988, p. 1), Halliday is pragmatically faithful. In the spirit of humility, Halliday attests as well as accents to all systemic family members and other linguistic appreciators, as Systemic Functional Linguistics is growing, that the taproot of Systemic Functional Theory draws ‘nutrients’ from earlier linguistic and sociological scholars of repute. In other words, Firth and others ‘plant’ language as prosodic and polysystemic whereas Halliday ‘waters’ the terminologies to germinate, and reconstructs the concepts as a system of choice accommodated in the revolutionary Systemic Functional Theory for growth and maturity. The development sequence of the Systemic Functional Theory could be represented thus;

Saussure → Hjelmlev → Malinowski → Firth → **Halliday**
 → Global Systemicists.

Actually, a lot of other scholars have contributed to this field of learning across Europe, Australia, Americas, etc. The contribution of Matthiessen, Sinclair, Thompson, Lemke, Martins, Eggins, Fawcett. Hasan, Bloor and Bloor, Daramola and numerous other scholars globally could not be discarded with a wave of hand. Apart from Halliday being the chief proponent of Systemic Functional Theory, his colleagues also have, most times, attested to this fact. In respect of that, Fawcett (2000) argues that ‘Many linguists with interests in formal linguistic theory have a general awareness that Halliday proposed a number of insightful ideas about the nature of language in the 1960s and 1970s from a functional perspective’ (Fawcett, 2000, p. 1). In support of Fawcett, Hudson adds that ‘Halliday aims better than some of us’ (Hudson, 1996, p. 63). It seems that some textual analysts and scholars appreciate and recognise the theoretical landmark

of the Hallidayan linguistics. Those testimonies pinpoint the impetus for labelling Halliday as ‘the father of Systemic Functional Linguistics’ (Fontaine, Bartlett & O’Grady, 2013, p. 115).

Systemic Functional Theory attempts to account for the systemic structure of language while it places the function of language as a central underpinning communicative ingredient. That is, what language does, and how it does it. Halliday and Fawcett (1987) refer to these language methodical transformations as ‘how to mean.’ One could add that Hallidayan linguistics gives a preference to paradigmatic approaches which place the elements of language and their combinations as being fundamental. One could argue that the Hallidayan functional grammar focuses on how the social context acts upon language in terms of usages and constraints. On that basis, Thompson (2004) suggests that:

Functional grammar sets out to investigate what the range of relevant choices are, both in the kinds of meanings that we might want to express... in the kinds of wordings that we can use to express their meanings; and to match these two sets of choices. In order to identify meaning choices, we have to look outwards at the context... (Thompson, 2004, p. 8).

Systemic Functional Theory, in Thompson’s (2004) sense, examines linguistic choices that a user of language selects as meaning resources. Perhaps, Halliday’s insightful thoughts further aims to unearth the reasons behind a speaker producing a particular wording rather than another in a particular context.

From the perspective of discourse, the researcher could state that there are three conceptual dimensions which metamorphosise from the context in the three Metafunctions. There are:

Field (the goings-on; what is being talked about); *Tenor* (the people involved in the communication and their relationships, aspects of the channel of communication – monologic/dialogic, spoken/written, visual-contact, media, etc); and *Mode* (the structural organisation of the text used – either written or spoken). Each of these contexts corresponds to one of the Metafunctions (Halliday & Matthiessen, 2004, p. 64, 106 & 168; Christie & Unsworth, 2000, p. 5; Leckie-Tarry, 1992, p. 29, Thompson, 2004, p. 30; Chappell, 2013; Olivares, 2013; Martin, 2014).).

Scholars such as (Adetugbo, 1996; Kress, 1981; Yule, 1996; Fatchulkip, 2008) have characterised language with some attributes such as language is a system; language is arbitrary; and language is social. Other attributes are: language is spoken; language is productively creative; and language is complete for its native speakers. Nonetheless, this research features language as a system and as a system of systems in alignment with Firthian codifications (Firth, 1957). It is this ‘systematicity’ of language that the investigator has attempted to use Systemic Functional Theory to analyse. The analysis has attempted this in a scientific model, giving credence to the quantity of text *choices* in *MTN* and *etisalat* advertisements.

2.3.1 System Network

It could be suggested that one of the innovative concepts in the Hallidayan theory is the *System Network*. Before considering the three Metafunctions, it is very germane to consider the conceptual variable of language known as System Network. One could suggest that the System Network is very significant. Thus, Trask and Stockwell submit that:

The single greatest insight of the approach to language called Structuralism was the recognition that a language is best viewed as a system of elements...the overall system of a language consists of a number of systems and subsystems... which overlap in various ways (Trask & Stockwell, 2008, p. 290-1).

Trask and Stockwell consider that language is a system and a system of systems. Each language is a probable evolver of its own systems. It is on that ground that Halliday and Matthiessen (2004) describe the System Network as the optional potential available to a language user. The System Network allows the analyst to map out the overall organisation of the grammar of language (Halliday & Matthiessen, 2004, p. 7). The System Network seems to be a map (drawing) that exemplifies some optional variables and indices available in a text used for making resourceful meaning. The System Network contains elements of delicacy which is the main principle of ordering the system variables relating one to another. In other words, delicacy refers to both the degree of detail and specificity in the grammar of a language. Delicacy could also be explicated as a scale of order from general to specific. Halliday and Matthiessen (2004, p. 22) assent to the fact that ‘Delicacy in the system is a kind of a kind... and ...a part of a part...’ In the opinion of Halliday and Matthiessen, the Systemic Network delicacy connotes the ordering of systems from left to right by means of entry conditions. Therefore, the network is indicative of choice in any language employment in communicative interactions because of its optional criterion. Figure 2.1 below illustrates a simple System Network thus;

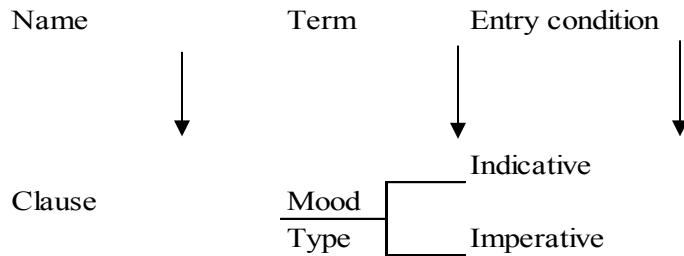


Figure 2.1: Simple System Network [Halliday & Matthiessen 2004: 7]

The figure above indicates a simple System Network. The System Network has ‘clause’ as the ‘name’ and ‘mood type’ as the ‘term’. The ‘entry condition’ contains the clause types – ‘indicative’ and ‘imperative’.

2.4 THE THREE METAFUNCTIONS

It is unarguable that language operates within a particular social context. Perhaps, that claim inspires Halliday and Matthiessen (2004, p. 29) to point out that language functions in making sense ‘out of our experience and acting out social relationships of using elements that are configured into complex grammatical patterns.’ There is no appropriate language *choice* used by interactants which is not meaningfully-oriented. This is because language in every communicative context has social undertones. Halliday and Matthiessen (2004) further add that ‘language provides a theory of human experience, and certain of the resources of the ‘lexicogrammar’ of every language are dedicated to that function. ‘We call this *ideational metafunction*’ (Halliday & Matthiessen, 2004, p. 29). The clause of the grammar represents some process – some doing or happening, saying or sensing, being or having – with its various participants and circumstances, etc. Grammar is the description of the specific matches of function and wording. It could be said to be the subsystem or system of wordings of a language. These two concepts, Ideational and Interpersonal Metafunctions,

in Halliday and Matthiessen's (2004) perspective, enable analysts to deduce language as interactive. Language could be noted further as performing a particular assigning function, and at the same time, addressing someone. The interpersonal and ideational concepts could be easily combined as the architectural ways of studying texts without one disturbing the other. However, the third textual component of a system of wording relates to the construction of the discourse. 'We call it the *textual metafunction*' (Halliday & Matthiessen, 2004, p. 30). Halliday and Matthiessen assert that the textual metafunction is inclined to the way that the encoder organises the texts. The *choices* that a language interactant makes seem to determine the structure of the clauses.

In Thompson's opinion, each of the three Metafunctions – Ideational, Interpersonal and Textual – 'has its own systems of choices' (Thompson, 2004, p. 31). Halliday and Matthiessen (2004) explain the concept of Metafunctions thus:

Why this rather unwieldy term "metafunctions?" We would have called it 'function'; however, there is a long tradition of talking about the functions of language in contexts where 'function' simply means purpose or way of using language, and has no significance for the analysis of language is intrinsic to language: that is to say, the entire architecture of language is arranged along functional lines. Language is as it is because of the functions in which it has evolved in the human species. The term 'metafunctions' was adopted to suggest that function was an integral component within the overall theory (Halliday & Matthiessen, 2004, p. 30-31).

Halliday and Matthiessen's (2004) claim reveals that ordinarily, and in relation to other known grammars of language, the functions are already assigned to the language *choice* made by the speakers. Systemic Functional Theory has considered language functions from a three-fold perspective integrated and embedded in a piece of textual discourse as a meaning-making resource. Thompson argues that functional description brings to light and separates closely interwoven decisions that we are not aware of making about how to say what we want to say. It also throws light, at a higher level, on how we decide to say what we do (Thompson, 2004, p. 32). In connection with Thompson's view, the writer could argue that Metafunctions are manifested as clustering in the overall System Network of grammatical units. There seem to be the simultaneous strands in the grammatical System Network. The three Metafunctions – Ideational, Interpersonal and Textual 'are the highly generalised functions that language has evolved, from the thoughts of Systemic Functional Theory practitioners, to serve us and which are evidenced in its organisation' (Slembrouck, 2006, p. 9). In this light, the applications of the Ideational, Interpersonal and Textual Metafunctions are the study's concern. The three Metafunctions have their grammatical representations as TRANSITIVITY, MOOD and THEME.

2.4.1 INTERPERSONAL METAFUNCTION

Language, in the domain of this study, is a means of communication between at least two people. It is in that regard that one could consider that the main purpose of communication is to interact in order to enact meaning and construct relationships. That view has influenced Kress and Leeuwen (2003, p. 5); and Cushman (1998, p. 9) to argue that language cannot be viewed as a one-way system if a comprehensive analysis is going to be attained. Language

seems to operate mutually between a speaker and the audience or a writer and the audience to exchange meaning. Ravelli (2000, p. 44) reports that ‘every act of communication is always an interaction.’ The interaction at any point in time seems to have content. The content may be for the purpose of influencing the character of a particular personality. It may be to provide information for somebody. The content of language *choice* might also be for the purpose of explaining things to somebody, etc. Interpersonal Metafunction, has been seen as a tool for explaining this aspect of ‘lexicogrammatical’ system in a textual interaction. In relation to interpersonal social interaction, Ravelli (2000) observes that:

...language... constructs and conveys some kind of interpersonal relationship... the relevant contextual variable here is Tenor – the role relationships relevant to the situation of the content. The Tenor of the situation reflected in and constructed of the interpersonal meaning of the text: what kind of personal relationship is constructed between the interactants in the situation, the attitudes and opinions expressed, the degree of formality or familiarity and so on (Ravelli, 2000, p. 44).

The Interpersonal Metafunction, in consonance with Ravelli’s (2000) claim, is concerned with the interaction between the speaker and listener(s). It is a grammatical resource for enacting social roles in general, and speech roles in particular, in dialogic interactions for establishing, changing and maintaining interpersonal relations. Halliday and Matthiessen (2004) remark the distinctive factors which explain interpersonal communication thus:

The most fundamental types of speech role which lie behind all the more specific type that we may eventually be able to recognise are just two: (i) giving, and (ii) demanding. Either the speaker is giving something to the listener (a piece of

information)... or he is demanding something from him...giving means inviting to receive, and demanding means ‘inviting to give’. The speaker is not only doing something himself; he is also requiring something of the listener. Typically, there is an ‘act’ of speaking... something called ‘interact’: it is an exchange, in which giving implies receiving and demanding implies giving in response (Halliday, 1985, p. 68). Cutting across this basic distinction between giving and demanding is another distinction, equally fundamental, that relates to the nature of the commodity being exchanged. This may be either (a) goods - & - services or (b) information (Halliday & Matthiessen, 2004, p. 107).

These claims concerning the Interpersonal Metafunction from Halliday (1985), and Halliday and Matthiessen (2004) have given rise to the four speech functions labeled as; offer, command, statement and question as illustrated in Table 2.1 below for further explications.

Role in exchange ↓	Commodity exchange →	(a) Goods-and- services	(b) Information
Giving		Offer I'll help you out.	Statement We are nearly there.
Demanding		Command Listen to him.	Question Are you considerate?

Table 2.1: Basic Speech Roles (Thompson 2004:47)

The clauses in the above graph show that ‘Listen to me’ is associated with the ‘imperative clause’ demanding goods and services from the decoder. The remaining three ‘We are nearly there’; ‘Are you considerate?’; and ‘I’ll help you.’ are reflections of ‘indicative clauses’ giving information, and goods and services to the listener. Halliday and Matthiessen (2014) further explain that the speech functions of the interpersonal metafunction are meaningfully interconnected as shown in Figure 2.2 below.

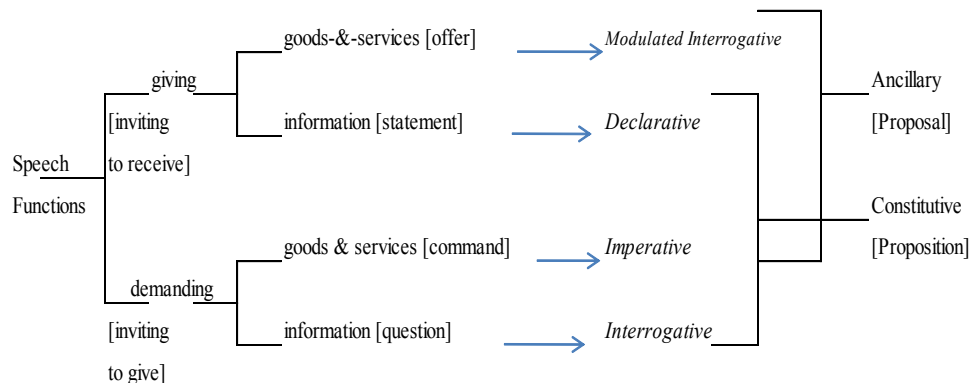


Figure 2.2: MOOD Semantic Resources System (Thompson, 2004, p. 46-7)

From the diagram in Figure 2.2 above, there is an indication of overlapping functions within the concepts. The ancillary portion covers the modulated interrogative and the imperative. The constitutive occupies a space for the declarative and interrogative clauses. The inter-relationships come up where the modulated interrogative and declarative as objects of offer and statement are employed by a speaker to give invitation to the audience to receive something. The writer also observes that the speaker deploys the imperative and interrogative to demand goods and services, and information from the audience.

From the foregoing, one could infer that there are distinctive factors, as Eggins (2004) argues, which explain interpersonal communication. These are known as fundamental speech roles that lie behind communicative interactions. Halliday (1994) recognises speech roles as ‘giving’ and ‘demanding’ (good & services or information). In Halliday’s description, as earlier mentioned, the speaker is either giving a piece of information to a listener or the person is demanding something from an individual. Halliday (1994, p. 68) refers to ‘giving’ as ‘inviting to receive’, and ‘demanding’ as ‘inviting to give’. It seems that the speaker is not only doing something but also requiring something of the listener. To reiterate, Halliday further argues that, “...typically,

there is an ‘act’ of speaking... something called ‘interact’: it is an exchange, in which giving implies receiving and demanding implies giving in response” (Halliday, 1994, p. 68). Emphatically, Halliday and Matthiessen (2014) label the four speech functions as; offer, command, statement and question. They further submit that in Interpersonal Metafunction, the principal grammatical system is that of Mood. The Mood is a technical term and does not have any relationship with everyday use of ‘mood’ i.e. a human feeling at a point in time (Halliday & Matthiessen, 2004, p. 106-108). The grammatical Moods are matched with the speech functions – declarative, imperative, interrogative and modulated interrogative (Eggins, 2004, p. 153). The speech functions demonstrate the participants’ contributions in the role relationship *goings-on*. The grammatical Mood identifies the relevant structure in the system. Thompson (2014) argues that the Mood system could be complex and some part intrinsic. However, the subject is a nominal group and the finite is part of a verbal group of the clause. The finite is the operator in the clause (Thompson, 2004, p. 49). In Thompson’s submission, the third aspect of *mood* in Systemic Functional Theory (i.e. Mood, with its ‘M’ in the upper case) is explained. It is realised in the analysis of an independent clause as Subject + Finite. So, the functional logicity of mood in the Interpersonal Metafunction could be expatiated thus: MOOD = grammatical transpose; Mood = Subject + Finite; and mood = grammatical structures – declarative, interrogative and imperative. As much as the strength of this project is on *Language Choice*, it is necessitated that the researcher demonstrates the *moods* in a system network.

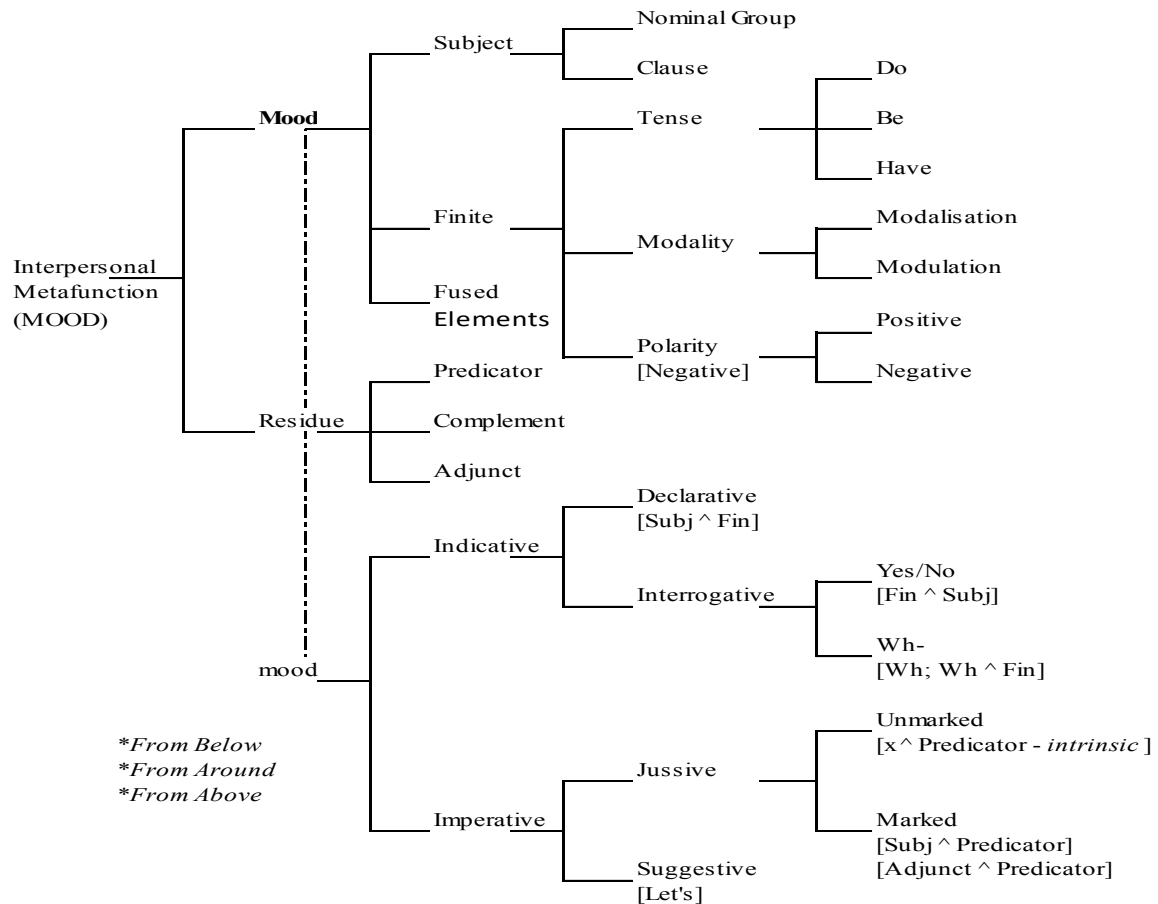


Figure 2.3: Interpersonal Metafunction System Network
(Thompson 2004: 58 & 67; Bloor & Bloor 2004: 47; Halliday & Matthiessen 2004: 618)

The System Network above indicates two types of mood. The first mood exemplifies the core ideas of the constituent of a clause that contains the Subject, Finite, Modality, Fused Element and Residue. The second mood illuminates the type of clauses as illustrated below.

In indicative clause:

MOOD System = Subject + Finite (Subject ^ Finite) e.g. Kunle is good.

Or Finite + Subject (Finite ^ Subject) e.g. Is Kunle good?

In imperative clause:

MOOD System = S⁰ + Finite (intrinsic) i.e. '*hangs in the air*' e.g. 'Write it.' It is argued that:

It is usually relatively easy to identify the subject, and only a little less difficult to identify the Finite, but in cases of doubt (at least in declarative clauses) we can establish exactly what the Subject and Finite of any clause are by adding a tag question (Thompson, 2004, p. 50).

It is clear, from Thompson's view, that some analysts may encounter some challenges in the area of the clause's Finite's identification. It is shown that the Finite is the first functional element among the verbal group. It is most easily recognised in yes/no questions, since it is the auxiliary which comes in front of the Subject. On few occasions, as earlier emphasised, the Finite is 'fused' with the lexical verb (Thompson, 2004, p. 49). Some of the MOOD entities are shown in the semantic slots of the examples below.

1	MTN F@astLink	<i>is</i>	<i>the</i> Super fast internet	on the go.
	Subject	Finite	Complement	Adjunct
	Mood	Residue		

2	To start:		simply	insert	the modem	into USB port
	Adjunct		Modal Adjunct	Predicator	Complement	Adjunct
	Residue	Mood	Residue			

3		Click	the 'set up' icon			
		Predicator	Complement			
	Mood	Residue				

4	and	follow	installation prompts			
		Predicator	Complement			
		Residue				

5	3G service coverage	<i>is</i>	currently available	in most part of Lagos, Abuja... Asaba.
	Subject	Finite	Complement	Adjunct
	Mood	Residue		

Mood and Residue are said to be the two constituents of the Interpersonal Metafunctions' grammatical MOOD. The Mood and Residue function in examples 1 and 5. Nonetheless, there is no Mood in examples 2, 3 and 4. Only the Residue operates in examples 2, 3 and 4.

2.4.2 TEXTUAL METAFUNCTION

The next arrow-head of the three Metafunctions is meaning being structurally realised through the THEME. Eggins (2004) has suggested that every text produced is organised in one way or another. It is the organisation of a text in terms of its textual meaning that is called Textual metafunction – Theme and Rheme (Eggins, 2004, p. 299-300). It could be stated that these concepts relate to analysts on how language is technically organised to carry a particular structural meaning to the audience. Perhaps, a discourse that has a frail organisation could surely lack suitable meanings because of its incoherence. Ordinarily, if one takes a closer look at a language, say English, for example, the investigator might argue that the language organs are not haphazardly organised. English has a particular order in which the functional structures are foregrounded and arranged. There are inevitable rules that associate one lexeme with another to produce ‘lexicogrammatical’ structures.

This orderliness is done so that all the meaning potential in a text could be realised without a doubt in the message passed across to listeners. Different meanings could be decoded from a text owing to its organisational structure. Ravelli (2000, p. 52) mentions that ‘in text, the *choice* of first position is highly significant.’ The first position of a clause is what the investigation is highly interested in, that is, the Theme. The study gives some values to the Theme so that one can coherently and meaningfully understand, as an observer, the information that *MTN*[®] and *etisalat*[®] pass across to the audience. Halliday and Matthiessen (2004, p. 64-65) elucidate that the Theme expresses the element which serves as ‘the point of departure of the message’; the Theme also ‘locates and orients the clause within its context remainder of the message.’ From the description of Halliday and Matthiessen, the Theme depicts how a speaker organises his/her linguistic communicative dynamisms, and

connects his/her mandated textual structures with meaning. Rashidi (1992) reveals that the concepts, Theme and Rheme, originated from the Prague school as the scope of the textual structure also covers *cohesion* and *informational structure* (*details in* Halliday & Hasan, 1976, p. 1-5; Bloor & Bloor 2004, p. 64-81). This analysis is delimited to Theme and Rheme for a cogent reason of conciseness. The Theme comes first and the Rheme second in a clause (De Beaugrande, 1991, p. 345). Rashidi remarks in a compressed approach that;

The Theme is the clause-level constituent that the encoder uses as the starting point of the message, the constituent that begins moving the decoder towards the case of the communication. There is the essential ideational jumping-off directing the decoder's attention to the ultimate goal of the communication, the kernel of the message is the Rheme... Theme is also a discrete element (Rashidi, 1992, p. 192).

The Theme, in Rashidi's discernment, is a pointer to the direction that the message is going. It might be labelled as a signpost that gives the clause a focus. The 'encoder', from the terminology of Rashidi, has a sole right to indicate the position where his message stays. The text choice initiator determines the structural mechanism of the clause produced. The decoder has no any other *choice* than to follow the pattern of the exact meaning in the encoder's message (Fontaine, 2013; Thompson, 2014). The System Network below depicts the clause's thematic organisation.

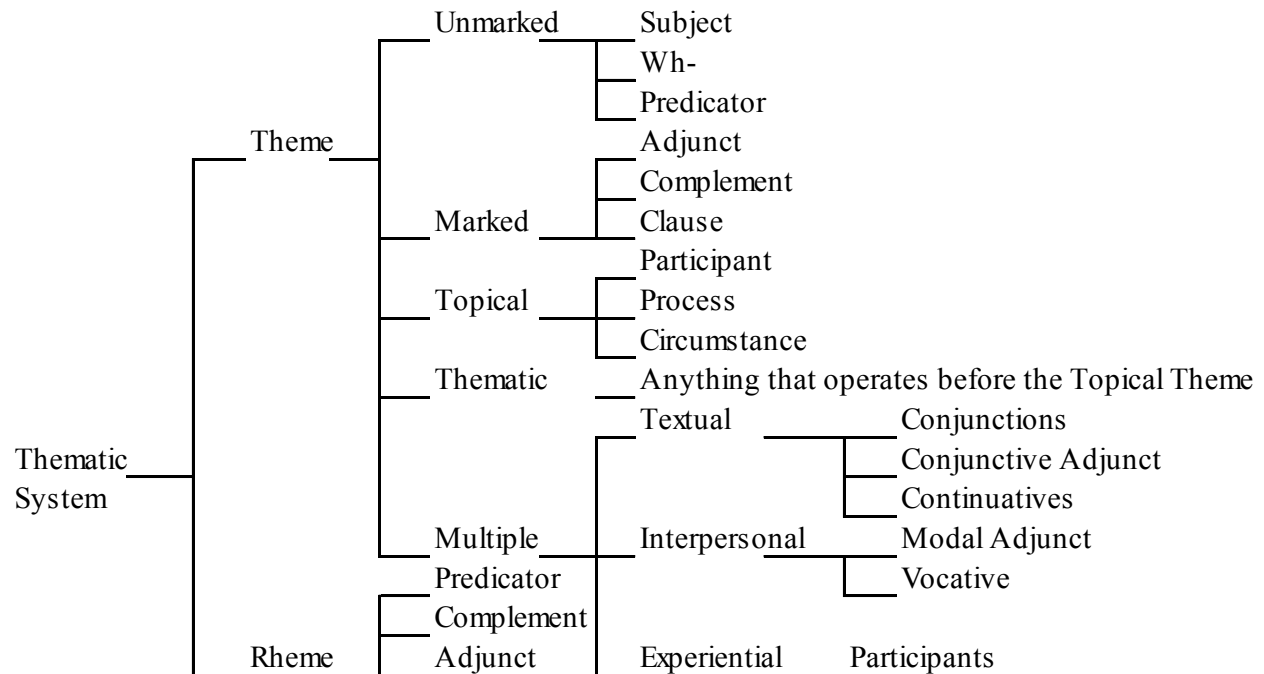


Figure 2.4: Textual Metafunctions System Network (Ravelli, 2000, p. 51-53; Thompson, 2004, p. 164; Eggins, 2004, p. 301-308)

The System Network above depicts the Textual Metafunction of a clause with the optional delicacy. Rashidi (1992) further points out that:

As a general guide, the Theme can be identified as that element which comes in first position in the clause... the Theme is one element in a particular structural organisation which, taken as a whole, organises the clause of a message; this is the configuration Theme + Rheme... Within the configuration, the Theme is the starting point for the message; it is the ground from which the clause is taking off (Rashidi, 1992, p. 191).

The Theme, in Rashidi's point of view, is encoder-oriented. This refers to a psychological notion, and not just a packing strategy. To reiterate, the Theme is also seen as the first constituent of a clause. The researcher could argue that the Theme of a clause is determined by the speaker

for a reason best known to the individual. Perhaps, when the Theme of a message is carefully studied, one could understand the nature of the speaker and where the speaker is taking the audience to. In that regard, one considers the Theme as a functional unit of its own, and a single unit that is analysable.

Furthermore, Thompson (2004) perceives the Theme as the foundation of a clause, and everything built on this foundation is the Rheme. The Theme could be further observed as the foundation of a house and every other building materials laid on the foundation is the Rheme. One could attempt to express the Rheme as the ‘heart’ of the message of the encoder but not the foundation. From a physical science view, the Theme of a clause is comparable to a frequency converter which begins its acceleration from a digital zero to a particular set value (Ozpineci, 2013, p. 3). The Theme only begins a clause but it is not the whole clause in totality except in a situation where a clause is ellipted. It has a remainder attachment which is the Rheme. It is the Rheme, according to Rashidi, that shares with readers ‘the ultimate goal of the communication’ (Rashidi, 2000, p. 193). In addition to that postulation, Ravelli states that:

The Themes of individual clauses contribute to the textual meaning of the text. However, an understanding of Theme in text requires more than just understanding the cumulative effect of themes in individual clauses. It is important to also look at how the Themes flow from one to another. We need to consider thematic development, the way in which the Theme patterns unfold in the text (Ravelli, 2000, p. 57).

Ravelli’s (2000) observation seems to have inspired scholars to distinguish the Theme forms in clauses (also in Martin & Rose 2005, p. 177-9; Eggins, 2004, p. 301-5). However, Rashidi

(1992) further explains, as earlier stated, that the Rheme is not the foundation but the crux of the message of the encoder. Scholars, in Ravelli's (2000, p. 57) perspective, need to consider thematic development, the way in which the Theme patterns recur and function in the text. This is because the Theme operates in various forms and functions. These are: Unmarked Theme, Marked Theme, Topical Theme and Thematic Theme (Butler, 2003; Martin & Rose, 2005). Unmarked Theme occurs when the Topical Theme operates at the same time as a subject of the clause. Marked Theme occurs when the Theme of the clause is not the subject. Topical Theme occurs whenever the Theme is realised by a Participant, Process or Circumstance. Thematic Theme occurs before the topical Theme. In a nutshell, the Theme depicts the analysis of the structural patterning of meaning in the text (Gee, 2001, p. 145). The examples in the semiotic slots below shine some lights to the analysis-cum-functions of the thematic realisations.

1

wwwwhatever	you need
Theme	Rheme

2

it	's easy with with easynet
Theme	Rheme

3

Get	1 month free bonus data plan
Theme	Rheme

4

when	you	buy any of our 1.5GB
Theme[1]	Theme[2]	Rheme

5

Bonus	[is] available instantly upon purchase
Theme	Rheme

6

Bonus available in the following months after purchase	can be used only on weeknights and weekends
Theme	Rheme

7

Pick up	your easynet data SIM and USB modem at any etisalat experience centre
Theme	Rheme

From the examples above, the Unmarked Themes are realised in 1, 2, 4 and 5. The Marked Themes are shown in examples 3 and 7, whereas the Thematic Themes are located in 1 and 4. The beauty of themes realisations is that their operations are intertwined in some cases; this is the reason for observing the Topical Theme in all the examples.

2.4.3 IDEATIONAL METAFUNCTION

The Ideational Metafunction is divided into experiential and logical relations. In that respect, Halliday (1994, p. 20) claims that the Ideational Metafunction exhibits the content of the goings-on in a text. When people use language to interact, Halliday and Matthiessen (2014) emphasise that individuals use language to express either the world around them (external world) or the world within them (internal world). Eggins (2004) observes further that communicators use words to talk about a certain experience – to construct the world – where ‘some entity does something’ (p. 213-215). Ravelli (2000) remarks that the world around interactants, the external world could be things, events qualities, etc. The internal world could also be represented as thoughts, beliefs, feelings, etc. Halliday (1994) further describes ‘experience’ as consisting of goings-on – happening, doing, sensing, meaning, and being and become. He adds that ‘the clause is also a mode of reflection... and flow of events’ (Halliday, 1994, p. 106). Speakers articulate their thoughts to explicate meaning potential in confidence. These utterances, in Halliday’s purview, are regarded as texts that are contextually-produced with a particular content. Given that communicative exhibition, Kress and van Leeuwen (2003, p. 47) explain that the contents are determined by the speaker with specific meanings embedded thereof. In this regard, language possesses numerous resources that are employed to represent the entities in the world. In support of that inference, the module of realising and analysing meanings from this perspective, Thompson (2004, p. 88-89) claims, is called Transitivity system. Ravelli further emphasises that for anyone to identify the ideational meaning of a clause, the individual needs to ask how language represents what is going on in the world (Ravelli, 2000, p. 35, *also in* Butler 2003, p. 241 - 243). Thompson posits that ‘when we look at how language works from this perspective, we are focusing primarily on the propositional content of a message rather than the purpose for

which the speaker has uttered it' (Thompson, 2004, p. 86). In Thompson's submission, to account for the ideational meaning of a text is to refer to the content meaning which connects someone to *who did what* and *to whom*. In a simple term, meaning might be realised in the sense of the idea that a user expresses. On that basis, Halliday opines that;

Our most powerful impression of experience is that it consists of 'going-on – happening, doing, sensing, meaning, and being and become. ...the clause is also a mode of reflection... and flow of events. The grammatical system by which this is achieved is TRANSITIVITY (Halliday, 1985, p. 106).

Speakers articulate their thoughts, in Halliday's perception, to explicate meaning potential in confidence as mentioned earlier. In this regard, language seems to possess numerous resources that are employed to represent the entities in the world within and without. It might also symbolise the way and manner that these entities behave and relate one to another. With that sensitization, Thompson submits, as earlier exemplified, that the module of realising and analysing meanings from this perspective is called transitivity system (Thompson, 2004, p. 88-9). To Kress and Leeuwen, at the core of this representation is the activity or way of being, a *going-on* which is called Process in Systemic Functional Theory (Kress & van Leeuwen, 2003, p. 47). Also, Thompson (2014) suggests that the Process is brought about, most times, by nominal elements (Participants) that are involved in the event of negotiating and exchanging interactions. It is also possible that a text may have circumstantial elements. These might be argued to function in the appropriate parts of the clause which sometimes relate the content with further information. That is, the circumstantial devices operate in any part of the clause (Eggins, 2004, p. 207) as considered in the following examples:

1	You	will receive	your gift	next year
	Participant	Process	Participant	Circumstance
	NG 1	VG	NG 2	Adv. G.
2	Slowly,	he	locked	the door
	Circumstance	Participant	Process	Participant
	Adv. G	NG 1	VG	NG 2
3	Kick	the ball	into the net	
	Process	Participant	Circumstance	
	VG	NG	Prep. G.	

The declarative clause in (1) above contains Process, Participant and Circumstance; the same functions are observed in clause (2). The only difference is that the mobility of the adverbial group is experienced in (2). The adjunct, *slowly*, begins the clause. There is an imperative clause in (3) where the subject participant (Actor) is intrinsic – the Transitivity starts with Process (Verbal Group) ^ Participant (Nominal Group) ^ Circumstance (Prepositional Group). It is observed in all the examples above that the Processes function as the core of the clauses.

2.4.3.1 Types of Process in Transitivity System

The researcher has articulated that the Process in the Transitivity system of English is contained in the verbal group which is the content. The content is said to be central to a clause function in terms of meaning potential and linguistic analysis. Halliday (1985) argues that each of the contents has its own schematically distinct way of presenting both the external and internal world to language users. The study seeks to apply the *Process* types one after another to the *MTN* and *etisalat* texts. Halliday and Matthiessen, in a concise model, articulate further that:

Material, mental and relational are the main types of process in English transitivity system. ...we also find further categories located at the three boundaries... On the borderline between ‘material’ and ‘mental’ are the behavioural processes: those that represent the outer manifestations of ...processes of consciousness... and physiological states... On the borderline of

‘mental’ and ‘relational’ is the category of verbal processes: symbolic relationship constructed in human consciousness and enacted in the form of language... and on the borderline between the ‘relational’ and the ‘material’ are the processes concerned with existence (Halliday & Matthiessen, 2004, p. 171).

In Halliday’s and Matthiessen’s theorisation, there are six processes in the English Transitivity system. They are Material, Mental, Relational, Behavioural, Verbal and Existential processes.

2.4.3.2 Material Processes: *of doing and of happening*

It is mentioned that Material processes involve the physical actions. Some of them are: ‘running, throwing, scratching, cooking, sitting and so on’ (Thompson, 2004, p. 90). These are verbal contents, in Thompson’s insight, that construe the external world (associated with doing something). To Ravalli, such a verbal group has a string ‘sense of doing’ (Ravalli, 2000, p. 37). Thompson claims further that ‘Material processes form the largest and most diverse category in transitivity’ (Thompson, 2004, p. 91). In Thompson’s sense, the Material processes are the most utilised among the processes to construe the world around language users.

2.4.3.3 Mental Processes: *of imagination and consciousness*

The analysts has attempted to highlight that the Material processes are concerned with the external world, but the Mental processes seem a bit different. Halliday and Matthiessen (2014) say that Mental processes are concerned with the world within the speaker’s inner mind, that is, his/her consciousness. In consonance with that argument, Thompson suggests to recipients of the theoretical gradient that:

Intuitively, mental processes form a viable semantic category: there are clear differences between something that goes on in the external world and something that goes on in the internal world of mind; and there are many verbs which refer to these mental processes, of thinking, imagining, liking, wanting, seeing, etc. (Thompson, 2004, p. 92).

Thompson draws a line between the Material processes and Mental processes. Thompson (2004) explains Mental processes as aspects of sensing, reasoning, feelings, etc. These are *goings-on* concerned with what goes on in the inner circus (or subconscious) of language users, e.g. hear, hate, horrify, and worry.

2.4.3.4 Relational Processes: *of being and having*

Relational clauses characterise and identify the subject of a clause. As a result of those enumerated functions, Halliday and Matthiessen (2004) claim that the Relational Processes assist the participants to play the roles of connecting one another in a text. They are in “forms of the verbs ‘to be’ or ‘to have’, or related synonyms, such as ‘seems’ or ‘represents’” (Ravelli, 2000, p. 39). In the same vein, Thompson (2004) observes two different types of Relational Processes, that is, ‘the attributive’ and ‘the identifying relational processes.’ The attributive relational process ‘characterises the participants’ and the identifying relational process ‘identifies one entity in terms of another’ (Thompson, 2004, p. 96), e.g. is, was, and are.

2.4.3.5 Behavioural Processes: *of human psychological*

It is posited that Behavioural processes are related specifically to human psychological processes (Eggins, 2004, p. 233). One of the main reasons for setting up this category, Thompson (2004, p.

103) clarifies, is that they allow analysts to distinguish between purely Mental processes and the outward physical signs of those processes. According to Eggins (2004) and Thompson (2004), Behavioural processes function in the boundary of Material Processes and Mental Processes. These examples fall into this category: 'look', 'listen', 'cry', 'laugh', 'sob', and 'frown'. 'Typically, behavioural processes have only one Participant: the human *Behaver*' because they 'are processes of... physiological and psychological behaviour' (Thompson, 2004, p. 103).

2.4.3.6 Verbal Processes: *of saying*

The analyst could argue that Verbal processes operate between the Mental and Relational processes and it is concerned with the verb of *saying*. Ravelli (2000, p. 41) reports that 'Verbal processes are to do with forms of saying and its related synonyms.' Ravelli adds that the verbal processes are, most times, used in reported speeches, and also be located in interrogative statements such as: *What did the man in the car say? Does your friend say anything contrary? He said that you are nice. Wale reports that politicians are always desperate.* Thus, Thompson suggests that 'The central verbal processes, however, are fairly easily recognised in that they all relate to the transfer of messages through language' (Thompson, 2004, p. 100). Relevant examples are *explain, say, and report*.

2.4.3.7 Existential Processes

The Existential processes seem the final one among the processes. Particularly, Eggins (2004) portrays that the Existential processes operate between the Relational and Material processes as occurs in English. She adds further that the Existential processes are very easy to recognise simply because of the Subject, 'there'. In support of Eggins, Thompson (2004) maintains that:

The final process ... in the ideational metafunction ...expresses the mere existence of an entity... These are existential processes, and they are normally recognisable because the subject is ‘there’ (Thompson, 2004, p. 104).

From Thompson’s point of view, the Existential processes are principally classified with a pointer or a marker, *there is*. Ravelli also comments that “Existential processes appear to be quite similar to Relational; involving a form of the verb ‘to be’. However, there is only one ‘real’ participant, that is, the Existent” (Ravelli, 2000, p. 1). For the purpose of clarity, the Figure 2.5 below is an attempt to systemically explain (Whitrow, 1973, p. 42; Ogilvy, 2013, p. 17) the Hallidayan Transitivity processes in English. The map depicts the Transitivity System Network in an integrated holistic form with a sample of analyses following Figure 2.5 below. Material, Mental and Relational processes are classified as major processes while Behavioural, Verbal and Existential are termed minor processes in English (Halliday & Matthiessen, 2014).

2.4.3.8 Simple Illustrations and Applications of the Transitivity System

The nature of the Halliday’s ideas on the transitivity system in terms of processes and participants is shown in Figure 2.5 below.

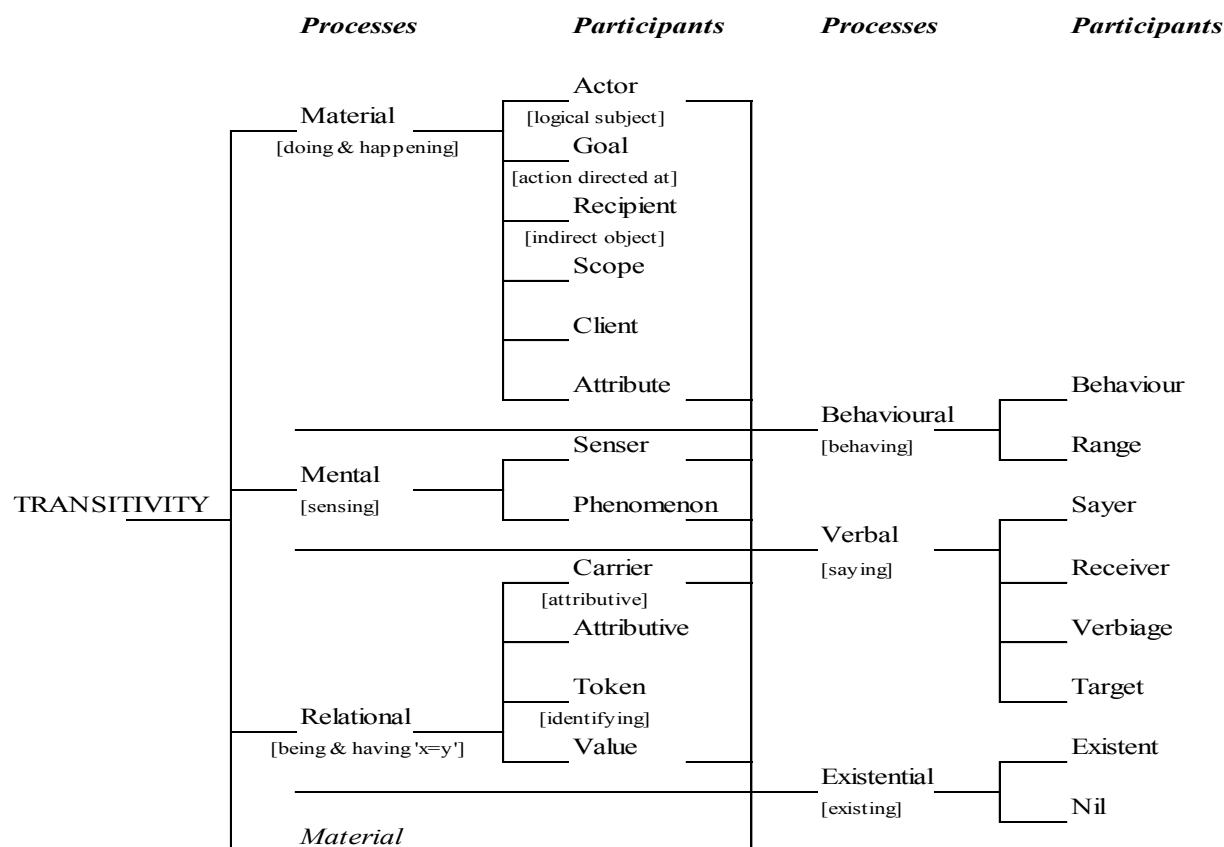


Figure 2.5: Transitivity System Network [Halliday and Matthiessen 2004: 172;
Egins 2004: 214; Thompson 2004: 109]

The figure above (Figure 2.5) portrays the Transitivity System Network pinpointing distinct participants for different processes. The processes are matched with their various participants based on Halliday's proposition and position. The harmonisation/correlation of the participants to a process is largely determined by the process involved in a particular clause. The clauses analysed below illustrate the above claim.

1	MTN	crashes	rates	at 10
	Actor	Pro: Material	Goal	Circum: Location [Time]
2	calls	[are]	now	as low as 17k/sec
	Carrier	Pro: Rel. attrib.	Circum: Location [Time]	Circum: Manner [Comp.]
3	A celebration	is	complete	
	Carrier	Pro: Rel. attrib.	Attribute	
4	Julius	is	now	N20 Million richer
	Carrier	Pro: Rel. attrib.	Circum: Location [Time]	Attribute
5	Text	GO	to 2010	
	Pro: Material	Goal	Recipient	
6	and	you	could be	next!
		Carrier	Pro: Rel. ident.	Attribute

In the analysis above, only two types of processes are indicated. Examples 1 and 5 exemplify the Material processes, that is, *crashes* and *text*. Examples 2, 3, 4 and 5 demonstrate Relational Attributive processes, which are: *are*, *is*, *is*, and *could be*.

2.4.3.9 Circumstances

Circumstances are linguistic elements in a clause. As Martin (1992, p. 154) reveals, circumstances provide additional information to the Transitivity process and are parasitic to it (*also in* Ravelli, 2000, p. 35; Halliday, 1994, p. 151). When the meanings embedded in circumstances are to be realised in clauses, Martin and Rose (2005, p. 69-70) say that wh-questions could be employed as tools for producing answers. Most Circumstances, Halliday and Matthiessen (2004, p. 259-260) explain, are attached to the end of clauses. In respect of that claim, some of the Circumstances could be mobile or occur freely in a clause with the same significance at any point of operation. Bloor and Bloor (2004, p. 131) further clarify that circumstances are made up of Prepositional Phrases, and Adverbials. Owing to those perspectives, Thompson clinically submits that:

There are a few well-established categories of circumstances that correspond to our intuitions about the kinds of background conditions that recur: time, place and manner. However, beyond that, there is a very wide range of possible conditions that may be referred to, and there is no generally agreed set of categories (Thompson, 2004, p. 109).

In furtherance of Thompson's claims, a few of the circumstantial elements have been sequentially categorised into about nine forms. He partly agrees and attests to this. Given that understanding, Thompson says, 'one way into exploring the possible categories is by looking at the different questions to which the circumstances provide answers. Partly on this basis, nine main types of circumstantial elements have been proposed' (Thompson, 2004, p. 110; *also* Butler, 2003, p. 383). Some of the nine circumstantial elements proposed are: Role, Angle, Location, Extent, and Contingency. (Thompson, 2004, p. 110). Circumstances in English are further shown in the System Network below.

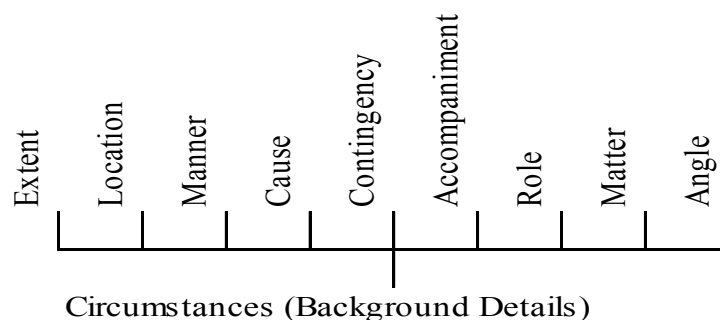


Figure 2.6: Circumstances System Network (Thompson, 2014)

As earlier mentioned, to know the type of Circumstance involved in a clause, questions may be asked. 'The meaning of most of Circumstances can be probed by a *wh*-item as follows: *when*,

where, what about, who with, what as, and how involved' (Martins & Rose, 2013; Halliday & Matthiessen, 2014; Thompson, 2014).

2.4.3.10 System Network of Three Metafunctions

The researcher has explained the three Metafunctions along with their core grammatical representations, that is, TRANSITIVITY, MOOD and THEME, of the Systemic Functional Theory. The three metafunctions' System Network is holistically demonstrated in the Figure 2.7 below as applied to an independent clause. The independent clause is the main analytical domain (the thrust) of Systemic Functional Theory. In another dimension, the simple clause as an independent communicative facility operates as the hub of meaning of the Halliday's functional insights. The application of the theory of the simple clause produces appropriate meaning potential for language consumers.

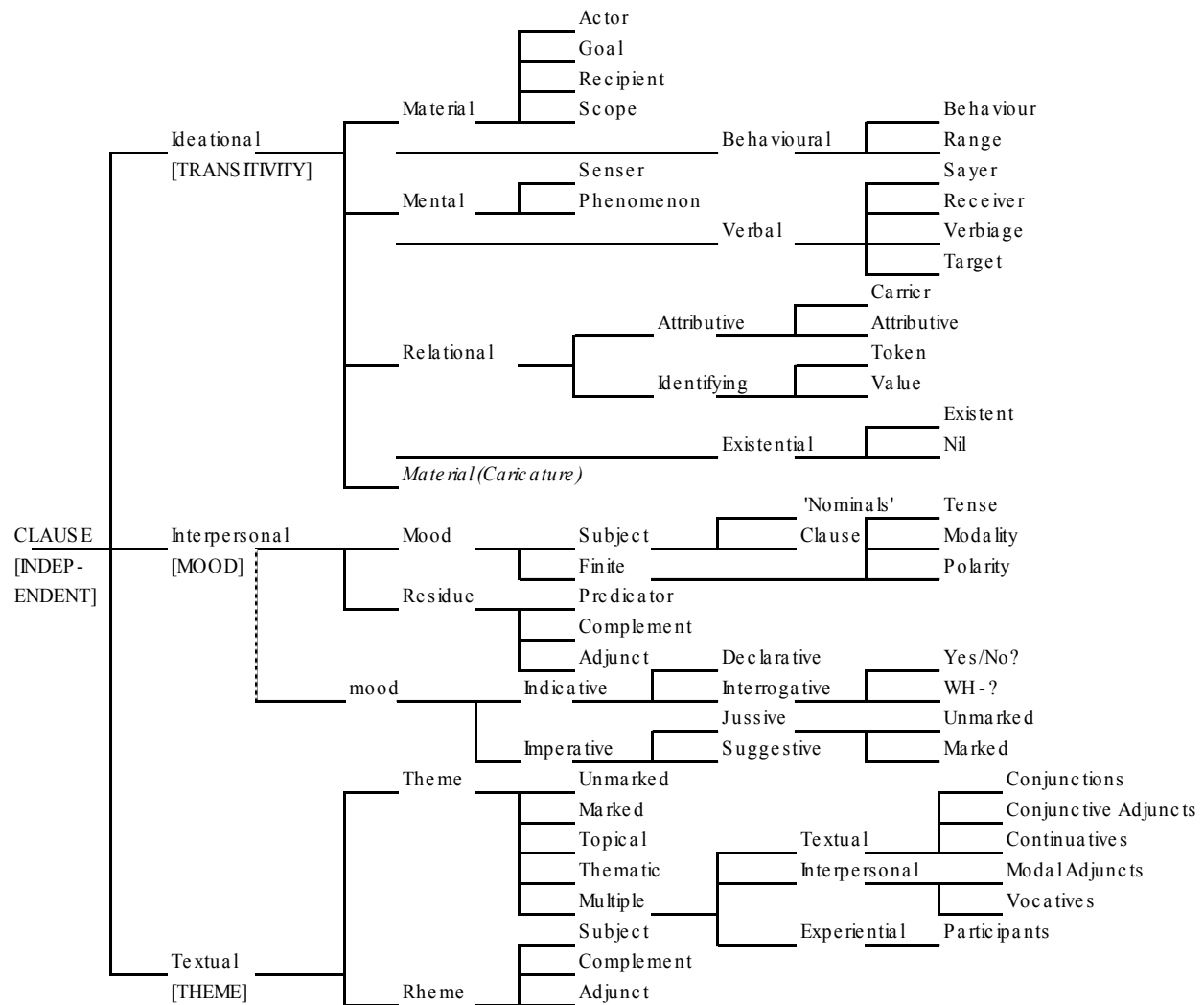


Figure 2.7: Three Metafunctions' Composite System Network (Halliday & Matthiesen, 2004; Eggins, 2004; Thompson, 2004)

Figure 2.7 represents the operations of the three Metafunctions on an independent clause. It is very important to point out that the 'second' *Material process* in the Ideational Metafunction's slot is marked as *caricature* because the entire System Network of Transitivity, as Halliday (1994) theorises in detail, is cylindrical as shown Figure 2.8 below. The pictorial manifestation has allowed the study to indicate the position of Existential processes between Material processes and Relational processes; Verbal processes between Relational and Mental processes; and Behavioural process as operating between Material and Mental processes.

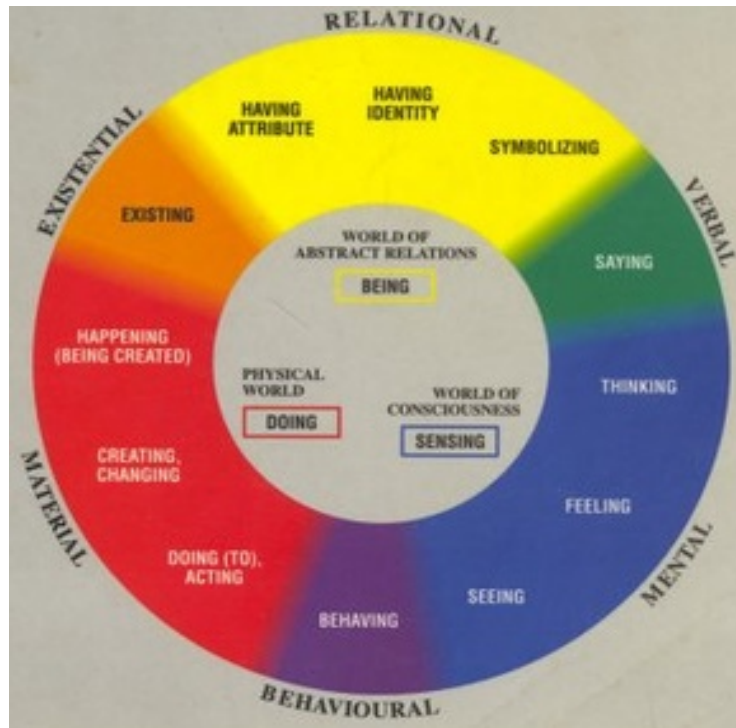


Figure 2.8 Six Processes of Halliday's Transitivity (Halliday, 1994)

In a simple term, the minor processes – Behavioural, Verbal and Existential function on the peripheral domains of the major processes – Material, Mental and Relational. The positioning reality of the processes stimulates Halliday and Matthiessen (2014) to caution readers on the appropriate identification of operational spheres of the processes. The instruction is significant in order to avoid fallacious-cum-deceptive applications.

2.3.3.11 Reasons for Three Metafunctions and Transitivity's Six Processes

One could suggest that the three Metafunctions as well as the Transitivity's six processes in English are not haphazardly constructed. In that regard, Halliday (1994) provides some justifications for the conceptual constructs as intersected in the symmetrical axes of chain and choice. The reasons could be explicated with a clausal analysis, *Prepaid roaming is available*

automatically, as illustrated in Figure 2.9 below.

Group nexus (structural) x-axis						
Systemic y-axis	System	Prepaid roaming	is	available	automatically	Meaning
	Trans.	Carrier	Pro: Rel. Attrib.	Attribute	Circ.: Manner	Content
	Mood	Subject	Finite	Complement	Adjunct	Interaction
		Mood		Residue		
	Theme	Rheme				Organisation

Figure 2.9: Symmetrical Axes of Chain and Choice

Figure 2.9 exhibits the intersection of the structural chain as the x-axis and the systemic *choice* as the y-axis. The y-axis reveals that Transitivity exhibits the content meaning; Mood realises the interactional exchange meaning; and Theme displays organisational meaning (Halliday & Matthiessen, 2014). The three strands of systemic operations accommodated in the semiotic slots, as Halliday and Matthiessen (2014) remark, are ways of generating meaning potential from an independent clause.

The group nexuses in Figure 2.9 produce the structure, *Prepaid roaming is available automatically*. In that regard, the process, *is*, in the central semiotic slot is the content of the clause. The process, *is*, is neither a behavioural nor an action word. *Is* is rather a Relational attributive process. In Thompson's (2014) perspective, the content *is* provides information about the attribute of *Prepaid roaming*. This is a probable reason for Halliday (1994) to suggest that all verbal contents of English are not an action words. Therefore, systemicists, as Halliday and Matthiessen (2004) emphasise, explore the processes in English in the six forms of Material, Mental, Relational (as major processes); and Behavioural, Verbal and Existential (as minor processes). The six processes produce different systemic meaning potential in different clauses when utilised for communicative purposes.

Some scholars have criticised some aspects of the theory. Fawcett (1988, p. 2) claims that Systemic Functional Theory needs supplementary concepts for meaning advancement (*also in* 2004, p. 4; Kasper, 1988, p. 177). This suggestion has given birth to Cardiff Grammar's Generative System (GENESYS), and Nigel Grammar. Further criticisms manifest from Wilcock and McGregor. Wilcock (2001) argues that Systemic Functional Theory contains so many concepts that make it both boring and cumbersome (p. 1). However, McGregor (1997, p. x) states that Systemic Functional Theory is tempted to present itself as a theoretical model for all languages in the world. Semiotic Grammar emanates from his opinion. Given the academic palatable fruits that criticisms of Systemic Functional Theory have yielded, Halliday comments thus: 'The interesting diversification of ideas that shows up when systemicists get together is not so much of taking a different positions on abstract theoretical issues as a diversity... The debate that arises... is very much more positive and fruitful than the rather sterile confrontation that take place... as a means of establishing their individual identity' (Halliday, 1985, p. 1).

Notwithstanding the criticisms, Systemic Functional Theory remains a strong theoretical model to serve our purpose in this study. The researcher has employed Systemic Functional Theory concepts of Mood, Theme and Transitivity because the frameworks set out to characterise the range of relevant choices in the data, that is, *MTN* and *etisalat* advertisements' texts. Systemic Functional Theory equally demonstrates the meanings that are expressed in a text and the theoretical potency emphasises sets of *choices* made by users (Thompson, 2004, p. 8). The theoretical slope also reveals social reality of language *choice* (Butler, 2003, p. 154). In other words, Systemic Functional Theory seeks to view language as a social process and provides an analytical methodology for communications. Such terms permit the detailed and syntactic descriptions of language patterns (Kress, 1981, p. xvi) as deployed in *MTN* and *etisalat* adverts.

2. 5 AUXILIARY THEORETICAL CONCEPTS

Compounding: This is described as the joining of ‘two separate words to form a single form’ (Yule, 1996, p. 53).

Blending: It is ‘accomplished by taking only the beginning of one word and joining it to the end of the other’ (Yule, 1996, p. 53; *also in* Napoli, 1996, p. 214-223).

2.6 METHODOLOGY

2.6.1 MTN and *etisalat* Advertisements Collection Domain

Library Research: Having understood the nature of the problems to be solved in this research, the researcher has chosen the library as more appropriate for the collection of the *MTN* and *etisalat* advertisements. The objective has been to procure advertisements from the newspaper sources – *The PUNCH*[®] and *The Guardian*[®] – in order to enhance the analysis. The collection domain of the *MTN* and *etisalat* advertisements has been from the library because the library is the storehouse of knowledge and wisdom. It is an overwhelming place where books, journals, newspapers, etc. are kept (Osuala (2009, p. 45; Keyton, 2006, p. 21). The University of Lagos library has been chosen because it seems adequate for the research’s reference database of the *MTN* and *etisalat* advertising communications published in *The PUNCH* and *The Guardian* from 2005 to 2012. Numerous advertisements seemed to have been produced within those years. The choice of *The PUNCH* and *The Guardian* is probable to the nationwide spread and large reading audience that the newspapers have. The analyst has not chosen the advertisements from billboards, flyers and other sources because these media seem not to have the capacity to sustain advertisements for a long time. The newspapers are stored in the serial section of the library for referential purposes (Nwabueze, 2009, p. 19).

One could also bear witness that, actually, there are other newspapers and magazines that advertisements of *MTN* and *etisalat* could be procured from, such as: *The Nation*[®], *The Sun*[®], *Vanguard*[®], and *Tell*[®] magazine. However, such a collection exercise from numerous media could be confusing as well as create complication. An elaborate selection activity might make the analysis cumbersome, complex and extraordinarily sophisticated. Such experience could have a negative effect against the aspirations of the research.

2.6.2 MTN and etisalat Advertisements Selection Process

Sampling Process: The sampling procedure has been taken and implemented in the selection process of the *MTN* and *etisalat* advertisements. This is on the ground that the sampling process has assisted the study in the selection of a relatively small number of elements from a large defined group of elements (Nwagugo & Anumnu, 2003, p. 68). The procedure began with a precise target population and terminated at a calculated sample-based subject. In addition, the investigator has chosen the sampling process purposefully to assist the researcher to make informed decisions on the basis of the limited information. That has further informed the drawing of a specific conclusion on the nature of *MTN* and *etisalat* advertisements considered. Moreover, the sampling process reduces cost, enhances greater speed during analysis with greater scope and accuracy. Out of the two categories of the sampling process – probability and non-probability – (Keyton, 2006), the probability sampling has been chosen as more appropriate for the investigation. The motivation lies on the fact that the concepts of population, sample and subject operate in the domain of sampling process (Nwabueze, 2009, p. 62-63).

The selection process began by choosing 150 advertisements each from *MTN* and *etisalat* print advertisements as the population to enhance accessibility to their advertisement varieties. The

population has enabled the investigator to draw the subject from the *MTN* and *etisalat* advertisements which serve as the source of the analysable data (Osuala 2001, p. 114-118). Having the knowledge that four types of probability design, that is, random sampling, systematic sampling, stratified sampling and cluster sampling are operational (Keyton, 2006, p. 122-125), the study has chosen and considered the stratified sampling as more appropriate for the gathering of *MTN* and *etisalat* advertisements. This is because stratified sampling makes the samples true representatives of the population. Furthermore, the stratification sampling has provided the study a method of dividing the population of *MTN* and *etisalat* advertisements into sub-groups with each sub-group representing a significant paradigm (Nwabueze, 2009, p. 62). Also, the stratification process divides the population into homogeneous constituent fractions where estimates are made. For analysis aptness, the researcher stratified the 150 advertisements population from the *MTN* and *etisalat* into seven segments, namely, *Neologism*, *Regular*, *Promotion*, *Project*, *Complementary*, *Festival* and *Pidgin* as the samples. The division provided the researcher an opportunity to select the right choices among the quantum of the *MTN* and *etisalat* advertisements available. The subjects drawn from the samples were four advertisements each from each stratum except *Pidgin* in which only one advertisement was chosen. The basis was that *MTN* and *etisalat* scarcely produce advertisements in *Pidgin*.

Therefore, the 25 advertisements each from both *MTN* and *etisalat* have been selected for the analysis' suitability. Before the analyst selected the *MTN* and *etisalat* advertisements, the following conditions were considered: the number of advertisements to be selected for analysis and the relative homogeneity of the numbers of clauses involved in each advertisement. Nonetheless, the numbers of clauses in the advertising frames were not uniform. When the analyst saw that the numbers of clauses in each advertisement were not equal, the investigator

analysed the clauses like that. This is the reason for analysing more clauses in the *etisalat* advertisements than in the *MTN* advertisements as shown in columns two and four in Table 3.1 below. In a situation where complex clauses were observed, each clause was demarcated with the sign [//] or [///]. [//] and [///] represent demarcations for the simple clause and complex clause respectively. Boundary separation of clauses into simple ones is a viable tradition of Systemic Functional Theory. Such linguistic act enhances clear-cut analytical procedures on simple clauses. It is on that basis that Halliday and Matthiessen (2004) suggest the sign as a technical term known as *nesting*. Table 2.2 expounds the selection propriety of *MTN* and *etisalat* advertisements.

Modules	MTN Telecom		etisalat Telecom		Total	Total
	Adverts	Clauses	Adverts	Clauses	Adverts	Clauses
Neologism Based	4	35	4	34	8	69
Regular Ads	4	31	4	23	8	54
Promotion Based	4	38	4	49	8	87
Project Oriented	4	20	4	33	8	53
Complementary Based	4	22	4	55	8	77
Festival Based	4	33	4	18	8	51
Pidgin Inclined	1	8	1	9	2	17
Total	25	187	25	221	50	408

Table 2.2: Adverts Selection Modules in MTN and Etisalat Telecommunications

2.6.3 MTN and etisalat Advertisements Analysis

Qualitative and Quantitative Research Methods: Qualitative and quantitative research methods have been integrated in this work. Although qualitative and quantitative methods may appear to be opposite, the procedures supplement each other. The qualitative and quantitative practices have provided good insights into the behavioural characteristics of the language *choice* of *MTN*

and *etisalat* advertisements (Osuala, 2001, p. 176). The reasons for utilising both the qualitative and quantitative design facilities are as follows:

Qualitative research provides a systematic exploration of texts from independent variables to dependent ones. Qualitative design also permits the investigation of the quality of activities, relationships, etc. in the *MTN* and *etisalat* advertisements. In that sense, one is able to examine the text from a holistic approach which has invariably lead to meaning derivatives and processes (Baker, 2010; Osuala, 2001, p. 169-179; Nwagugo & Anumnu, 2003, p. 8-9; Keyton, 2006, p. 96-99; Levon 2010, p. 68). The researcher could expatiate that the quantitative implementation has assisted in reporting the quantity of the communicative elements available in the advertisements (Wodak & Meyer, 2001). The qualitative method is evaluative and descriptive. The concern of the qualitative method with structures and patterns of the clauses has influenced the manner at which the investigation makes sense of the results of the quantitative analysis (Resinger, 2010, p. 52).

Moreover, qualitative and quantitative approaches function in the analysis so that the discursive textual elements of *MTN* and *etisalat* advertisements could be explained appropriately. In the qualitative approach, the study has offered discussions based on the conceptual labels of the texts that the writer has attempted to analyse and also on the result of the analysis. The study has applied tables, pie charts and graphs in the quantitative method for proper value representations and percentages where necessary (Fontaine, Bartlett & O'Grady, 2013, p. 10, 417-418). The linguistic tools used to analyse the *MTN* and *etisalat* advertisements are Mood, Theme and Transitivity from the Hallidayan systemic tradition (Wodak & Meyer, 2001, p. 8). The concepts of Compounding and Blending are also deployed to analyse the texts. The procedures provide an opportunity for technological tools – tables, graphs and pie charts – to calibrate and account for

the values of communicative facilities of the *MTN* and *etisalat* advertisements. An attempt has been made to demonstrate the research methodological framework into a System Network as shown in Figure 2.10 below.

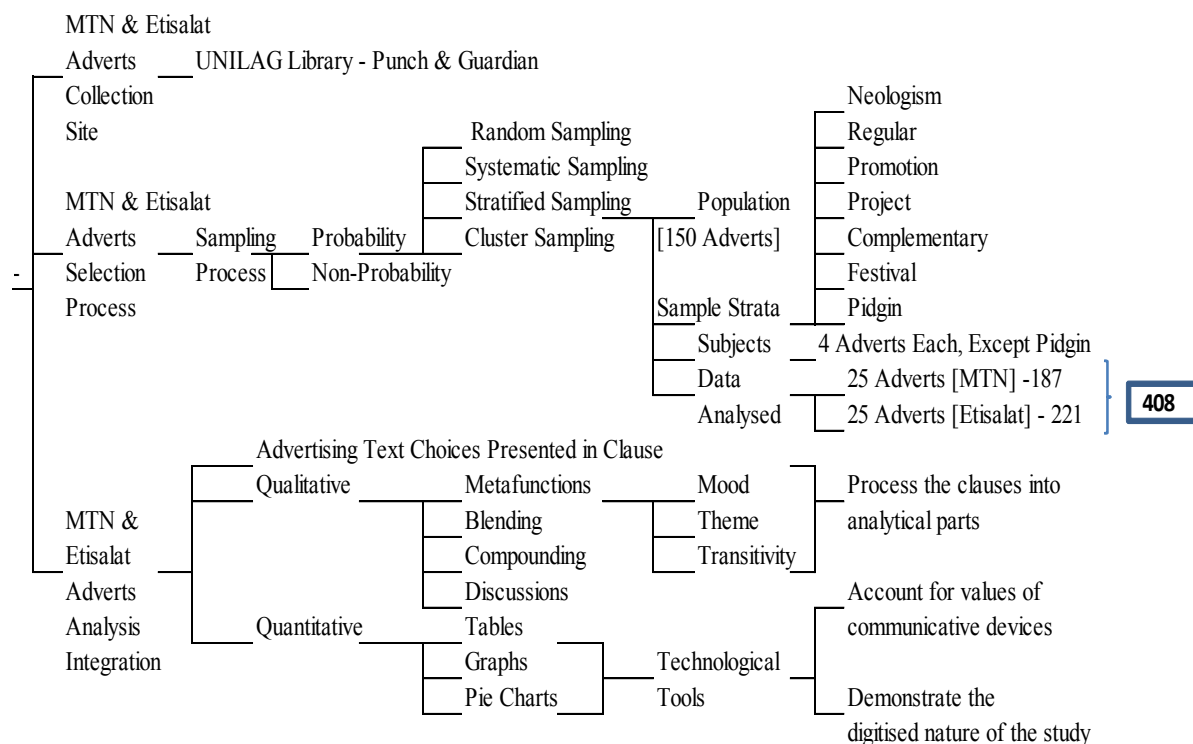


Figure 2.10: Methodology System Network

Figure 2.10 above establishes the three units of the study's methodology.

It is important to point out that concepts such as *Choice*, *Process*, *Participant*, *Circumstance*, are italicised in the thesis for a matter of emphasis. Also, the sign '®' indicates a registered company such as *MTN*® and *etisalat*®. The idea of the initial capitalisation of a lexeme decorates such device as a conceptual systemic element (e.g. Mood, Theme and Transitivity).

2.7 CONCLUSION

In this section, the analyst has explained meaning from a systemic theoretical perspective and the ways that Ideational, Interpersonal and Textual Metafunctions has been applied in Chapters three, four and five as propounded by M. A. K. Halliday and other systemists. Compounding and Blending which are morphological terms have also been expounded as elements that have assisted in textual analysis in the proceeding chapters. Besides, other two important concepts have been discussed; these are the review of literature and methodology. The review of literature has been explained seeing the discourse of advertising from the perspectives of business and linguistics. The methodological framework of the study has been discussed through the sampling techniques of stratification. The population has been divided into sub-groups to aid appropriate analysis and manipulations of results. This Chapter has also attempted to indicate the levels of research in the textual models of advertising language through the appraisal of scholarly literature.

CHAPTER THREE

DISCOURSE FEATURES IN THE MTN AND ETISALAT ADVERTISEMENTS

LANGUAGE CHOICES (I)

3.1 INTRODUCTION

In this chapter, the researcher analyses the *MTN*[®] and *etisalat*[®] advertisements with the application of Interpersonal Metafunction. This has been done through the concept of the Mood system. That systemic conceptual grammatics has assisted the study in processing the clauses into resourceful quantifiable values (Fontaine, Bartlett & O'Grady, 2013, p. 29). The first attempt is the presentation of the *MTN* and *etisalat* advertisements language *choices* in simple clauses as earlier explained in Chapter two in the methodological framework. The second attempt is that the analyses of the texts have been supported with graphic representations which further indicate graphical elements in numerical values.

3.2 MTN ADVERTISEMENTS: DATA PRESENTATION

Neologism Based Adverts

Advert I (Clauses = 10)

MTN biztime bundles

///Subscribe// and win from Oct. 20th – Dec. 9th///

Get free SIM Back up kit + 10% Bonus x 3 months as low as N18 per min

As low as N18 per min.

No Access Fee

Cost Control

No IDD or Security Deposit

Open to MTN pay as you GO™ Customers too.

MTN Biztime bundles is a part MTN Enterprising Solutions.

Advert 2 (Clauses = 6)

MyCustomer®, your smile is worth a thousand ‘Thank Yous’

Our celebration starts with you.

For 10 amazing years you have offered us the opportunity to serve you like no other.

///This week, we are celebrating a decade full of fond memories// we promise you that the best is

yet to come with the continuous roll out of new look. MTN Walk-in centres across Nigeria.///

It is always a pleasure to serve you.

Advert 3 (Clauses = 8)

MTN F@astlink Super fast internet on the go.

To start: Simply insert the modem into USB port

///Click the ‘set up’ icon// and follow instruction prompts///

///Load airtime,// select preferred bundle// then click on ‘connect’ to browse///

3G service coverage is currently available in most part of Lagos... Abuja

Advert 4 (Clauses = 11)

MTN Y’ello Bounty

The Rider Life train is back with Big SurPrizes!

To win: Get an MTN SIM (if you don't have one)

Migrate to HappyLink, FunLink, ProLink, BizLink or SmartLink basic plans.

(Migration is free)

///Load// and spend a minimum of N200 every two weeks //and you qualify for the fortnight draws// where you stand a chance to be a winner of...///

There are lots of MTN surprises waiting for you. Remember, the more you spend, the higher your chances of winning

Offer lasts till 8th January 2011

Regular Adverts

Advert 1 (Clauses = 7)

Friends are the reason we smile

Friends have a way of making everyday seem special.

///So reach out //and life will always bring you reasons to smile.///

///with MTN, life is fun...// life is beautiful///

Visit us online www.mtnonline.com

Advert 2 (Clauses = 7)

Are you in love?

///Love is a feeling that brightens your day, //brings a smile to your face/// and lifts your heart forever.///

So make someone feel beautiful. Share the priceless gift of love

Happy Valentine's Day

Advert 3 (Clause = 14)

///Seasons come //and seasons go///

But y'ello days are forever.

///It's a new dawn,// it's a new year./// A year of new challenges and possibilities; of new friendships and relationships.

Reach out and extend your boundaries. Rest assured// that as sure as the sun would rise, //MTN is with you all the way. Look on the y'ello side of life because life beautiful.

Happy New Year, Nigeria. The future is y'ello!

Advert 4 (Clauses = 3)

///MTN crashes rates at 10 //calls now as low as 17/sec. //A celebration is complete.///

Promotion Based Adverts

Advert 1 (Clauses = 8)

Julius is now N20 Million richer.

///Text GO to 2010// and you could be next!///

Yes, it's true! MTN is still giving away N20 million monthly, N2 million daily and N20, 000 hourly to players in the MTN World Cup Naira Splash Competition. You could be the next winner. Simply text GO to 2010 to join these lucky people!

N100 per SMS

Advert 2 (Clauses =10)

Buy a new SIM

Get 20 percent bonus credit monthly for 3 month

How to enjoy:

Buy a new MTN SIM, //register// and recharge.

///Bonus airtime in credited every 30 days// and is valid for 5 days.///

The more you recharge the more bonus credit you receive at the end of the month.

Bonus valid for MTN to MTN calls only. From 1st June and ends August 30th, 2012.

Advert 3 (Clauses = 12)

Up for grabs!

Over 30,000,000 in the MTN Friendship is Beautiful Promotion

///Buy MTN 0806 Starter Pack for N480// and enjoy M480 free airtime at your first recharge///

///From 11th July – 14th August, when you load up to N1, 500,// you will qualify for the MTN

Friendship is Beautiful Promotion draw, // where 30 customers will win N1million each// and

500 customers will win a Hi-Fi music system each.///

///There's only one thing to do to be a part of this promotion, // keep loading// and you could be a winner.///

Offer open to both 0803 & 0806 customers

No one covers Nigeria better than MTN

Visit www.mtnonline.com

Advert 4 (Clauses = 8)

It's showtime in Port Harcourt!

///Join the MTN Friendship train //as Y'ellofest hits the University of PortHarcourt live!///

Featuring some of the hottest performers of the continent: Styl-plus – African China...

It's party time on a whole new level with lots of super giveaways!

///You and your friends have got to be there //- because with MTN Friendship is Beautiful///

Next stops is Jos. Watch out!

Project Oriented Adverts

Advert 1 (Clauses = 3)

We can't wait

Let's go 2010

Only MTN can bring you the excitement of the first World Cup on African soil

Advert 2 (Clauses = 7)

MTN Lagos Polo Tournament 2010

///Swing and network with the best.///

Catch all the action packed chukkas, swing and shots at the Lagos Polo Tournament brought to you by MTN, your leading network. ///Mingle with people from across Nigeria, // be entertained //and interact with top notch products and services like MTN Backup, Blackberry storm and Blackberry bold from MTN// that enable you stay on top of your game.///

Advert 3 (Clauses = 4)

World Environmental Day.

Let's all play our role.

Today is the World Environmental Day.

At MTN foundation, we are constantly working to ensure improved waste management practices are carried out through our project C.L.E.A.N (Clean the Local Environment Around Nigeria) recycling centre in Aleshinloye Market, Ibadan, Oyo State and Ose Market, Onitsha, Anambra State.

Advert 4 (Clauses = 6)

Fame strikes again

Monica Ogah has emerged winner of winner of MTN Project Fame Season 4.

///Watch out for her// as she takes the entertainment world by storm...///

Get ready!

Visit www.mtnonline.com

Complementary Based Adverts

Advert 1 (Clauses = 6)

One month free data

Nokia Asha From MTN

unlimited chat, everywhere you go

Now you can enjoy the best of instant messaging, social networking, preloaded gaming, faster internet and longer lasting music playback

Available at MTN shops and Nokia Partner Retailers nationwide

To activate free bundle, text Nokia to 131

Advert 2 (Clauses = 5)

Enjoy the full Strength of the ipad

Uniquely powered by MTN 3.5G

Enjoy the perfect blend of business and pleasure on the widest 3.5g network in Nigeria.

///It's an ipad experience with a difference....// Another taste of true value///

Advert 3 (Clauses = 8)

MTN & Oando

Refuel. Reconnect. Recharge.

Bringing world class customer service closer to you.

With MTN and Oando, the best of world class customers is always within reach.

///So just refuel //and recharge for a richer life///

Advert 4 (Clauses = 3)

Open yourself to unlimited possibilities

BlackBerry® unlimited Plan N3,000 with Special call rate of 17k/Sec.

Life is richer with MTN

Festival Based Adverts

Advert 1 (Clauses = 9)

Truth is, it's a woman world.

Happy International Women's Day

///Today, women are rising, breaking the barrier of gender// and leading the way to better world.// It's the reason// we take them to heart in all we do.// They make up 30 percent of our staff.// Here's our salute to them.// They keep our world going.///

Advert 2 (Clauses = 9)

MTN Kulturefest Lisabi

Lisabi Cultural Festival.

Let's go rock Egbaland

///It's going to be a Y'ello Celebration // as all Egbaland honours Lisabi the Great. // From March 1st to 8th, you too can be part of the Lisabi Festival // and experience Egba cultural as well as innovative MTN Products and services on full display. // It's an experience // that will surely enrich life///

Advert 3 (Clauses = 8)

Keep the faith this Ramadan with MTN callertunez .

The joy of the call to holiness is yours to share this season with MTN Islamic callertunez. You can also send callertunez as gifts to loved ones.

Text the code of your preferred tune to 4100.

Each download costs N50.

Monthly subscription of N50 also applies.

To present a tune to a friend, text present+code + recipient's number to 4100.

Life is richer with MTN.

Advert 4 (Clauses = 7)

From today, we can weave a beautiful tomorrow.

//As Nigerians, we only need to look within,// inspired by the thread of your green white green//
and make things happen.///

Our Nation is in our hands // and we can dream a reality.///

Happy Independence Day, Nigeria.

Pidgin Inclined Advert

Advert 1 (Clauses = 8)

Angola go wound!

In Kano, Nigeria will tame the Angolans. /// Join us in sharing the Super Eagles to a memorable
fact// that would propel them to the World Cup victory///

Watch the Super Eagles live on Saturday, 18th June 2005 on syndicated TV stations. Brought to
you by MTN

No one covers Nigeria better than MTN

MTN everywhere you go

3.3 ETISALAT ADVERTISEMENTS: DATA PRESENTATION

Neologism Based Adverts

Advert 1 (Clauses = 12)

wwwherever you are

wwwhenever you wwwant

wwwhatever you need

get up to 1GB freeeee!

it's easy with easynet.

Get the internet plan of your choice with easynet

///Get 1 month free bonus data plan //when you buy any of our 1.5GB, 3GB or 6GB plans///

Bonus available instantly upon purchase

Bonus available in the following months after purchase can be used only on weeknights and weekends

Pick up your easynet data SIM and USB modem at any etisalat experience centre

Text 'help' to 229.

Advert 2 (Clauses = 7)

enjoy the easylife & talk on & on & on!

25k per sec to any network, anytime

dial *220*1# to enjoy

enjoy 25k per sec calls for an access fee of only N20 per day

All calls to anyone, anytime on any network anywhere in Nigeria at just 25k per sec

Daily access charge N20 only

Available to all easycliq and easystarter subscribers.

Advert 3 (Clauses = 11)

9javaganza

enjoy free weekend calls

get 50% of airtime spent

it's your time to talk

///From now till March 31, simply make as many calls as you wish to my network on weekends

//and get 50% of the amount you spent to make FREE weekend calls to any etisalat line!/// And

you get this week after week after week.

///So pick up your 0809ja phone //and start calling!/// It's your time to talk! Offer opens to all new and existing easystarter and easycliq subscribers.

Advert 4 (Clauses = 4)

your favorite club

your favorite network, ETISALAT the winning team

Enjoy the best of both worlds with Etisalat and Barcelona

etisalat, official international partner of FCBARCELONA

Regular Adverts

Advert 1 (Clauses = 2)

///not just a network, // it's an attitude///

Advert 2 (Clauses = 12)

travel with home

when you roam for as low as N99 per min

Call from the UK at a fantastic rate

///Stay in touch with work//and have fun// when you travel./// Home is whatever you happen to be.

Prepaid roaming is available automatically.

Promo is available to prepaid and postpaid customers.

Only applicable when you roam on Vodafoam in the UK

Offer valid till January 31, 2011

Advert 3 (Clauses = 7)

we have roots across 9ja

Olumo-rock Abeokuta

///During the 19th century inter-tribal wars, the Olumo rock served as a point of refuge for the Egba people //who were the original inhabitants of Abeokuta, a name which means ‘under the rock’

Covering the nation with quality services

As Nigerians fastest growing network, the lives we touch are just as important as the places we reach. ///And with a quality network connecting over 10million people, our roots are firmly entrenched in all states across 9ja.///

Advert 4 (Clauses = 1)

have you met the geeks?

Promotion Based Adverts

Advert 1 (Clauses = 9)

Recharge and stand a chance to win 100,000 free credit

Buy and register your SIM from may to june to get 30% of your recharge up to N100,000 free credit to call any network

///buy and register on etisalat SIM// and recharge as much as you like over the next 30 days///

get rewarded with 30% of your total recharges up to N100,000 free credit to call any network

///get an extra 10% instantly// when you recharge electronically with N200 or more with e-top up open to any new customers///

you can register at any etisalat experience centre or dealer's shop

Advert 2 (Clauses = 18)

it's back

///ready, // set, // talk!///

///talk for 1 minute, //get 1 minute free///

no raffle draws!

Buy an etisalat SIM from the nearest etisalat experience centre or retailer

Recharge and make a call to any etisalat line

Get 100% extra minute on all calls made within the etisalat network

This means that from every one minute (60 sec) you spend within the network, //we give you 1 minute back for free!

Use your free minutes to make calls to anyone on the etisalat network

So what are you waiting for?

///Hurry now //and get your etisalat SIM //and start talking to enjoy the free minutes///

The promo is open to all new and existing etisalat subscribers.

Promo runs till April 30th, 2010

Advert 3 (Clauses = 10)

///double your recharge// double your talk every weekend///

///to opt in, dial *356*1#// or text 'ON' to 356 for free///

Etisalat will double every recharge you make from 6.00pm on Friday to 11.59pm on Sunday in your double your talk double your recharge weekend promo. That is 100% bonus of any recharge you make

Offer is open to N200, N500, N750, N1000, N2000 & N5000 recharges only

Promo recharges and credit can only be used for local & international calls, SMS and pay as you go data.

Blackberry, bundle data and smartphone voice plans are not eligible for this promo.

All unused recharges and bonus credit for the promo will expire by 12 midnight every Sunday.

Advert 4 (Clauses = 12)

do it now// and get up to N10,000 free credit

register your SIM this july at any etisalat registration point

///register your SIM in july// recharge for the next 30days// and get free credit back///

recharge as much as you like over the next 30days

get rewarded with 30% of your total recharges up to N10,000 free credit to call all network

open to new & existing customers //who are yet to register their SIMs

you can register at any etisalat experience centre, dealer's shop and selected Oceanic bank branches// or call 200 for more details///

Project Oriented Adverts

Advert 1 (Clauses = 8)

growing your businesses with the right connections

etisalat Nigeria invites you to the Market Access network event

Theme: Facilitating marketing access to small and growing businesses

Keynote speaker: Minister of Trade and Investment, Dr. Olusegun Aganga

Proudly sponsored by Ministry of Trade and Investment

Brought to you by Pan African University

Strictly by invitation

For more information, go to www.etisalat.com.ng/easy business

Advert 2 (Clauses = 12)

9ja next idol needs ur vote!

Vote for your favourite all day, every week

The final countdown is on! Who will become 9ja's next idol?

Who will win Nigerian idol season 2?

///To vote: dial the contestant's number from your etisalat line //or text the contestant's number to 33680 from any network///

SMS votes are charged at N50/sms

Voice voting is exclusive to etisalat subscribers at N50/call

///For more information, follow us on [twitter@etisalat.9ja](https://twitter.com/etisalat.9ja) and www.facebook.com/etisalat //or call our customer care hotline on 08090000200///

Nigerian idol is proudly brought to you by etisalat

Advert 3 (Clauses = 9)

Ignite ur dream

///vote weekly for your idol// and win exciting prizes///

///to vote; text the contestant's NUMBER to 33680 from any network// or dial the contestant's number from your etisalat line///

///vote every week// and you could win fantastic prizes weekly and a brand new car at the season's finale in april///

Sms votes are charged at N50/sms

Voice voting is exclusive to etisalat subscriber at N50/call

Advert 4 (Clauses = 4)

African Artists Foundation presents...

This is lagos

the grand finale of the lagos photo festival and amateur photography competition

lagos photo powered by etisalat

Complementary Based Adverts

Advert 1 (Clauses = 16)

Experience the Samsung GALAXY tab

Free! 1 year voice and SMS plan

The new Samsung GALAXY Tab powered by etisalat

The mobile phone meets the computer. ///Get the Samsung GALAXY Tab for only N125,000
//and make calls,// browse the web// download loads of free applications,// search for existing
places of interest, //and read books,// all in the palm of your hand.///

The Samsung GALAXY Tab bundle is available only on the etisalat network with a free
platinum number, 250 free internet data, 25mins free calls and 25 free SMS every month for 12
months plus a 12-month warranty cover.

Limited time offer

Available at etisalat experience centre or Samsung dealer outlet.

It's Galaxy of unlimited possibilities available only on the etisalat network.

Advert 2 (Clauses = 11)

few days to go

the rush is on // get yours now///

free artime!

///buy the etisalat dual SIM phone forN4,999// & gat N1,000 free airtime*///

Benefits free etisalat SIM card. ///Spend up to N500 every month// and receive free N250 airtime
for the next 4months.///

All free minutes are usable on-net only

The bonus is applicable for calls to anyone on the etisalat network

Advert 3 (Clauses = 18)

Introducing... the Samsung GALAXY Note from etisalat
one smartphone to rule them all

free 1.2MB data plus 20k/sec to call any network

///get the new Samsung GALAXY Note on etisalat's 3.75G HSPA + network// and enjoy free

1.2GB data access over 12 months///

/// here's an innovative smartphone// that combines the core benefits of diverse mobile devices//

while maintaining smartphone possibility// it empowers you with everything// you can ever

desire// so that you can simply fee free///

sketch, create, edit and publish at unbeatable speed

the sharpest, smoothest and largest screen on any smartphone

8MP camera plus 2MP secondary camera for video calls

wi-fi and wi-fi hotspot device

16GB RAM

5.3 inch touch screen

the Sansung GALAXY bundle is available on etisalat network with 100mb free monthly internet

data and 20k/sec call rate for 12 months warranty cover

Advert 4 (Clauses = 10)

Nokia Touch and Type

Nokia connecting people

60MB & 40MMS monthly!

Unlimited SMS

Free Browsing

Free Midnight Calls

Free Ring Back Tune

Free Wallpaper

Bonus on Incoming Calls

Dial *244*1#

Festival Based Adverts

Advert 1 (Clauses = 8)

happy children's day from one innovator to another

///the future of innovation starts here//walk into any etisalat experience centre today/ tomorrow
with your child// and get goodies for him/her//while stock lasts.///

For more information on the e-payment options visit: www.etisalat.com.ng.

Etisalat

now you're talking.

Advert 2 (Clauses = 3)

///For 50 years we've spoken with one voice// keep talking, 9ja //happy independence day///

Advert 3 (Clauses = 5)

Eid Mubarak after the fast comes the feast. Happy celebration

///For more information go to www.etisalat.com.ng //or call our customer care hotline:

08090000200./// Etisalat... now you're talking.

Advert 4 (Clauses = 2)

Watch Nigerian Idol Season II on TN stations from 4th Dec., 2011 – 1st April, 2012

Visit www.nigerianidol.com

Pidgin Inclined Advert

Advert 1 (Clauses = 9)

hot gist don start for 20k per sec

Call any network at any time

talk longer from your homezone on easy starter

Make all your calls to any network at 20k/s from your favourite palce.

To activate homezone, dial *242# from your favourite place

To call at 20k/s dial *202*1# (costs N10 daily)

To opt out or de-activate dial *202*2#

///For terms and conditions and more information, go to www.etisalat.com.ng //or call our customer care hotline on 08090000200///

3.4 MTN ADVERTISEMENTS: MOOD CHOICES ANALYSIS

Neologism Adverts

Advert 1

	MTN biztime bundles
	Complement
Mood	Residue

	Subscribe
	Predicator
Mood	Residue

and		win	from Oct. 20th - Dec. 9th
		Predicator	Adjunct
	Mood	Residue	

	Get	free SIM Back up kit + 10% Bonus * 3months	as low as N8 per min
	Predicator	Complement	Adjunct
Mood	Residue		

	As low as N18 per sec.
	Adjunct
Mood	Residue

	No Access Fee
	Complement
Mood	Residue

	Cost Control
	Complement
Mood	Residue

	No IDD or Security Deposit
	Complement
Mood	Residue

	Open	to pay as you go and customers too
	Predicator	Adjunct
Mood	Residue	

MTN Biztime Bundles	is	a part of MTN Enterprising Solutions.
Subject	Finite	Complement
Mood		Residue

Advert 2

MyCustomer,	your smile	is	worth a thousand 'Thank Yous'
Complement	Subject	Finite	Complemet
Mood		Residue	

Our celebration	starts		with you
Subject	Finite: Present	start: Predicator	Adjunct
Mood		Residue	

For ten amazing years	we	have	offered	us the opportunity	to serve you like no other
Adjunct	Subject	Finite	Predicator	Complement	Adjunct
Residue	Mood		Residue		

This week	as we celebrate a decade	of fond memories,	we	promise	that
Adjunct	Adjunct	Adjunct	Subject	Finite: Present	promise: Predicator
Residue			Mood		Residue

the best	is	yet	to come	with the continuos roll out of new look MTN Walk-in centre across Nigeria
	Finite	M.Adjunct	Predicator	Adjunct
Mood			Residue	

It	is	a pleasure	to serve you
Subject	Finite	Complement	Adjunct
Mood		Residue	

Advert 3

MTN F@astLink	<i>[is]</i>	<i>[the]</i> Super fast internet	on the go.
Subject	Finite	Complement	Adjunct
Mood		Residue	

To start:		simply	insert	the modem	into USB port
Adjunct		Modal Adjunct	Predicator	Complement	Adjunct
Residue	Mood		Residue		

	Click	the 'set up' icon	and		follow	installation prompts
	Predicator	Complement			Predicator	Complement
Mood		Residue		Mood		Residue

	Load	airtime		select	preferred bundle
	Predicator	Complement		Predicator	Complement
Mood		Residue		Mood	Residue

then		click	on 'connect'	to browse
		Predicator	Adjunct	Adjunct
	Mood		Residue	

3G service coverage	is	currently available	in most part of Lagos, Abuja... Asaba.
Subject	Finite	Complement	Adjunct
Mood		Residue	

Advert 4

	MTN Y'ello Bounty
	Complement
Mood	Residue

The Richer Life	is	back	with Big SurPrizes!
Subject	Finite	Complement	Adjunct
Mood		Residue	

To win		Get	one MTN SIM
Adjunct		Predicator	Complement
Residue	Mood	Residue	

if	you	don't	have	one
	subject	Finite	Predicator	Complement
	Mood		Residue	

	Migrate	to HappyLink, FunLink, ProLink, BizLink or SmartLink basic plans
	Predicator	Adjunct
Mood		Residue

Migrate	is	free
Subject	Finite	Complement
Mood		Residue

	Load and spend	a minimum of N200	every two weeks
	Predicators	Complement	Adjunct
Mood		Residue	

and	you	qualify for	the fortnight draws
	Subject	Finite: Present	qualify for: Predicator
	Mood		Residue

where	you	stand	a chance to be a winner	of...
	Subject	Finite: Present	stand: Predicator	Complement
	Mood		Residue	Adjunct

	Remember,	the more you spend, the higher your chances	of winning
	Predicator	Complement	Adjunct
Mood		Residue	

Offer	lasts		till 8th January 2011
Subject	Finite: Present	last: Predicator	Adjunct
Mood	Residue		

Regular Adverts

Advert 1

Friends	are	the reason we smile
Subject	Finite	Complement
Mood	Residue	

Friends	have	a way	of making everyday seem special
Subject	Finite	Complement	Adjunct
Mood	Residue		

so		reach out
		Predicator
	Mood	Residue

and	life	will	always	bring	you	reasons to smile
	Subject	Finite	model Adjunct	Predicator	Complement	Complement
	Mood		Residue			

with MTN,	life	is	fun...
Adjunct	Subject	Finite	Complement
	Mood		Residue

life	is	beautiful
Subject	Finite	Complement
Mood	Residue	

	visit	us	on line www.mtnonline.com
	Predicator	Complement	Adjunct
Mood	Residue		

Advert 2

Are	you	in love?
Finite	Subject	Adjunct
Mood	Residue	

Love	is	a feeling that brightens your day
Subject	Finite	Complement
Mood	Residue	

	brings	a smile	to your face
	Finite: Present	bring: Predicator	Complement Adjunct
Mood	Residue		

and		lifts	your heart	forever
		Finite: Present	lift: Predicator	Complement Adjunct
	Mood	Residue		

So		make	someone	feel beautiful
		Predicator	Complement	Adjunct
	Mood	Residue		

	Share	the priceless gift	of love
	Predicator	Complement	Adjunct
Mood	Residue		

Happy Valentine Day
Minor Clause

Advert 3

Seasons	come	
Subject	Finite: Present	Come: Predicator
Mood	Residue	

and	Seasons	go	
	Subject	Finite: Present	go: predicator
	Mood	Residue	

But	y'ello days	are	forever
	Subject	Finite	Complement
	Mood	Residue	

It	's	a new dawn
Subject	Finite	Complement
Mood	Residue	

It	's	a new year
Subject	Finite	Complement
Mood	Residue	

	A year	of a new challenges and possibilities	of new friendships and relationships
	Complement	Adjunct	Adjunct
Mood	Residue		

	Reach out		and		extend	your boundaries
	Predicator				Predicator	Complement
Mood	Residue			Mood	Residue	

	Rest assured
	Predicator
Mood	Residue

that	as sure as the sun would rise	MTN	is	with you all the way.
	Adjunct	Subject	Finite	Adjunct
	Residue	Mood		Residue

	Look on	the y'ello side	of life
	Predicator	Complement	Adjunct
Mood	Residue		

because	life	is	beautiful
	Subject	Finite	Complement
	Mood		Residue

Happy New Year, Nigeria
Minor Clause

The future	is	y'ello
Subject	Finite	
Mood		Residue

Advert 4

MTN	crashes	rates	at 10
	Finite:	crash:	
Subject	Present	Predicator	Complement
Mood		Residue	Adjunct

calls		now	as low as 17k/sec
Subject		Adjunct	Adjunct
Mood		Residue	

A celebration	is	complete
Subject	Finite	Complement
Mood		Residue

Promotion Based Adverts

Advert 1

Julius	is	now	N20 Million richer
Subject	Finite	Modal Adjunct	Complement
Mood	Residue		

	Text	GO	to 2010
	Predicator	Complement	Adjunct
Mood	Residue		

and	you	could	be	next!
	Subject	Finite	Predicator	Complement
	Mood	Residue		

Yes,	it	's	true!
Adjunct	Subject	Finite	Complement
Residue	Mood		Residue

MTN	is	still	giving away	N20 million monthly, N2 million daily and N20,000 hourly
Subject	Finite	Modal Adjunct	Predicator	Complement
Mood	Residue			

to players	in the MTN World Cup Naira Splash Competition
Adjunct	Adjunct
Residue	

You	could	be	the next winner.
Subject	Finite	Predicator	Complement
Mood	Residue		

	Simply	text	GO	to 2011	to join these lucky people!
	Modal Adjunct	Predicator Complement		Adjunct	Adjunct
Mood		Residue			

	N100 per SMS
	Complement
Mood	Residue

Advert 2

	Buy	a new SIM
	Predicator	Complement
Mood	Residue	

	Get	20 per cent bonus credit	monthly	for 3 months
	Predicator	Complement	Adjunct	Adjunct
Mood	Residue			

	How to enjoy:			Buy	a new SIM
	Complement			Predicator	Complement
Mood	Residue		Mood	Residue	

	Register	and		recharge
	Predicator			Predicator
Mood	Residue		Mood	Residue

Bonus airtime	is	credited	every 30 days
Subject	Finite	Predicator	Adjunct
Mood	Residue		

and		is	valid	for 5days
		Finite	Complement	Adjunct
	Mood		Residue	

The more you recharge	/is/	the more credit you receive	at the end of the month
Subject	Finite	Complement	Adjunct
Mood	Residue		

Bonus	/is/	valid	for MTN to MTN calls	only	From 1st June and ends August 2012
Subject	Finite	Complement	Adjunct	Adjunct	Adjunct
Mood	Residue				

Advert 3

Over 30,000,000 in the MTN Friend is Beautiful Promo	/is/	up for grab!
Subject	Finite	Adjunct
Mood	Residue	

	Buy	MTN 0806 Starter Pack	for N480
	Predicator	Complement	Adjunct
Mood	Residue		

and		enjoy	N480 free airtime	at your first recharge
		Predicator	Complement	Adjunct
	Mood		Residue	

From 11th July - 14th August	when	you	load	up to N1500
Adjunct	Wh-	Subject	Finite: Present	load: Predicator Adjunct
		Mood	Residue	

you	will	qualify	for the MTN Frienship is Beautiful Promotion draw
Subject	Finite	Predicator	Adjunct
Mood	Residue		

where	30 customers	will	win	N1million each
	Subject	Finite	Predicator	Complement
	Mood	Residue		

and	50 customers	will	win	a Hi-Fi system each
	Subject	Finite	Predicator	Complement
	Mood	Residue		

There	's	only	one thing to do	to be a part of this promotion
Subject	Finite	Modal Adjunct	Complement	Adjunct
Mood	Residue			

	keep loading	and	you	could	be	a winner
	Predicator Complemt		Subject	Finite	Predicator	Adjunct
Mood	Residue		Mood	Residue		

Offer	open	to both 0803 & 0806 customers
Subject	Finite: Present	open: Predicator Adjunct
Mood	Residue	

No one	covers	Nigeria better than MTN
Subject	Finite: Present	cover: Predicator Complement
Mood	Residue	

Advert 4

It	's	showtime	in PortHarcourt!
Subject	Finite	Complement	Adjunct
Mood	Residue		

	Join	the MTN Frienship train
	Predicator	Complement
Mood	Residue	

as	Y'ello	hits	the University of PortHarcourt	live!
	Subject	Finite	Predicator	Complement Adjunct
	MOOD	Residue		

	Featuring	some of the hottest performers of the continent - Styl-plus - African China...
	Predicator	Complement
Mood	Residue	

It	's	party time	on a whole new level	with lots of super giveaways
Subject	Finite	Complement		Adjunct
Mood	Residue			

You and your friend	have	to be	there -
Subject	Finite	Predicator	Complement
Mood	Residue		

Next stops	is	Jos
Subject	Finite	Complement
Mood	Residue	

	Watch out!
	Complement
Mood	Residue

Project Oriented Adverts

Advert 1

We	can't	wait
Subject	Finite	Predicator
Mood	Residue	

Let's	go	2010
Subject	Predicator	Complement
Mood	Residue	

Only MTN	can	bring	you	the excitement	of the first World Cup on African soil
Subject	Finite	Predicator	Complmnt	Complement	Adjunct
Mood	Residue				

Advert 2

	MTN Lagos Polo Tournament	2010
	Complement	Adjunct
Mood	Residue	

Swing and network	with the best
Predicator	Adjunct
Residue	

	Catch	all the action packed chukkas, swings and shots	at the Lagos tournament polo
	Predicator	Complement	Adjunct
Mood	Residue		

	brought	to you	by MTN, your leading network
	Predicator	Adjunct	Adjunct
Mood	Residue		

	Mingle	with people	from across Nigeria
	Predicator	Adjunct	Adjunct
Mood	Residue		

be	entertained
Finite	Predicator
Mood	Residue

and		interact	with top notch products and services	like MTN Back up, BlackBerry Storm and BlackBerry Bold	from MTN
		Predicator	Adjunct	Adjunct	Adjunct
Mood	Residue				

that	enable	you	stay	on top	of your game
	Finite: Present	enable: Predicator	Complmt	Predicatr	Adjunct
Mood	Residue				

Advert 3

	World Environmental Day
	Complement
Mood	Residue

Let's all	play	our role
Subject	Predicator	Complement
Mood	Residue	

Today	is	Wolrd Environmental Day
Subject	Finite	Complement
Mood	Residue	

At MTN Founda- tion,	we	are	constantly	working	to ensure improved waste management practices are carried out	through our Project C.L.E.A.N (clean the Local Environment Around Nigeria) recycling in Aleshinloye Market, Ibadan,Oyo State and Ose Market, Onitsha, Anambra State.
Adjunct	Subject	Finite	Adjunct	Predicator	Adjunct	Adjunct
	Mood		Residue			

Advert 4

Fame	strikes	again
Subject	Finite: Present	strike: Predicator
Mood	Residue	

Monica Ogah	has	emerged	winner	of MTN Project Fame Season 5
Subject	Finite	Predicator	Complement	Adjunct

	Watch out	for her
	Predicator	Adjunct
Mood	Residue	

as	she	takes		the entertainment world	by storm...
	Subject	Finite: Present	Predicator: take	Complement	Adjunct
	Mood		Residue		

	Get ready!
	Predicator
Mood	Residue

	visit	www.mtnonline.com
	Predicator	Complement
Mood	Residue	

Complementary Based Adverts

Advert 1

	One month free data
	Complement
Mood	Residue

	Nokia Asha	from MTN
	Complement	Adjunct
Mood	Residue	

	Unlimited chat,	everywhere you go
	Complement	Adjunct
Mood	Residue	

Now,	you	can	enjoy	the best	of instant messaging, social networking preloaded gaming faster internet and long lasting music playback	everywhere you go
Adjunct	Subject	Finite	Predicator	Complement	Adjunct	Adjunct
Residue	Mood		Residue			

	Available	on MTN shops and Nokia Partner retailers nationwide
	Complement	Adjunct
Mood	Residue	

To activate free bundle		text	Nokia	to 131
Adjunct		Predicate	Complement	Adjunct
Residue	Mood		Residue	

Advert 2

	Enjoy	the full strength	of the ipod
	Predicator	Complement	Adjunct
Mood	Residue		

	uniquely	powered	by MTN 3.5G
	Modal		
	Adjunct	Predicator	Adjunct
Mood	Residue		

	Enjoy	the perfect blend	of business and pleasure	on the widest 3.5G network in Nigeria
	Predicator	Complement	Adjunct	Adjunct
Mood	Residue			

It	is	an ipad experience	with a difference...
Subject	Finite	Complement	Adjunct
Mood	Residue		

	another taste	of true value
	Complement	Adjunct
Mood	Residue	

Advert 3

MTN & Oando	
Subject	
Mood	Residue

	Refuel
	Predicator
Mood	Residue

	Reconnect
	Predicator
Mood	Residue

	Recharge
	Predicator
Mood	Residue

	Bringing	world class customer service closer	to you
	Predicator	Complement	Adjunct
Mood	Residue		

With MTN and Oando	the best of world class customers	is	always	within reach
Adjunct	Subject	Finite	Adjunct	Adjunct
Residue	Mood			Residue

So		just	refuel
		Adjunct	Predicator
	Mood	Residue	

and		recharge	for a richer life
		Predicator	Adjunct
	Mood	Residue	

Advert 4

	Open	yourself	to unlimited possibilities
	Predicator	Complement	Adjunct
Mood	Residue		

	BlackBerry Unlimited Plan N3,000		with Special call rate of 17k/sec,
	Complement		Adjunct
Mood	Residue		

Life	is	richer	with MTN
Subject	Finite	Complement	Adjunct
Mood	Residue		

Festival Based Adverts

Advert 1

Truth	is	it's a woman's world
Subject	Finite	Complement
Mood	Residue	

Happy International Women's Day
Minor Clause

Today,	women	are	rising, breaking	the barriers of gender
Adjunct	Subject	Finite	Predicators	Complement
	Mood			
	Residue			

and		leading	the way	to a better world
		Predicator	Complement	Adjunct
	Mood	Residue		

It	's	the reason
Subject	Finite	Complement
Mood	Residue	

we	take		them	to heart	in all we do
Subject	Finite: Present	take: Predicator	Complement	Adjunct	Adjunct
Mood	Residue				

They	make up		29 percent	of our staff contributing immersely to our commitment to enriching lives
	Finite:	make up:		
Subject	Present	Predicator	Complement	Adjunct
Mood	Residue			

Here	's	our salute	to them
Subject	Finite	Complement	Adjunct
Mood	Residue		

They	keep		our world	going
Subject	Finite: Present	keep: Predicator	Complement	Predicator
Mood	Residue			

Advert 2

	MTN Kulturefest Lisabi
	Complement
Mood	Residue

	Lisabi Cultural Festival
	Complement
Mood	Residue

	Let's	go rock	
	Subject	Predicator	Complement
Mood	Residue		

It	's	going to be	a Y'ello Celebration
Subject	Finite	Predicator	Complement
Mood	Residue		

as	all Egbaland	honours	Lisabi the Great
	Subject	Finite: Present	honour: Predicator
	Mood	Residue	

From March 1st to 8th,	you	too	can	be	part of	the Lisabi Festival
		Modal				
Adjunct	Subject	Adjunct	Finite	Predicator		Complement
Residue	Mood			Residue		

and		experience	Egba culture	as well as innovative MTN products and services on full display
		Predicator	Complement	Adjunct
	Mood	Residue		

It	's	an experience
Subject	Finite	Complement
Mood		Residue

that	will	surely	enrich	your life
	Finite	Adjunct	Predicator	Complement
	Mood		Residue	

Advert 3

	Keep	the faith	this Ramadan	with MTN callertunez
	Predicator	Complement	Complement	Adjunct
Mood		Residue		

The joy of the call to holiness	is	yours	to share this season	with MTN Islamic Callertunez
Subject	Finite	Complement	Adjunct	Adjunct
Mood		Residue		

You	can	also	send	Callertunez	as gifts to loved ones.
Subject	Finite	Mod. Adj.	Predicator	Complement	Adjunct
Mood		Residue			

	Text	the code	of your preferred	to 4100
	Predicator	Complement	Adjunct	Adjunct
Mood		Residue		

Each download	costs	N50
Subject	Finite: Present	cost: Predicator Complement
Mood		Residue

Monthly subscription of N50	also	applies.
Subject	Modal Adjunct	Finite: Present apply: Predicator
Mood		Residue

To present a tune to a friend,		text	present + code + recipient's number	to 4100
Adjunct		Predicator	Complement	Adjunct
Residue	Mood	Residue		

Life	is	richer	with MTN
Subject	Finite	Complement	Adjunct
Mood	Residue		

Advert 4

From today	we	can	weave	a beautiful tomorrow.
Adjunct	Subject	Finite	Predicator	Complement
	Mood	Residue		

As Nigerians,	we	only	need to	look	within
Adjunct	Subject	Modal Adjunct	Finite	Predicator	Adjunct
	Mood	Residue			

	inspired	by the thread	of our green white green
	Predicator	Complement	Adjunct
Mood	Residue		

and		make	things	happen
		Predicator	Complement	Predicator
	Mood	Residue		

Our Nation	is	in our hands
Subject	Finite	Adjunct
Mood	Residue	

and	we	can	make	our dream a reality.
	Subject	Finite	Predicator	Adjunct
	Mood	Residue		

Happy Independent Day, Nigeria
Minor Clause

Pidgin Inclined Adverts

Advert 1

Angola	go	wound!
'Angola	will	be wounded
Subject	Finite	Predicator
Mood	Residue	

In Kano,	Nigeria	will	tame	the Angolans
Adjunct	Subject	Finite	Predicator	Complement
	Mood		Residue	

	Join	us	in sharing the Super Eagles	to a memorable feat
	Predicator	Complement	Adjunct	Adjunct
Mood	Residue			

that	would	propel	them	to World Cup victory
Subject	Finite	Predicator	Complement	Adjunct
Mood	Residue			

	Watch	the Super Eagles	live	on Saturday, 18th June 2005 on syndicated TV stations
	Predicator	Complement	Complement	Adjunct
Mood	Residue			

	Brought	to you	by MTN
	Predicator	Adjunct	Adjunct
Mood	Residue		

No one	covers		Nigeria better than MTN
Subject	Finite: Present	cover: Predicator	Complement
Mood	Residue		

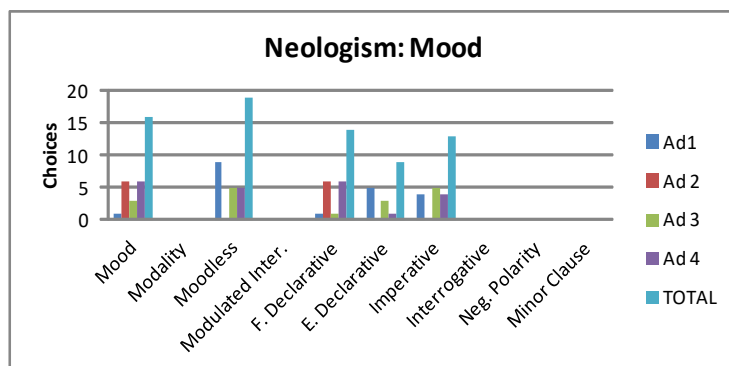
MTN	/is/	everywhere you go
Subject	Finite	Complement
Mood	Residue	

3.4.1 MTN ADVERTISEMENTS: GRAHICAL REPRESENTATIONS OF MOOD CHOICES ANALYSIS

Graphically, the study has represented *MTN Mood choices* in three distinct ways. Figure 3.1 indicates the seven subjects in separate ways to show the values of *choices* in each advertisement. Figure 3.2 represents the relationships in the seven subjects in parallel. The values of *Mood choices* depicted in the tables are further represented in graphs.

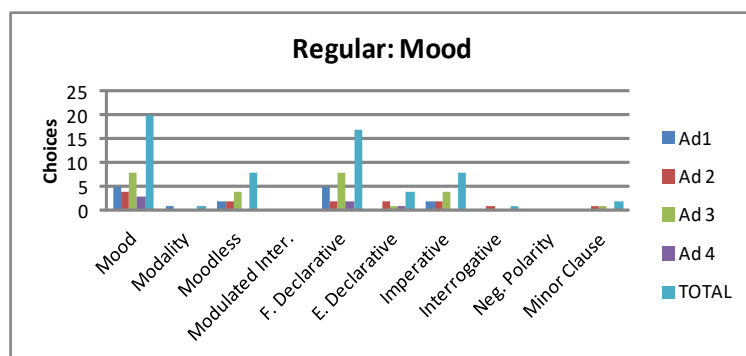
[A] Neologism Based

CHOICES	Ad1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	1	6	3	6	16
Modality	0	0	0	0	0
Moodless	9	0	5	5	19
Modulated Inter.	0	0	0	0	0
F. Declarative	1	6	1	6	14
E. Declarative	5	0	3	1	9
Imperative	4	0	5	4	13
Interrogative	0	0	0	0	0
Neg. Polarity	0	0	0	0	0
Minor Clause	0	0	0	0	0



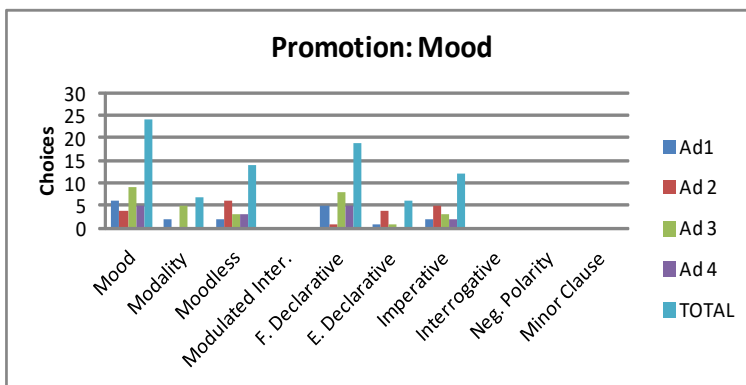
[B] Regular Ads

CHOICES	Ad1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	5	4	8	3	20
Modality	1	0	0	0	1
Moodless	2	2	4	0	8
Modulated Inter.	0	0	0	0	0
F. Declarative	5	2	8	2	17
E. Declarative	0	2	1	1	4
Imperative	2	2	4	0	8
Interrogative	0	1	0	0	1
Neg. Polarity	0	0	0	0	0
Minor Clause	0	1	1	0	2



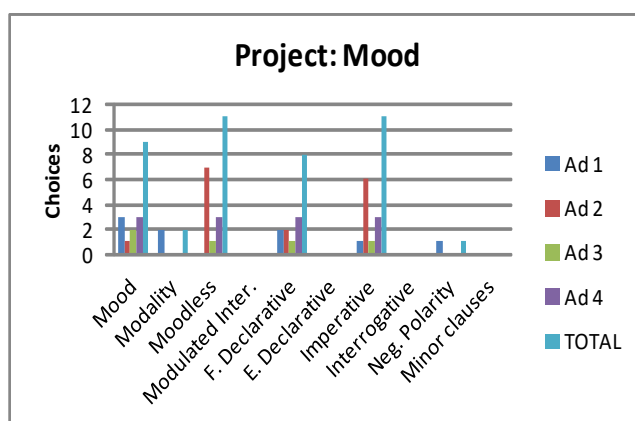
[C] Promotion Based

CHOICES	Ad1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	6	4	9	5	24
Modality	2	0	5	0	7
Moodless	2	6	3	3	14
Modulated Inter.	0	0	0	0	0
F. Declarative	5	1	8	5	19
E. Declarative	1	4	1	0	6
Imperative	2	5	3	2	12
Interrogative	0	0	0	0	0
Neg. Polarity	0	0	0	0	0
Minor Clause	0	0	0	0	0



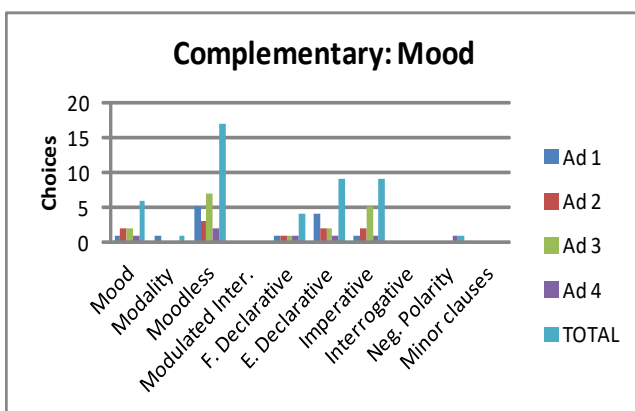
[D] Project Oriented

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	3	1	2	3	9
Modality	2	0	0	0	2
Moodless	0	7	1	3	11
Modulated Inter.	0	0	0	0	0
F. Declarative	2	2	1	3	8
E. Declarative	0	0	0	0	0
Imperative	1	6	1	3	11
Interrogative	0	0	0	0	0
Neg. Polarity	1	0	0	0	1
Minor clauses	0	0	0	0	0



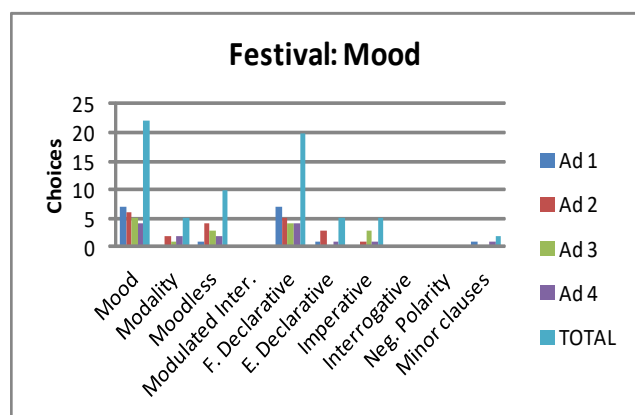
[E] Complementary Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	1	2	2	1	6
Modality	1	0	0	0	1
Moodless	5	3	7	2	17
Modulated Inter.	0	0	0	0	0
F. Declarative	1	1	1	1	4
E. Declarative	4	2	2	1	9
Imperative	1	2	5	1	9
Interrogative	0	0	0	0	0
Neg. Polarity	0	0	0	1	1
Minor clauses	0	0	0	0	0



[F] Festival Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	7	6	5	4	22
Modality	0	2	1	2	5
Moodless	1	4	3	2	10
Modulated Inter.	0	0	0	0	0
F. Declarative	7	5	4	4	20
E. Declarative	1	3	0	1	5
Imperative	0	1	3	1	5
Interrogative	0	0	0	0	0
Neg. Polarity	0	0	0	0	0
Minor clauses	1	0	0	1	2



[G] Pidgin Inclined

CHOICES	Ad
Mood	5
Modality	2
Moodless	3
Modulated Interrog.	0
F. Declarative	4
E. Declarative	2
Imperative	2
Interrogative	1
Neg. Polarity	0
Minor Clause	0

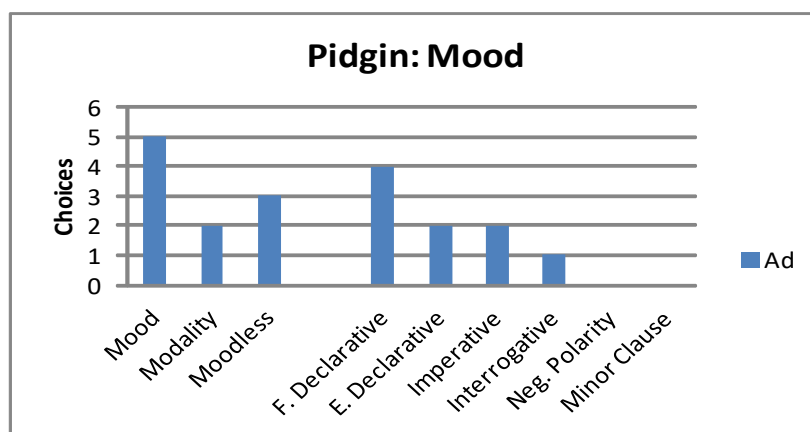


Figure 3.1: MTN Mood in Subjects [A-G]

MTN: Mood Choices Descending Order of Priority

Neologism

Moodless	= 19
Mood	= 16
F. Declarative	= 14
Imperative	= 13
E. Declarative	= 9

Regular

Mood	= 20
F. Declarative	= 17
Moodless	= 8
Imperative	= 8
E. Declarative	= 4
Minor Clause	= 2
Modality	= 1
Interrogative	= 1

Promotion

Mood	= 24
F. Declarative	= 19
Moodless	= 14
Imperative	= 12
Modality	= 7
E. Declarative	= 6

Project

Moodless	= 11
Imperative	= 11
Mood	= 9
F. Declarative	= 8
Modality	= 2
Neg. Polarity	= 1

Complementary

Moodless	= 17
E. Declarative	= 9
Imperative	= 9
Mood	= 6
F. Declarative	= 4
Modality	= 1

Festival

Mood	= 22
F. Declarative	= 20
Moodless	= 10
Modality	= 5
E. Declarative	= 5
Imperative	= 5
Minor Clause	= 2

Pidgin

Mood	= 5
F. Declarative	= 4
Moodless	= 3
Modality	= 2
E. Declarative	= 2
Imperative	= 2

SUBJECTS	Mood	Modality	Moodless	Modulated Inter.	F. Declarative	E. Declarative	Imperative	Interrogative	Neg. Polarity	Minor Clause
Neologism	16	0	19	0	16	9	13	0	0	0
Regular	20	1	8	0	17	4	8	1	0	2
Promotion	24	7	14	0	19	6	12	0	0	0
Project	9	2	11	0	8	0	11	0	1	0
Complementary	6	1	17	0	4	9	9	0	1	0
Festival	22	5	10	0	20	5	5	0	0	2
Pidgin	5	2	3	0	4	2	2	0	0	0
TOTAL	102	18	82	0	88	35	60	1	2	4

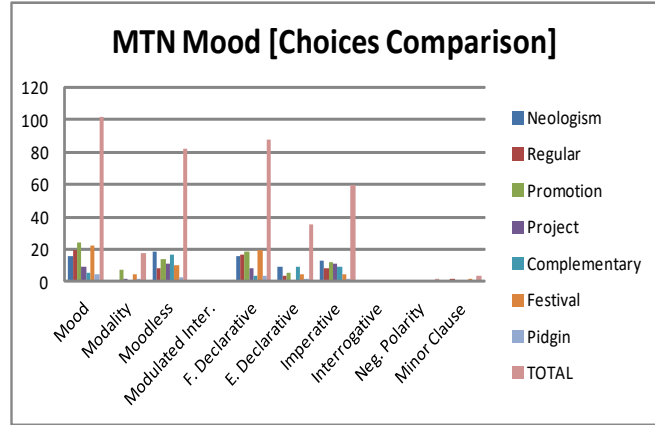


Figure 3.2: MTN Mood: Combination of Seven Subjects [in Parallel]

MTN: Mood Choices Juxtaposition Descending Order of Priority

Mood	= 102
F. Declarative	= 86
Moodless	= 82
Imperative	= 60
E. Declarative	= 35
Modality	= 18
Minor Clause	= 4
Neg. Polarity	= 2
Interrogative	= 1
Modulated Inter.	= 0

Systemic Structures	Mood Choices Recurrence
F. Declarative	86
E. Declarative	35
Imperative	60
Interrogative	1
Modulated Inter.	0
Minor Clause	3

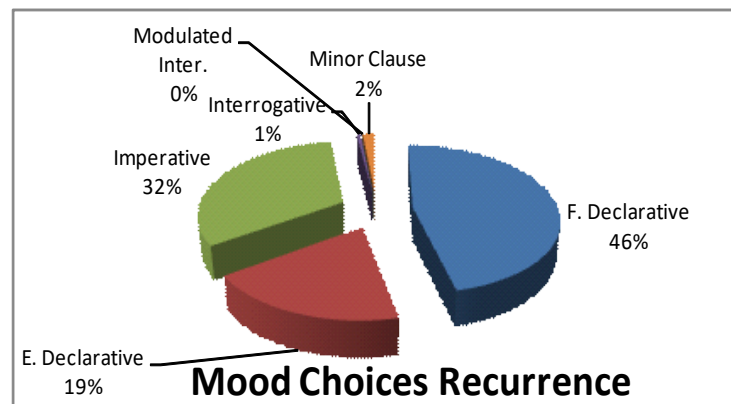


Figure 3.3: MTN Mood: Choices Analysis

3.4.2 MTN ADVERTISEMENTS: DISCUSSIONS OF MOOD CHOICES

3.4.2.1 Systemic Meaning Resources

Features: Figures 3.1[A-G]

[i] Mood constituent is basically inclined with Full Declarative[s] and Interrogative[s] except where there are suggestive Imperative clause[s]. In most cases in the advertisements, Mood choices are equal to the Full Declaratives except on very few occasions where *MTN* deploys *let's*. *Let's* operates as Mood, yet it is an imperative clause. Let us consider the three of the linguistic elements as occurred in the data.

Project Oriented

Advert 1: '*Let's* go 201.'

Advert 3: '*Let's* all play our role.'

Festival Based

Advert 2: '*Let's* go rock Egbaland'

The three lexemic items of *let's* function as suggestive imperative which occur all the times as Mood. Ordinarily, an imperative clause does not usually operate with either a Subject or a Finite, but *let's* is quite an exceptional case.

[ii] Mood = Full Declaratives except where we have Interrogative clause[s] e.g.

Regular Adverts

Advert 2: 'Are you in love?'

[iii] Moodless = Imperatives except where there are Elliptical Declarative clause[s]. This condition cuts across almost all the advertisements except for few of the communicative apparatuses. Moodless facilities are featured thus, in:

Neologism Based

Advert 1: ‘As low as N18/sec’; ‘No access charge’

Advert 4: MTN Y’ello Bounty

Promotion Based

Advert 1: ‘N100 per SMS’

Complementary Based

Advert 1: ‘One month free data’; ‘Nokia Asha from MTN’; ‘Unlimited chat everywhere you go’

Advert 4: ‘BlackBerry Unlimited Plan N3,000 with special call rate of N17k/sec’

Festival Based

Advert 2: ‘MTN Kulturefest Lisabi’; ‘Lisabi Cultural Festival’

[iv] Mood + Moodless = Total Clause except where we have Minor Clause[s]. Let us consider the Minor Clauses.

Regular Based

Advert 2: ‘Happy Valentine Day’

Advert 3: 'Happy New Year, Nigeria'

Festival Based

Advert 4: 'Happy Independent Day, Nigeria'

Features: Figures 3.2 & 3.3

Figures 3.2 and 3.3 show that *MTN* advertisers give a lot of information to consumers of their products. This can be translated to mean that advertising practitioners usually give particular statements in one manner or another to consumers in order to sensitise recipients and achieve certain aims and objectives from them.

In terms of Mood usage choices: Full Declarative = 86 [46%]; Imperative = 60 [32%]; Elliptical Declarative = 35 [19%]; Minor Clause = 4 [2%] and Interrogative = 1 [1% - insignificant]; and Modulated Interrogative = 0. The interpretation is that, advertisers of the *MTN* products use more of declarative than any other clause in the Mood delicacy. This is clearly indicated in the Pie Chart of Figure 3.3. Let us consider some examples from the data. These are:

Neologism Based

Advert 1: 'MTN biztime Bundle is a part of MTN Enterprising solutions'

Advert 3: '3G service coverage is currently available in most part of Lagos, Abuja... Asaba'

Regular Adverts

Advert 2: 'Love is a feeling that brightens your day'

Advert 3: 'The future is y'ello'

Promotion Based

Advert 2: 'Bonus airtime is credited every 30 days'

Advert 4: 'It's showtime in PortHarcourt!'

Project Oriented

Advert 1: 'We can't wait'

Advert 4: 'Fame strikes again'

Complementary Based

Advert 2: 'It is an ipad experience with a difference'

Advert 4: 'Life is richer with MTN'

Festival Based

Advert 3: 'Each download costs N50'

Advert 4: 'Our Nation is in our hands'

Pidgin Inclined

Advert 1: 'Angola will be wounded!'

Advert 1: 'No one covers Nigeria better than MTN'

These Declarative clauses are *statements* that create awareness for the consumers. The functional meaning that these Declarative clauses are contributing to the communication is that the *MTN* advertisers are ‘inviting’ the addressees ‘to receive’ (Halliday & Matthiessen, 2004, p. 107) information about their products. In this case, it is only the *MTN* advertisers that speak but the consumers do not have access to the text in terms of response. In other words, it simply involves the speaker – a one-man-show – in which the delicacy flows from the advertisers to consumers. These are *choices* to be initiated by the initiator but there is no corresponding response from the would-be-respondents. The sustainable contextual variable here is that of Tenor – the roles and relationships relevant to the context (Ravelli, 2000, p. 44). It is quite a business environment that is full of informal textual *choices*.

In Pidgin Based Advert, Neologism Based Advert 3 and Promotion Based Advert 2, there are: ‘MTN everywhere you go’; ‘MTN F@stLink super fast internet on the go’; and Bonus valid for MTN to MTN calls only from 1st June and ends August 2010.

One can also observe the omissions of *is* and *is the* in the last two example clauses. The clauses ought to have read *MTN [is] everywhere you go*, *MTN F@stLink [is the] Superfast internet on the go* and *Bonus [is] valid for MTN to MTN calls only from 1st June and ends August 2010*. Some of these fragmentations are further discussed below. One structural economy seen so far in the text is that, *MTN* advertisers are prone to omit words probably for their own convenience as long as the audience still derives the meaning potential in the message passed across to them. Goddard (2011) has explained that ellipsis is the omission of part of a structure. In the face-to-face interactions, ellipsis is normally used for reasons of economy and can often create a sense of

informality. She adds that advertising language often attempts to reproduce elliptical nature of spoken language in order to establish closeness with the reader (Goddard, 2011, p. 125). Therefore, communicators tend to use elliptical statement of all sorts without any restrictions. In this case, it seems there is no respect for any class of word to be ellipted: it could be a verb, a noun group, or an adjective. Some of the declaratives fall in this clime. This is the sole reason that one has observed ‘Elliptical Declarative’ in the structural class among the *choices* made in the table of Figure 3.2. Let us consider some of them as they appear in the text.

Neologism Based

Advert 4: ‘MTN Y’ello bounty’

Project Oriented

Advert 2: ‘MTN Lagos Polo Tournament’

Complementary Based

Advert 1: ‘MTN& Oando’

Festival Based

Advert 2: ‘MTN Kulturefest Lisabi’; ‘Lisabi Cultural Festival’

In the business environment, the issue of formality may not be considered sometimes. From the analysis, informal language use is common in advertising communications of *MTN*. The characteristic has proved these texts to have informal tenor. There is no room for questions.

There is no room for argument, and there is no room for suggestions. It is an apt and concise linguistic model. Considering the statements above from a discursive perspective, the disjunctive structures could be completely read as ‘*This is MTN Y’ello Bounty*’; ‘*Here comes MTN Lagos Polo Tournament*’; ‘*MTN and Oando are in partnership*’; ‘*We present to you MTN Kulturefest*’; ‘*Here is Lisabi Cultural Festival*.’

Another interpretive construct that is paramount in the Declarative clause is the Mood. From an analytical perspective, the Mood consists of the Subject ^ Finite. The Subject is the embodiment of the nominal group elements, whereas, the Finite is realised by [i] a separate auxiliary group – *to be*, *to have* or *modal auxiliaries* and [ii] an indication of tense *fused* with the predicated main verb in the verbal group. Therefore, the Finite ‘indicates tense or Modality’ (Ravelli, 2000, p. 45). In the Project Based Advert 1 and Complementary Based Advert 3 we have

‘MTN brings you the best of international football experience’
and ‘Equipment comes with 1 year warranty’.

The Subjects are *MTN* and *Equipment* respectively which belong to the nominal group yet these organs are single words. The Finite elements in the two clauses are *fused* in the verbs; that is, *brings* and *comes*. As discussed in the theory, the Finites are tied down to these verbs and are indicating *present*. The elements of the verbal groups are translated as: brings = Present + bring; Present + come. In the Regular Advert 1 & 2, and Festival Based Adverts 2 & 4 we have

‘Friends are the reasons we smile’,

‘Love is a feeling that brightens your day’.

‘It’s an experience’

‘Our Nation is in our hands ‘.

The Finites here are; *are*, *is*, *s* and *is* which belong to the primary auxiliary *to be*. These have illustrated how the Mood in declarative clauses functions as Subject ^ Finite in the telecommunications advertising.

It is very important to consider the issue of POLARITY in relation to the advertising constructs because ‘all clauses are either positive or negative or more fully, all clauses select in the system of POLARITY whose terms are positive and negative’ (Halliday & Matthiessen, 2004, p. 22). It could be surprising to note that despite the numerous clauses considered for analysis, only two appear negative. In the Neologism Based Advert 4 and Project Oriented Advert 1 we have

‘if you ***don’t*** have one’

‘We ***can’t*** wait.’

This means then that the *choice* of clause made in the advertising communication may have close probability frequencies to what Halliday and Matthiessen have tagged to be ‘positive 0.9’ and ‘negative 0.1’ (2004, p. 22) respectively. It then shows that the nature of Polarity in the general conversation and language use is also applicable to advertising communications.

Another language *choice* that the *MTN* advertisers made is captured in our data is the use of the imperative clause whereby the *MTN* advertisers demand goods and services from the consumers.

In this case advertisers invite consumers to give something to them. The functional role played here is *command*. MTN Advertisers use ‘imperatives to realise commands’ (Ravelli, 2000, p. 47) as if the life of the consumer is in their hands and that they have the right to manipulate it the way they actually want. The use of declaratives as statements and the use of imperatives as commands are not equal in the MTN advertisement’s *choices*. Declarative *choices* occur more than the imperatives. Let us consider some *choices* of the imperative in the data. We have

Neologism Based

Advert 3: “click on ‘connect’ to browse”, ‘Load airtime’

Advert 4: ‘To win, get one MTN SIM’

Regular Based

Advert 1: ‘Reach out’

Advert 2: ‘Share the precious gift of love’

Advert 3: ‘Look on the y’ello side of life’,

Promotion Based

Advert 2: ‘Buy a new SIM’; ‘Register and recharge’

Advert 3: ‘keep loading’

Advert 4: ‘watch out!’

Project Oriented

Advert 2: ‘swing and network with the best’; ‘catch all the action...’

Advert 4: ‘Get ready!’; ‘visit www.mtnonline.com’

Complementary Based

Advert 2: ‘enjoy the full strength of the ipod’

Advert 3: ‘Refuel’; ‘Reconnect’; ‘Recharge’; ‘So just refuel’

Festival Based

Advert 1: ‘leading the way to a better word’

Advert 2: ‘experience Egba culture...’

Advert 4: ‘inspired by the thread of our green white green’; ‘make things happen’

Pidgin Inclined

Advert: ‘Join us in sharing the Super Eagles to a memorable feast’; ‘Watch the Super Eagles live...’

These examples of the imperatives in the *MTN* advertisements’ *choices* have the following characteristics: [i] they are short in appearance, [ii] there is no Mood, and [iii] they are commanding in nature. The researcher has observed here that the *MTN* advertisements’ *choices* are full of imperative clauses; it may be that the business professionals do not have enough time for much talk but have interest in activities relating to how their goods and services can only be converted to cash. From the verbal group, the major element used here is the predicator which ideally operates the clause as a command. Geoff Thompson has assigned a probability to each *choice* in the Mood system of English as follows: declarative 0.97 and imperative as 0.03 (p. 41).

In the case of *MTN*, the probabilistic frequencies are different. From the data analysed, we have full declarative to be **0.52**, and imperative to be **0.38**. The reason for these tendencies in the *MTN* advertisement'' choices may be because the choice of language use depends solely on the domain variations, and the purposes of use, that is, what the *MTN* advertisers want the language to achieve for them.

Are you in love? is the only clause featured in the data as an interrogative clause. In this regard, the advertiser is *demanding* a piece of information from the consumers in the form of a yes/no question. There is a quest from the *MTN* communicators demanding that the consumers should fill in a missing part of the message (Thompson, 2004, p. 65) to be specified primarily in a form of polarity. The question is psychologically traumatic on the ground that the consumer has no avenue to express the polarity. The answer is internally conjectured. Having been the only interrogative, it translates to mean that *MTN* advertisers do not have time for questioning. To them, interrogating readers may be a waste of time and resources. From the Interpersonal Metafunction, the meaning that the analyst could deduce is that the language *choices* that the *MTN* advertisers used play functional roles and build relationships between them and consumers. These functional roles swing and dwindle between deploying statements in order to create awareness and at the same time commanding recipients to carry out particular tasks without any reservation or recalcitrant. This is the message passed across as an exchange to the audience.

Another important element in the interpersonal meaning is the MODALITY. Martin and Rose have stated that, 'Modality can be interpreted as a resource for grading polarity, for setting up degrees of positivity and negativity' (2005, p. 49), which 'semantic domain extends more than

one grammatical environment' (Halliday & Matthiessen, 2004, p. 613; 2014). The *MTN* Advertising communication in the print media is a means of conveying messages from the communicators [producers] who the consumers have not seen and to the consumers who the producers have not probably met in person or one-on-one. The use of modal auxiliaries could serve as subtle elements that enhance the status of the message that *MTN* passed across to the audience for proper acceptability to perform the desired functional goals.

From the *MTN* advertisements' *choices*, four types of modal auxiliaries are used. We have *will* [x 7], used about seven times; we have *can* [x 5], used about five times; *can't* [x1] used only once, which was discussed under Polarity. We have *could* [x 4], used about four times and *would* [x 1] occurs once in the data. These elements are used about seventeen [17] times in the whole of *MTN* advertising textual choices analysed. Let us cull out some examples.

Regular Based

Advert 1: 'and life **will** always bring you reasons to smile'

Promotion Based

Advert 3: 'You **will** qualify for MTN Friendship is Beautiful Promotion draw'.

Advert 3: 'where 30 customers **will** win N1, 000,000 each'

Festival Based

Advert 2: 'that **will** surely enrich your life',

Pidgin Inclined Advert

‘Angola *will* be wounded’,

‘Nigeria *will* tame Angolans.’

From the systemic paradigm, the semantic resources are tilted and tended towards Modality expressed through Modulation. This means that the *MTN* advertisers are negotiating ‘goods and services’ as an offer which requires a high degree of willingness or inclination from the consumers for the offer to be fulfilled. The consumers ‘may signal: ability/willingness/determination’ (Thompson, 2004, p. 67) before the proposals could be effectively established. It is implicitly subjective because the fulfilment of the offer lies solely within the domain of the audience. This is about ‘want to’ (Halliday & Matthiessen, 2004, p. 618; Thompson, 2014).

Another modal element that the *MTN* advertising communicators have used to drive home their message is *can*. *MTN* uses *can* as a *choice* to negotiate information in the form of Modalisation with a strong degree of probability. Yet, it is a statement that examines how likely it is to be true. Modality expressed in either Modulation or Modulation could be sometimes frivolous. That is the reason Eggins has stated that modal auxiliaries ‘are a number of *choices* of degree of certainty, or of usuality: something is perhaps, something is n’t for sure. Something is sometimes or something is n’t always’ (2004, p. 172). Probably, Eggins commented this way because the determinant factor of the semantic output of a modal element is the neighbourhood that the element occurs. We have

Complementary Based

Advert 1: Now, you **can** enjoy the best of instant messaging... everywhere you go.'

Festival Based

Advert 2: 'From March 1st to 8th, you too **can** be part of Lisabi festival

Advert 3: 'You **can** also send Callertunez as gifts to loved ones'

Advert 4: 'From today we **can** weave a better tomorrow'; 'and we **can** make our dream a reality'

The systemic paradigm in the modal auxiliary *can* is of low modality expressing 'may be' and 'possibility' of the required action. The information negotiated is 'implicitly objective' (Halliday & Matthiessen, 2004, p. 618-619). It is an indirect way of expression, which fulfilment also lies in the domain of consumers.

The next modal auxiliary elements featured in the *MTN* language choices are *could* and *would*. They are a form of Modulation propelled by an obligation. However, their obligation is not so high because its indices attest to 'want to' or 'supposed to'. In such a situation, Ravelli opines that 'it indicates a moderate degree of obligation' which is being 'placed on the reader consumer' [2000, p. 49]. Illustrations are:

Promotion Based

Advert 1: 'You **could** be the next winner'

Advert 3: 'and you **could** be a winner'.

Pidgin Inclined Advert

‘that *would* propel them to world cup victory’

Could and *would* are modal resources in relation to the acts that *MTN* advertisers expected the consumers to perform. Within the construction of modal auxiliary ‘semantic space’ (Halliday & Matthiessen, 2004, p. 149), it is a proposition with a ‘degree of probability: possibly/probably/certainly’ (2004, p. 147; Eggins, 2004). The *MTN* advertisers employed the modal auxiliary instruments *could* and *would* to sensitise the consumers that have the potential to achieve the offers presented to them.

3.4.2.2 Supplementary Meaning Resources

Neologism Based Adverts: In the study of communication, the object of study, that is, what goes on between the participants in the communication process could be referred to as a text (Vestergaard & Schroder, 1985, p. 14). As a result of that perspective, any text could be studied from three points of view: How does it function in the communication situation? How is it textural, that is, how are its parts united into a whole? What meaning does it communicate? (1985, p. 15). There is not restriction whatsoever to its usage. This has given the users of the language the leverage to flow in any direction in which communicators deemed fit. This notion has made *MTN* advertisers, in their own contextual model, to use English plausibly well to satisfy their yearnings to consumers. In the discussion of this segment, *MTN* advertisers created novel lexical *choices* as pleased without any apology.

In the Neologism Advert 1, we have *MTN biztime bundle* the first word that the investigator noticed is *biztime*. This term is not only new in the English word-stock but the construct is also

strange in application. *Biztime*, to advertisers, simply means the *business time*. Nonetheless, the lexicon *biz* is most times related to the business of music activities in the entertainment industry. What *MTN* advertised here is not music and does not have any relationship with music. The *MTN SIM* back up kit is advertised with the bonus of recharge credit that follows it. The morphology of *biztime* can be realised thus: [*Biz + time = biztime*]. For one, *biz* and *time* have never been a single word. *Biz* is a separate word as much as *Time* is also a separate word. Even if the *MTN* advertiser is meant to say *business time*, *business* has always been a single word separated from *time*. This is a fresh morphological compounding that the *MTN* advertiser provides its consumers with as a means of persuasion. The freedom of contextual use of word has motivated the *MTN* advertiser to connect SIM card to musical utensil in their quest to source the attention of the audience. This is a strategic distraction from the known to the unknown. This linguistic usage of the *MTN* advertiser could be explained regarding what Wimsatt and Beardsley have called ‘intentional fallacy’ (1954, p. 21; cited from Chandler, 2012, p. 228).

In the Advert 2, we have, *My customer, your smile is worth a thousand Thank Yous*. *MyCustomer* and *Thank Yous* are novel statements functioning there. Perhaps, this is one of the ways that *MTN* advertisers could use to arrest consumers’ attentions and get their products noticed. The combination of *MyCustomer* is used along with the statement *Thank Yous*. In the linguistic culture, *MyCustomer* could be understood easily as [*My + Customer = MyCustomer*]. *Thank you* is a minor clause if stands alone and a way the *MTN* operator could show appreciation to either one person or a group of people. *MTN* Advertisers influence people creatively and intentionally in their textual choices. The word formation of *Yous* is realised as [*you + s*]. *Yous* is a new dimension of the advertiser’s model of referring to a throng of consumers-cum-subscribers.

In Advert 3, there is *MTN F@stLink super fast internet on the go* that parades *F@stLink* to the audience. The first thing that this formation has clearly publicised is that there is a linking relationship between what is to communicate to the audience and the computer. Actually, the advertisement is about *MTN*, the personal computer (PC) and the internet. At a flash, looking at the word *F@stLink* shows readers a sign @, which is a common thing in the keyboard of a computer. The digit @ is an inseparable element in the email addresses across the globe. When people communicate through the internet to friends and institution, the @ digit is a key element. The *MTN* advertiser has linked linguistic elements with a computer sign to sell a beautiful idea to customers. The element @ means *a* in that word formation is the first letter of the English alphabet and *at* in the internet domain. The advertiser has just modified *FastLink* to *F@stLink*. Another issue in the *MTN* choice of *FastLink* is how the qualifier *Fast*, an adjective, has been combined to the stem *Link*, a noun word, to make a compound word. Whereas, these two words *Fast* and *Link* are still separate words in the dictionaries of English. The combination has gone thus, [*Fast* + *Link* = *FastLink*]. Despite this combination, the *MTN* advertiser also begins each word with a capital letter. In the development of the English, the formation of words is a key factor. If the society accepts the word by using it often, it may naturally be added to the language word-stock otherwise such a word will go into the extinction.

From the analysis of the *MTN* advertisements' choices, the researcher has observed several novel textual choices. Advert 4 has shown *Y'ello*, *SurPrizes*, *HappyLink*, *FunLink*, *BizLink* and *SmartLink*. All these are language choice combinations that are business oriented. *HappyLink* is realised as [*Happy* + *Link* = *HappyLink*]. *FunLink* is realised as [*Fun* + *Link* = *FunLink*]. *SmartLink* is realised as [*Smart* + *Link* = *SmartLink*]. The constructions have close linkages to

linguistic terms, except that they are combined arbitrarily. *Y'ello* and *SurPrizes* are very far away from linguistic practices. It could be said that such words may not be meaningful to many people if the constructs are found in literature outside advertising. *Y'ello* is formed from two words, that is, *yellow* and *hello*. *Y'ello* is used in the advertisement context. The reason is that, except one is very close to *MTN* as a company, the structure of *Y'ello* will be difficult to explain. This combination is generated from two perspectives: *yellow* is the branded colour of *MTN* telecommunications; *hello* is the starting point of a telephone conversation. *Hello* is used by telephone interlocutors. These explanations are motivators that connect *yellow* and *hello* together to form *Y'ello* in the *MTN* language choice. The arbitrariness of this combination is shown through the apostrophe [''] that separates *Y* and *e* otherwise this formation could have been a very perfect blending.

In Advert 4, there is, *The Richer Life is back with Big SurPrizes*. *SurPrizes* is a word *MTN* generated from *surprise* and *prizes*. Perhaps, the writer could infer that craftiness is a characteristic of advertisers. *SurPrizes* demonstrates creativity in advertising. Despite the fact that the combination is novel, its meaning is enriching. The word *surprise* means something that is greatly amazing and *Prize* is referring to a gift. So, its realisation to the audience consumers is that, *MTN* has prepared greatly amazing gifts for the people who could buy the *MTN SIM* card and recharge accordingly. The advertisers seem to have adopted this approach because of the competition in the telecommunications industry in Nigeria.

Furthermore, there are *2 for 1*, *Callertunez*, *ePresence* and many other novel coinages in the *MTN* advertisements' choices. The business domain is a distinct environment where the major

focus is how to make money. So, if more money is to be made, it might be imperative that the customers be attracted. In the search to seduce customers various strategies are embarked on by the *MTN* advertisers. That is the reason one could view these resources used in advertising very alluring to consumers. We have *2 for 1*, which is realised as $[2 + for + 1 = 2for1]$, *Callertunez*, which is the combination of $[call + er + tune + z = callertunez]$, and *ePresence*, which is realised as $[e + Presence = ePresence]$.

In all these strategic activities, *MTN* advertisers are in a search to bring to customers something new and strange to be different from the other advertisers. Therefore, *MTN* advertisers tend to inform and entertain the audience so that they are not bored with their numerous advertisements. Communicators demonstrate creativity as an avenue of convincing customers to patronize their goods and services. To the linguists, advertisers in one way or another help develop the English language. Advertising creators also create resources for linguists to define, analyse, discuss and compare texts from different orientations.

Regular Adverts: In this segment the study investigates *MTN* advertisements that come up in a regular basis. The author has as well cautiously selected the advertisements that are not yet featured in any of the other structures earlier selected. The interest is in the common dictions that are available in the advertising communications regularly.

There are some verbal elements that are common to most of the advertisements selected here and their uses are constantly consistent. The analyst finds the contents in the *MTN* advertisements that focus on project, festival, promotion, etc. Some of these verbs are: reach, visit, make, share,

extend, look out, etc. In most cases, these elements begin the clauses. When the linguistic instruments begin the clauses, the tone is commanding. These are in:

Advert 1: ‘so reach out...’

Advert 1: ‘visit us online...’

Advert 2: ‘make someone feel beautiful’

Advert 2: ‘Share the priceless gift of love’

Advert 3: ‘extend your boundaries’

Advert 3: ‘look out on the y’ello side of life’

A close examination of the entire processes above reveals that *MTN* advertisers do not ask for the consumers opinions at all. There is no room for a second choice. The simple rule of *MTN* advertisers is that a command has been issued to the consumers, recipients should just go ahead to carry out the instruction. *MTN* Advertisers do not negotiate with the audience; they dictate the pace of the business to readers about things expected of consumers to do. With these imperative clausal structures, the relationship between advertisers and the audience could be autocratic. In most communication, as earlier discussed, there is no room for *feedback*. *MTN* advertisers command the audience to ‘Do as I say.’

To get to someone’s heart, it could be easy if a form of exultation is applied first so that the individual’s morale can be positively aroused. *MTN* textual choices have done that in some of these selected advertisements, as established in the following examples:

- Advert 1: 'Friends are the reason we smile.'
- Advert 2: 'Love is a feeling that brightens your day.'
- Advert 3: 'Seasons come and Seasons go.'
- Advert 3: 'But Y'ello days are forever.'

The *choices* above sound poetic. These are pleasant statements that are good for the eyes and enriching the heart. First of all, *MTN* connects consumers to *Friends* as well as to the beauty of *life*, *love* and *seasons*. These are romantic statements that can easily arouse the audience deep feelings. After the euphoria comes the *MTN's* sales and marketing gimmicks.

Promotion Based Adverts: Promotional advertisements are meant to make a product popular, and successful through giveaways. The giveaway is a bait that is used to entrap consumers of such a service. The trick is a form of persuasion that entices people to the product. In a simple term, the giveaway is wisely attached to the service in a reciprocal way for the assumed mutual benefits. The reality is that *MTN* tends to gain more through promotion. A giveaway, as earlier mentioned, is just a bait and a hook.

The first clause in Advert 1 is *Julius is now ₦20 million richer*. It is a common notion that so many people may desire to get rich at all costs as quickly as possible. Many will perceive the *MTN choice* of words as a means of becoming a millionaire rather than a bait of pervasive entrapment. The name *Julius* used here is to let people see sincerity in what the *MTN* advertisement portrays. Some people may want to disagree that it could not be possible for a company to give someone ₦20million for using a service. They may also query thus, 'How many

of their staff and managers have N20million in their personal accounts? If *MTN* as an institution loves people, the firm could have started from the workers and managers?’ Some of us analysts may also ask some questions that: ‘What will be both the turnover and profit of *MTN* after tax at the end of the year that such an amount as ₦20million will be given to a customer? Will *MTN* be able to pay salaries at all, if such an amount is usually given to a consumer without a check? ‘What are *MTN*’s gains if monies are given out in this format?’ So many other questions will continue to be generated in this manner. To arrest doubts and debunk fowl plays, the picture of the winner is there, the name *Mordi Julius Kenneth* is boldly written. To support the claim, the replica of the cheque issued to this effect is carried by the acclaimed winner for its authenticity.

The inscription, *you could be the next winner*, is the sensitising motivator to push people to send an *SMS GO to 2010* with a tagged price of ₦100 per SMS, so declared the *MTN* campaign choices. If the winning of N20million per day is a reality, it could be that the money generated through the multifaceted SMS sent for this promotion could be collected and be used to pay the winning subscribers. If ₦20million is spent a day during this promotion, and the promotion lasts for about two months. Then, the advertisement refers to about ₦120million that subscribers will win. This amount excludes the production of advertisements in the advertising firms, print media and electronic media. Apart from all other expenses that *MTN* accrues in a daily, weekly and monthly bases, will the company, no matter its financial potency, be able to give consumers ₦120million in the space of two months? One will need a genuine statistical proof and hard evidence to convince analysts on this nature of promotion; otherwise one could classify such promotional habit as a charade postulated or hypotesised in a verbal clue of pretexts.

Promotion seems to be an advertisement prepared to influence people to buy a product. Promotion shows people an easy way to achieve a greater thing, and sells difficult products to the audience. The psyche of the audience could be tended towards ‘If it could be so easily achieved, let me try it.’ However, the perception of some consumers may not yield positive results because advertisers, including *MTN*, are always smarter than consumers.

There is *Text GO to 2010*. The word *text* has been used in various advertisements as a verbal element. Some examples are:

Advert 1: ‘Simply **text** GO to 2010’; ‘As simple as **texting** YES to 2010’.

In the analysis of MOOD done on the *MTN* clause choices, *text* and *texting* are categorised as **Residue**. The lexemes serve as **Predicators** which occur within the framework of verbal group. Linguistically, *text* is also a noun word in its grammatical word class. A paradigm shift tagged **category shift** has occurred to the word *text* in question. From daily interactions the researcher has heard interlocutors realising the noun word *text* as [*text, texts, texted, texting*].

What appears in Advert 4 is that the popularity of *MTN* has been taken to the university communities in Port Harcourt where students are thrilled by musicians and exciting giveaways. The general notion is *Friendship is Beautiful*. In youthfulness, there is a conception of youthful exuberance. Exuberance is beclouded with things that are energetic, excited, cheerful etc. For *MTN* team to achieve getting the youth connected to the company’s vision, elements that characterised youthful exuberance have to be injected in their language *choices*. There is a party.

There are musical performers. There are friends. There are gifts. Party, music and dance, friends and gifts are carefully chosen and harnessed together in the advertisement to lure students of this university community to yield their will, and submit their token to *MTN* connections.

Promotion is a bit different from the other advertisements because it entails receiving a gift, winning free products and getting the consumers attracted to things that attract no payment. This may be the reason manufacturers and advertisers have submitted to using promotion in one way or another to popularise their goods and services.

Project Oriented Adverts: The author has mentioned earlier that advertisers source materials from anywhere as long as those materials will appeal to the audience. In this segment, the advertisers of *MTN* products have gone ahead to connect lexemic choices to some laudable projects across the world. The idea is simple. It is because the people that *MTN* team is looking for are found in these organisations or are interested in these organisations, and the easier way to win readers one by one is to link advertisements to their projects.

In Advert 2 a football project is used. In this case it is the World Cup. This particular World Cup is peculiar because it is the first of its kind to be held in the African soil at that point in time. All the nations of the world are supposed to watch it. The more people that watch the tournament the more popularity the *MTN* goods and services gain in the market. The World Cup is professionally international and as such popularised with mammoth crowd and followers. Where else will the *MTN* advertisers desire to reach the crowd except through football tournaments, such as the Union of European Football Associations (UEFA), the English Premier League and the

World Cup? All that the *MTN* team members do in the print media is to get across to the people. Thus, these tournaments are sponsored by *MTN* on several electronic channels across the country. It is humanly natural that appreciation will be shown to *MTN* by viewers who ordinarily may not have had access to watch the tournaments live. In the little way of showing appreciation, viewers in large number may be loyal to the sponsor, *MTN*, by patronizing its products and services.

The Advert 3 could be said to be doing *societal marketing* in the sense that, *MTN* is making a clarion call to everyone to protect the environment we live in order to sustain consumers' healthy living. It is written, *Let's all play our role*. The role referring to in this piece is 'cleanliness is next to godliness.' The role of keeping our environment clean from degradation is our responsibility else our environment may become disgusting. There is a claim that there is *MTN Foundation* with *Project C.L.E.A.N.*, that is, *Cleaning the Local Environment Around Nigeria* is behind this scheme. This is a very robust acronym which people may love to use. The construct manipulates readers to buy *MTN* line and recharge accordingly. The wise always get wiser. Having used advertising to touch all these project areas, one could suggest that the slogan of *MTN*, 'everywhere you go' is real.

Complementary Based Adverts: The main aim of a company, one could submit, is to produce services that can satisfy consumers in a particular way. This goal is seen in the *MTN* advertisements in a day-to-day activity. In this nature of the *MTN* complementary advertisements, identification is made to different types of handsets that are of different ranges. *MTN* is not a telephone manufacturer yet for the advantages to be derived when consumers buy these telephones, *MTN* makes it a responsibility to identify with them for the purpose of selling

the *MTN* products along with the purchase of the handsets as a joint demand. On the face value, *MTN* does not provide any other options that the consumer may have regarding the use of other telephone service providers. The strategy presented in the advertisements is that *MTN* is the friend of producers of these telephone series and no any other telecommunications operators. And the only provider that can be connected to the telephone series is *MTN* and *MTN* alone.

Besides, when one perceives the *MTN* advertisements at a glance, the only picture seen is the telephone. If the verbal aspect is not read properly someone could reason that, the advertisements are all about telephone. The use of handsets is a form of strategy whereby the people could have an idea of the nature, type, and brand of telephones available in the market with various and novel applications. Ordinarily, consumers might be prone to using high quality telephones loaded with numerous applications. It is in this light that *MTN* deemed it fit to assist the telephone manufacturers advertise their product's series with the notion of promoting the products of *MTN*. In the other way round, with the behaviour of *MTN*, the telephone producers may have less stress in advertising their series because the *MTN* complementary advertisements serve dual purposes: it advertises the telephones; also advertises the *MTN* products and services.

In the Advert 1, Nokia *Asha* is linked up to *MTN instant messaging, social networking, preloading gaming and faster internet browsing*. *MTN* has linked itself, even to the *Nokia series QWERTY keyboard* for the purpose of buying *MTN* products. QWERTY keyboard is a general type that is common to both telephone and computer keyboards. *The 5megapixel camera* is also employed in the *MTN* advertisements. Does the *MTN* Company produce camera? The simple answer is 'No'. However, for the purpose of selling *MTN* services, identification with the

applications in the Nokia telephone series is a curing pill of satisfaction. This is also found in the Advert 2 where the *MTN 3.5G* application is associated with the *Nokia ipad*.

One could wonder about the relationship between a telecommunications industry, and an oil and gas industry. There is no relationship per se in its face value, but deep thoughts could unveil to the target audience that an oil and gas company fuels the automotive while a telecommunications industry, like *MTN*, ‘fuels’ a telephone through its recharge cards. In that light, *MTN* has partnered with *Oando*, as featured in the Advert 3. There are three striking predicators in the advertisement. These are: *Refuel.*; *Reconnect.*; and *Recharge*. The supposed claim is that ‘as you drive along the road, refuel your car in the *Oando* filling station and at the same time do recharge your *MTN* line constantly.’ What a link! Two symbols of different identities and services are used here for a single purpose of patronizing *MTN* products. *MTN* is closely identified itself with *BlackBerry®* in the Advert 4. The important message to consumers here is *BlackBerry® unlimited Plan for ₦3,000.00 with a special rate of 17k/sec calls*. The *17k/sec calls* is boldly written and also encircled, and *N 3,000.00* is also boldly written in the advertisement. The purpose of the boldness is to send a signal to the audience. In all the linguistic and paralinguistic elements in this advertisement, the most important ones to both the addressee and addresser are those boldly written, and specifically identified. The investigator has observed that *MTN* is not wasting its time identifying with *Nokia telephone series*, *Samsung*, *Oando* and *BlackBerry*. The sole mission is to promote *MTN*’s products and services through them to generate cash from consumers that pay allegiance to the advertisements’ demands.

Festival Based Adverts: Advertisers are always gunning for how to make people listen to adhere to their communicative inducements. For any advertisement to have a dedicated audience, a creative strategy must be pivotal. *MTN* advertisers, therefore, look right, left and center for materials, and events that could make their piece of work very resourceful. In this case, women are useful resources that are connectively used in Advert 1. A statement, *it's a woman's world*, is sending a familiarised signal to women not only as a sort of appreciation but also a sort of recognition. Everybody loves to be appreciated and recognised, perhaps, especially women. *MTN* has used this *choice* as an avenue to remind the women of how inevitably important they are to society at large. It is possible that some women do not know that a day of recognition and gratitude is earmarked for them but *MTN* has assisted in unveiling this day to women in order to clean the debris of ignorance.

The exaltation of women here, as they are praised to high heavens, will make the women-folk to exult one another at least for a period of time. The *MTN* advertisement claims that women break gender barriers. They are in the heart of the *MTN* company. The company is equipped with 30% of them, *contributing immensely to our commitment to enriching lives*. These are chosen coinages to motivate women to loyally patronize *MTN* products. One could argue that if women are loyal to a product there is a possibility that the spouses will follow suit. Clever women might be skillful in convincing the other partners of theirs to take unwilling actions. There is no command at all in the structural *choices*, but gentle words. The *MTN* advertiser understands that women are gentler compared to their male counterparts. So, commanding the women in this situation could not be a wise decision. The linguistic textual *choices* are soft because women are naturally and emotionally soft and stable as a sign of possessing clever intelligent quotient (IQ).

In the life of an individual or a community, tradition seems to be very vital. The aspect of one's background and tradition cannot be discarded with a wave of hand (Goddard, 2002). *MTN* might have discovered these and has in-turn fraternised products with *Lisabi* and other festivals in Nigeria. These various aspects of different traditional festivals are done specifically for the specific communities involved in the festivals. The *MTN* advertisement on the *Lisabi Cultural Festival* is done for the Egba people in Abeokuta, Ogun State. *MTN* applauds the Egbas as a people with a rich cultural heritage. The *MTN* advertisement reminds the Egbas of how *Lisabi* has served as a symbol of protection and unity for the people. The aim of the laudatory advertisement is to build a harmonious relationship between *MTN* and the Egbas of which Olusegun Obasanjo, Wole Soyinka, Taofeek Dalamu, etc. are in the membership board.

All these attractive packages are put together to persuade the people to connect to the vision and mission of *MTN*. When one speaks well of somebody, it is natural that such a person may fall in love with the person appreciating the individual. This is what the *MTN* advertisement aimed at achieving. The target audiences are the community members engaged in the festival.

The *MTN* advertisement also connects *Ramadan celebration* and the *Nigerian Independence Day*. The salient statements are *holiness cum the thread of green white green*. Islamic religion is linked up with peace and holiness thereby *MTN* has promised to provide special Islamic tunes to muslims during the festival. For the Nigerian Independence Day, the most important of the signs of unity captured here is the colour of the flag, that is, 'green-white-green.' The flag is a sign of respect which every Nigerian holds in allegiance to the country. The link of the act is that *MTN* is in the culture of celebrations at any point in time. The importance attached to the festival

should also be attached to the *MTN* products because *MTN* and *Lisabi* festival are socialising agents. So, consumers are sensitised that as they have some enjoyable moments in the celebration; they should also recharge their *MTN* line to connect their neighbours.

Pidgin Inclined Adverts: Most of the *MTN* advertisements are not produced in Pidgin but in English. Surprisingly, it is only one that is found to have its part prepared in the Pidgin whereas all the other texts are written in English. The statement reads, *Angola go wound!* The researcher has reconstructed it to be *Angola will be wounded!* This advertisement connects the following variables together: *MTN*, Nigeria, Super Eagles, Angola and the World Cup. Perhaps, this is a strategy of inclusiveness to boost and elevate the *MTN* popularity.

The Pidgin, one could argue, is systematically used because it is the ‘language’ of the masses (Yule, 1996). The nature of the football fans in Nigeria has motivated the *MTN* advertiser to use this type of ‘language.’ There are two decisions in this and that could be appreciated strategically: the use of Pidgin is one; and the use of football to announce *MTN* is two.

The analyst could construe that it is very easy to get through to the heart of many Nigerians most especially when a football event is staged. Many Nigerians give their attention to football tournaments. The match between Angola and Nigeria mentioned was very crucial. It determined whether Nigeria would be featured in the World Cup of 2010 in South Africa or not. Almost all Nigerians would be interested in watching the game live. Events as this, to *MTN* advertisers, could be a great opportunity and an avenue to reach millions of Nigerians even in the Diaspora. *MTN* saw the match as a great opportunity to promote goods and services, hence the *choice* of the publicity.

3.5 ETISALAT: MOOD CHOICES ANALYSIS

Neology Based Ads

AD 1

wwwwherever	you	are
Adjunct	Subject	Finite
Residue	Mood	

wwwwhenever	you	wwwwant
Adjunct	Subject	Finite
Residue	Mood	

wwwwhatever	you	need
Adjunct	Subject	Finite
Residue	Mood	

	Get up to	1GB freeeee
	Predicator	Complement
Mood	Residue	

it	's	easy	with easynet
Subjest	Finite	Complement	Adjunct
Mood	Residue		

	Get	the internet plan of your choice	with easynet
	Predicator	Complement	Adjunct
Mood	Residue		

	Get	1 month free bonus data plan
	Predicator	Complement
Mood	Residue	

when	you	buy	any of our 1.5GB
	Subject	Finite: Present	buy: Predicator
	Mood	Residue	

Bonus	/is/	available	instantly	upon purchase
Subject		Complement	Adjunct	Adjunct
Mood	Residue			

Bonus available in the following months after purchase	can be	used	only	on weeknights and weekends
Subject	Finite	Predicator	Adjunct	Adjunct
Mood	Residue			

	Pick up	your easynet data SIM and USB modem	at any etisalat experience centre
	Predicator	Complement	Adjunct
Mood	Residue		

	Text	'help'	to 229
	Predicator	Complement	Adjunct
Mood	Residue		

AD 2

	enjoy	the easylife	&		talk on & on & on!
	Predicator	Complement			Predicator
Mood	Residue			Mood	Residue

	25k per sec	to any network,	anytime
	Complement	Adjunct	Adjunct
Mood	Residue		

	enjoy	25k per sec calls	for an access fee	of only N20 per day
	Predicator	Complement	Adjunct	Adjunct
Mood	Residue			

All calls to anyone, anytime on any network anywhere in Nigeria		/is/	at just 25k per sec
Subject		Finite	Adjunct
Mood		Residue	

Daily access charge	/is/	N20 only
Subject		Complement
Mood	Residue	

	Available to all easy cliq and easy starter subscribers
	Complement
Mood	Residue

AD 3

	9javaganza		enjoy	free weekend calls
	Complement		Predicator	Complement
Mood	Residue	Mood	Residue	

	get	50%	of airtime spent*	it	's	your time	to talk!
	Predicator	Complement	Adjunct	Subject	Finite	Complement	Adjunct
Mood	Residue			Mood	Residue		

From now till 31-Mar		simply	make	as many as you wish	to any network on weekends
Adjunct		Modal Adjunct	Predicator	Complement	Adjunct
	Mood	Residue			

and		get	50%	of the amount you spend	to make FREE weekend calls	any etisalat line!
		Predicator	Complement	Adjunct	Adjunct	Adjunct
	Mood	Residue				

And	you	get		this	week after week	after week
		Finite:	get:			
	Subject	Present	Predicator	Complement	Adjunct	Adjunct
	Mood	Residue				

So	pick up	your 0809ja phone
	Predicator	Complement
	Residue	

and		start calling!
		Predicator
	Mood	Residue

It	's	your time	to talk!
Subject	Finite	Complement	Adjunct
Mood	Residue		

Offer	opens	to all new and existing easystarter and easycliq subscribers.
	Finite:	open:
Subject	Present	Predicator Adjunct
Mood	Residue	

AD 4

	your favourite club
	Complement
Mood	Residue

	your favourite network, FCB ETISALAT the winning team
	Complement
Mood	Residue

	Enjoy	the best of both worlds	with Etisalat and Barcelona
	Predicator	Complement	Adjunct
Mood	Residue		

etisalat	[is]	[the] official international partner of FC BARCELONA
Subject	Finite	Complement
Mood	Residue	

Regular Ads

AD 1

	not	just	a network
	Finite	Adjunct	Complement
Mood	Residue		

it	is	an attitude
Subject	Finite	Complement
Mood	Residue	

AD 2

	travel	with home
	Predicator	Adjunct
Mood	Residue	

when	you	roam	for as low as N99 per min
	Subject	Finite: Present	roam: Predicator
	Mood	Residue	

	call	from the UK	at a fantastic rate
	Predicator	Adjunct	Adjunct
Mood	Residue		

	stay in touch	with work
	Predicator	Adjunct
Mood	Residue	

	have	fun
	Predicator	Complement
Mood	Residue	

when	you	travel
	Subject	Finite: Present
	Mood	Residue

Home	is	whatever you happen to be
Subject	Finite	Complement
Mood	Residue	

Prepaid roaming	is	available	automatically
Subject	Finite	Complement	Adjunct
Mood	Residue		

Promo	is	available	to prepaid and postpaid customers
Subject	Finite	Complement	Adjunct
Mood	Residue		

	Only	applicable
	Adjunct	Complement
Mood	Residue	

when	you	roam	on Vodafoam	in the UK
	Subject	Finite: Present	roam: Predicator	Adjunct
	Mood	Residue		

Offer	is	valid	till January 31, 2011
Subject	Finite	Complement	Adjunct
Mood	Residue		

AD 3

we	have	our roots	across 9ja
Subject	Finite	Complement	Adjunct
Mood	Residue		

	Olumo rock-abeokuta
	Complement
Mood	Residue

During the 19th century	the Olumo rock	served	as a point of refuge	for the
		Finite:	serve:	Egba people
Adjunct	Subject	Past	Predicator	Adjunct
	Mood	Residue		

who	were	the original	of Abeokuta, a name which means
	Finite:	inhabitants	'under the rock'
Subject	Past	Predicator	Complement
Mood	Residue		

	covering	the nation	with quality services
	Predicator	Complement	Adjunct
Mood	Residue		

As Nigerian fastest growing network	the lives we touch	are	just	as	as the places we reach
Adjunct	Subject	Finite	Adjunct	Adjunct	Adjunct
	Mood	Residue			

And	with a quality network connecting over 1 million people	our roots	are	firmly	entrenched	in all the states	across 9ja.
	Adjunct	Subject	Finite	Adjunct	Complement	Adjunct	Adjunct
		Mood					
		Residue					

Our roots	are	fully entrenched	in all states	across 9ja
Subject	Finite	Complement	Adjunct	Adjunct
Mood		Residue		

AD 4

have	you	met	the geek?
Finite	Subject	Predicator	Complement
Mood		Residue	

Promotion Based Ads

AD 1

	recharge and stand	a chance	to win N100,000 free credit
	Predicators	Complement	Adjunct
Mood	Residue		

	buy and register	you SIM	from may to june	to get 30% of your recharges	up to N100,000	to call any network
	Predicator	Complement	Adjunct	Adjunct	Adjunct	Adjunct
Mood	Residue					

	buy and register	an etisalat SIM
	Predicator	Complement
Mood	Residue	

and		recharge	as much as you can	over the next 30days
		Predicator	Adjunct	Adjunct
	Mood	Residue		

	get rewarded	with 30% of your total recharge	up to N100,000 free credit	to call any network
	Predicator	Adjunct	Adjunct	Adjunct
Mood	Residue			

	get	an extra 10%	instantly
	Predicator	Complement	Adjunct
Mood	Residue		

when	you	recharge	electronically	with N200 or more	with e-top up
		Finite:	recharge:		
	Subject	Present	Predicator	Adjunct	Adjunct
	Mood	Residue			

	open	to only new customers
	Predicators	Adjunct
Mood	Residue	

you	can	register	at any etisalat experience centre or dealer's shop
Subject	Finite	Predicator	Adjunct
Mood	Residue		

AD. 2

it	's	back
Subject	Finite	Complement
Mood	Residue	

	ready
	Complement
Mood	Residue

	set
	Complmt.
Mood	Residue

	talk!
	Predicator
Mood	Residue

	talk	for 1 minute
	Predicator	Adjunct
Mood	Residue	

	get	1 minute free!
	Predicator	Adjunct
Mood	Residue	

	Buy	an etisalat SIM	from the nearest etisalat experience centre retailer
	Predicator	Complement	Adjunct
Mood	Residue		

	Recharge and make	a call	to any etisalat line
	Predicator	Complement	Adjunct
Mood	Residue		

	Get	100% extra minutes	on all calls made	within the etisalat network
	Predicator	Complement	Adjunct	Adjunct
Mood	Residue			

This	means	that	from every 1 minute	within the network
	Finite:	mean:	(60 sec) you spend	
Subject	Present	Predicator	Adjunct	Adjunct
Mood	Residue			

We	give	you	1 minute back	for free
Subject	Finite: Present	give: Predicator	Complmt.	Complement
Mood	Residue			

	Use	your free minutes	to make calls	to anyone	on the etisalat network
	Predicator	Complement	Adjunct	Adjunct	Adjunct
Mood	Residue				

So	what	are	you	waiting for?
	Subject	Finite	Subject	Predicator
	Mood		Residue	

	Hurry	now
	Predicator	Adjunct
Mood	Residue	

and		get	your etisalat SIM
		Predicator	Adjunct
	Mood	Residue	

and		start talking to enjoy	the free minutes
		Predicator	Complement
	Mood	Residue	

This promo	is	open	to all new and existing etisalat subscribers
Subject	Finite	Predicator	Adjunct
Mood	Residue		

Promo	runs	till April 30th, 2010
Subject	Finite: Present	run: Predicator
Mood	Residue	

AD 3

	double	your recharge
	Predicator	Complement
Mood	Residue	

	double	your talk	every weekend
	Predicatr.	Complmt.	Adjunct
Mood	Residue		

to opt in		dial	*356*1#
Adjunct		Predica.	Complmt.
Residue	Mood	Residue	

or	text	ON'	to 356 for free
	Predicator	Complement	Adjunct
	Residue		

Etisalat	will	double	every recharge you make	from 6.00pm on Friday to 11.59pm on Sunday	in double your recharge double your talk weekend promo
Subject	Finite	Predicatr.	Complement	Adjunct	Adjunct
Mood		Residue			

That	is	100% bonus	of any recharge you make
Subject	Finite	Complement	Adjunct
Mood		Residue	

Offer	is	open	to N200, N500, N750, N1000, N2000 & N5000 recharges	only
Subject	Finite	Predicator	Adjunct	Adjunct
Mood		Residue		

Promo recharges and credit	can	only	be used	for local and international calls SMS and pay as you go data
Subject	Finite	Modal Adjunct	Predicator	Adjunct
Mood		Residue		

BlackBerry,Bundles data and smartphone voice plans	are not	eligible to this promo
Subject	Finite	Complement
Mood		Residue

All unused recharges and bonus credit for the promo	will	expire	by 12 midnight on Sunday
Subject	Finite	Predicator	Adjunct
Mood		Residue	

AD 4

do	it	now	and		get up to	N100,000 free credit
Predicator	Complmt.	Adjunct			Predicator	Complement
Residue			Mood	Residue		

	register	this july	at any etisalat registration point
	Predicator	Complement	Adjunct
Mood	Residue		

	register	your SIM	in july
	Predicator	Complement	Adjunct
Mood	Residue		

	recharge	for the next 30days
	Predicator	Adjunct
Mood	Residue	

and		get	free credit
		Predicator	Complmnt.
Mood		Residue	

	recharge	as you like	over the next 30 days
	Predicator	Adjunct	Adjunct
Mood		Residue	

	get rewarded	with 30% of your total recharges	up to N10,000 free credit	to call any network
	Predicator	Adjunct	Adjunct	Adjunct
Mood		Residue		

	open	to new and existing customers
	Predicator	Adjunct
Mood		Residue

who	are	yet	to register their SIMs
Subject	Finite	Adjunct	Adjunct
Mood			Residue

you	can	register	at any etisalat experience centre, dealer's shop or selected Oceanic branches
Subject	Finite	Predicator	Adjunct
Mood		Residue	

or		call	200	for more information
		Predicator	Complement	Adjunct
Mood		Residue		

Project Oriented Ads

AD 1

	growing	your businesses	with the right connections
	Predicator	Complement	Adjunct
Mood		Residue	

Etisalat Nigeria	invites		you	to the Market Access network event
Subject	Finite: Present	invite: Predicator	Complmt.	Adjunct
Mood		Residue		

Theme:		facilitating	market access	to small and growing business
Subject		Predicator	Complement	Adjunct
Mood		Residue		

Keynote speaker:		Minister of Trade and Investment, Dr. Olusegun Aganga
Subject		Complement
Mood		Residue

	sproudly	sponsored	by Ministry of Trade and Investment
	Adjunct	Complement	Adjunct
Mood	Residue		

	Brought	to you	by Pan African University
	Predicator	Adjunct	Adjunct
Mood	Residue		

	Strictly	by invitation
	Modal Adjunct	Adjunct
Mood	Residue	

For more information		go to	www.etisalat.com.ng/easybusiness
Adjunct		Predicator	Complement
Residue	Mood	Residue	

AD. 2

9ja next idol	needs		your votes!
Subject	Finite: Present	need: Predicator	Complement
Mood	Residue		

	Vote	your favourite	all day, every week
	Predicator	Complement	Adjunct
Mood	Residue		

The final countdown	is	on!
Subject	Finite	Adjunct
Mood	Residue	

Who	will	become	9ja's next idol?
Subject	Finite	Predicator	Complement
Mood	Residue		

Who	will	win	nigerian idol season 2?
Subject	Finite	Predicator	Complement
Mood	Residue		

to vote:		dial	the contestant's number	from your etisalat line
Adjunct		Predicator	Complement	Adjunct
Residue	Mood	Residue		

or		text	the contestant's number	to 33680	from any network
		Predicator	Complement	Adjunct	Adjunct
	Mood	Residue			

SMS votes	are	charged	at N50/sms
Subject	Finite	Predicator	Adjunct
Mood	Residue		

Voice voting	is	exclusive to etisalat subscribers	at N50/call
Subject	Finite	Complement	Adjunct
Mood	Residue		

for more information	follow	us	on twitter@etsalat.9ja and www.facebook.com/etisalat
Adjunct	Predicator	Complement	Adjunct
Residue			

or		call	our customer care hotline	on 08090000200
		Predicator	Complement	Adjunct
	Mood	Residue		

Nigerian idol	is	proudly	brought	to you	by etisalat
Subject	Finite	Adjunct	Predicator	Adjunct	Adjunct
Mood	Residue				

AD 3

	ignite	ur dream
	Predicator	Complement
Mood	Residue	

	vote	weekly	for your idol
	Predicator	Adjunct	Complement
Mood	Residue		

and		win	exciting prizes
		Predicator	Complement
	Mood	Residue	

	text	the contestant's number	to 33680	from any network
	Predicator	Complement	Adjunct	Adjunct
Mood	Residue			

or		dial	the contestant number	from your etisalat line
		Predicator	Complement	Adjunct
	Mood	Residue		

	vote	every week
	Predicator	Adjunct
Mood	Residue	

and	you	could	win	fanstanstic prizes	weekly and a brand new car	at the season finale	in April
	Subject	Finite	Predicator	Complement	Adjunct	Adjunct	Adjunct
	Mood			Residue			

SMS votes	are	Charged at N50/sms
Subject	Finite	Predicator Adjunct
Mood		Residue

Voice voting	is	exclusive to etisalat subscriber	at N50/call
Subject	Finite	Complement	Adjunct
Mood		Residue	

AD 4

African Artists Foundation	Presents...
Subject	Finite: present present: Predicator
Mood	Residue

this	is	lagos
Subject	Finite	Complement
Mood		Residue

	the grand finale	of the lagos festival and amateur photography competition
	Complement	Adjunct
Mood	Residue	

lagos photo	/is/	powered by etisalat
Subject	Finite	Predicator Adjunct
Mood		Residue

Complementary Based Ads

AD 1

	experience	the Samsung GALAXY Tab
	Predicator	Complement
Mood	Residue	

	free!
	Complement
Mood	Residue

	1 year voice and SMS plan
	Adjunct
Mood	Residue

the new Samsung GALAXY Tab		powered	by etisalat
Subject		Predicator	Adjunct
Mood		Predicator	

The mobile phone	meets		the computer
Subject	Finite: Present	meet: Predicator	Complement
Mood		Residue	

	Get	the Samsung GALAXY Tab	for only N125,000
	Predicator	Complement	Adjunct
Mood		Residue	

and		make	calls			browse	the web
		Predicator	Complmt			Predicator	Complement
	Mood		Residue		Mood		Residue

	download	loads	of free applications
	Predicator	Complement	Adjunct
Mood		Residue	

	search for	exiting places	of interest
	Predicator	Complement	Adjunct
Mood		Residue	

	read	books
	Predicator	Complement
Mood		Residue

	all	in the palm	of your hand
	Complement	Adjunct	Adjunct
Mood		Residue	

The Samsung GALAXY bundle	is	available	only	on the etisalat network	with a free platinum number 250MB free interest data, 25 min calls and 25sms
Subject	Finite	Compleme	Adjunct	Adjunct	Adjunct
Mood		Residue			

every month	for 12 months	plus a 12 months warranty cover
Adjunct	Adjunct	Adjunct

	limited time offer
	Complement
Mood	Residue

	available	at etisalat experience centre and Samsung dealer outlet
	Complement	Adjunct
Mood	Residue	

It	's	a Galaxy experience possibilities available only on the etisalat network
Subject	Finite	Complement
Mood	Residue	

AD 2

	few days	to go
	Complement	Adjunct
Mood	Residue	

the rush	is	on
Subject	Finite	Complement
Mood	Residue	

	free airtime!
	Complement
Mood	Residue

	buy	the dual SIM phone	for only N4,999
	Predicator	Complement	Adjunct
Mood	Residue		

	get	N1,000 free airtime*
	Predicator	Adjunct
Mood	Residue	

	benefits
	Complement
Mood	Residue

	free etisalat SIM card
	Complement
Mood	Residue

	Spend	up to N500	every month
	Predicator	Complement	Adjunct
Mood	Residue		

and		receive	free N250 airtime	for the next 4 months
		Predicator	Complement	Adjunct
	Mood	Residue		

All free minutes	are	usable	on-net	only
Subject	Finite	Complement	Complement	Adjunct
Mood		Residue		

This bonus	is	applicable	for calls	to anyone	on the etisalat network
Subject	Finite	Complement	Adjunct	Adjunct	Adjunct
Mood		Residue			

AD. 3

	introducing	the Samsung GALAXY Note	from etisalat
	Predicator	Complement	Adjunct
Mood		Residue	

	one smartphone	to rule them all
	Complement	Adjunct
Mood		Residue

	free 12GB data plus 20k/sec	to call any network
	Complement	Adjunct
Mood		Residue

	get	the new Samsung GALAXY Note on etisalat's 3.75G HSPA + network
	Predicator	Complement
Mood		Residue

and		enjoy	free 1.2GB data access over 12 months
		Predicator	Complement
	Mood		Residue

here	's	an innovative smart phone
Subject	Finite	Complement
Mood		Residue

that	combines	the core benefits	of diverse mobile devices
	Finite: Present	combine: Predicator	Complement Adjunct
	Mood		Residue

while		maintaining	smartphone possibility
		Predicator	Complement
	Mood		Residue

it	empowers	you	with everything
Subject	Finite: Present	empower: Predicator	Complement Adjunct
Mood	Residue		

You	can	ever desire
Subject	Finite	Predicator
Mood	Residue	

So that	you	can	simply	feel free
	Subject	Finite	Modal Adjunct	Complement
	Mood	Residue		

	sketch, create, edit, and publish	at unbeatable speed
	Predicators (4)	Adjunct
Mood	Residue	

	the sharpest, smoothest, and largest screen	on any smart phone
	Complement	Adjunct
Mood	Residue	

	8mp camera plus 2mp secondary camera	for video call
	Complement	Adjunct
Mood	Residue	

	Wi-Fi and Wi-Fi hot spot device
	Complement
Mood	Residue

	16 GB storage with 1GB RAM
	Complement
Mood	Residue

	5.3 inch touch screen
	Complement
Mood	Residue

the Samsung GALAXY Note bundle	is	available	on etisalat network	with 100MB free monthly data and 20k/sec call rate
Subject	Finite	Complement	Adjunct	Adjunct
Mood		Residue		
for 12 month warranty cover.				
Adjunct				
Residue				

AD 4

	Nokia touch and type
	Complement
Mood	Residue

Nokia	/is/	connecting	People
Subject	Finite	Predicator	Complement
Mood		Residue	

	50MB and 40mms	monthly
	Complement	Adjunct
Mood	Residue	

	unlimited SMS
	Complement
Mood	Residue

	free browsing
	Complement
Mood	Residue

	free midnight calls
	Complement
Mood	Residue

	Free ring back tone
	Complement
Mood	Residue

	Free wallpaper
	Complement
Mood	Residue

	Bonus	on incoming calls
	Complmt.	Adjunct
Mood	Residue	

	Dial	*244#
	Predicator	Complement
Mood	Residue	

Festival Based Ads

AD. 1

Happy children's day from one innovator to another
Minor Clause

the future of innovation	starts	here
Subject	Finte: Present	start: Predicator
Mood		Residue

	walk	into any etisalat experience centre today/tommorrow	with your child
	Predicator	Adjunct	Adjunct
Mood	Residue		

and		get	goodies	for him/her
		Predicator	Complement	Adjunct
	Mood	Residue		

while	stock	lasts
	subject	Finite: Present
	Mood	Residue

For more information on the e-payment options		visit	www.etisalat.com.ng
adjunct	Adjunct	Predicator	Complement
Residue	Mood	Residue	

	etisalat
	Complement
Mood	Residue

now	you	are	talking
Adjunct	Subject	Finite	Predicator
	Mood		
Residue			

AD. 2

For 50years	we	' ve	spoken	with one voice
adjunct	subject	finite	predicator	adjunct
	Mood			
	Residue			

	keep talking	9ja
	Predicator	Complement
Mood	Residue	

happy independence day
Minor Clause

AD. 3

eid mubarak	after the fast	comes	the feast
Complement	Adjunct	Finite: present	Subject
Residue	Residue	Mood	

happy celebration
Minor Clause

For more information		go	to www.etisalat.com.ng
Adjunct		Predicator	Adjunct
Residue	Mood	Residue	

or		call	our customer care hotline: 08090000200
		Predicator	Complement
	Mood	Residue	

AD 4

Watch	Nigerian Idol Season II	on TV Stations	from 4th Dec., 2011 - 1st April, 2011
Predicator	Complement	Adjunct	Adjunct
Mood	Residue		

Visit	www.nigerianidol.com
Predicator	Complement
Mood	Residue

Pidgin Inclined Ads

AD. 1

hot gist	don	start	for 20k/sec
hot gist	has	started	at 20k/sec
Subject	Finite	Predicator	Adjunct
Mood	Residue		

	call	any network	anytime
	Predicator	Complement	Adjunct
Mood	Residue		

	talk	longer	for your homezone	on easy starter
	Predicator	Complement	Adjunct	Adjunct
Mood	Residue			

	make	all your calls	to any network	at 20k/s	from you favourite place
	Predicator	Complement	Adjunct	Adjunct	adjunct
Mood	Residue				

To activate homezone		dial	*242#	from your favourite place
Adjunct		Predicator	Complement	Adjunct
Residue	Mood	Residue		

To call at 20k/s		dial	*202# (costs N10 daily)
Adjunct		Predicator	Complement
Residue	Mood	Residue	

To opt out or de-activate		dial	*202*2#
Adjunct		Predicator	Complement
Residue	Mood	Residue	

For terms and conditions and more information		go to www.etisalat.com.ng
Adjunct		Predicator Complement
Residue	Mood	Residue

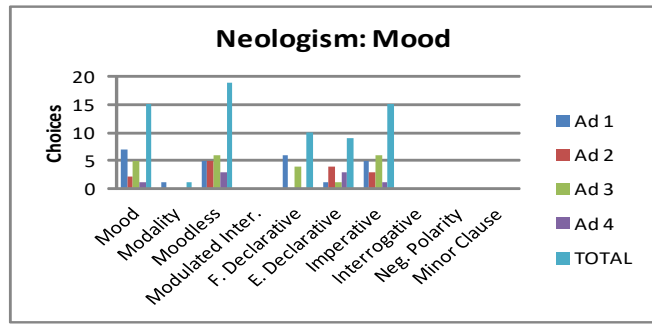
or		call	our customer care hotline	on 08090000200
		Predicator	Complement	Adjunct
	Mood	Residue		

3.5.1 ETISALAT ADVERTISEMENTS: GRAHICAL REPRESENTATIONS OF MOOD CHOICES ANALYSIS

The analysis of *etisalat* Mood choices have been represented in the figures below. Figures 3.4 and 3.5 contain tables and bar charts. The tables provide the values of *choices* in the advertisements. Alongside with the tables are the bar charts to physically indicate the heights of their recurrence. Figure 3.6 shows both the table and pie chart. The pie chart indicates the percentage of Mood choices of *etisalat* advertisements from the values derived from the table.

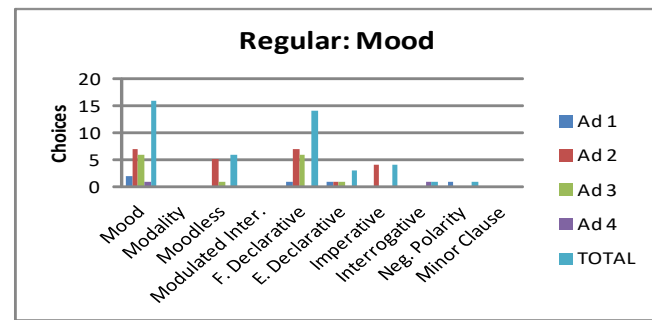
[A] Neologism Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	7	2	5	1	15
Modality	1	0	0	0	1
Moodless	5	5	6	3	19
Modulated Inter.	0	0	0	0	0
F. Declarative	6	0	4	0	10
E. Declarative	1	4	1	3	9
Imperative	5	3	6	1	15
Interrogative	0	0	0	0	0
Neg. Polarity	0	0	0	0	0
Minor Clause	0	0	0	0	0



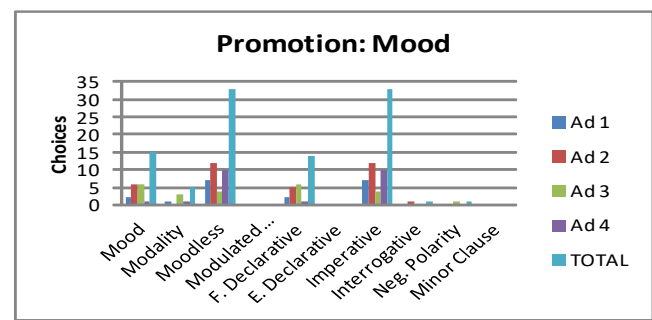
[B] Regular Ads

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	2	7	6	1	16
Modality	0	0	0	0	0
Moodless	0	5	1	0	6
Modulated Inter.	0	0	0	0	0
F. Declarative	1	7	6	0	14
E. Declarative	1	1	1	0	3
Imperative	0	4	0	0	4
Interrogative	0	0	0	1	1
Neg. Polarity	1	0	0	0	1
Minor Clause	0	0	0	0	0



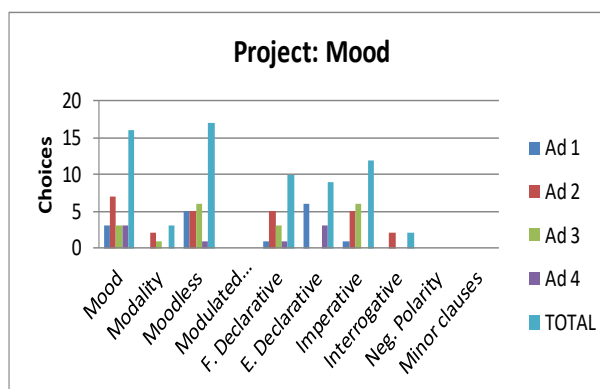
[C] Promotion Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	2	6	6	1	15
Modality	1	0	3	1	5
Moodless	7	12	4	10	33
Modulated Inter.	0	0	0	0	0
F. Declarative	2	5	6	1	14
E. Declarative	0	0	0	0	0
Imperative	7	12	4	10	33
Interrogative	0	1	0	0	1
Neg. Polarity	0	0	1	0	1
Minor Clause	0	0	0	0	0



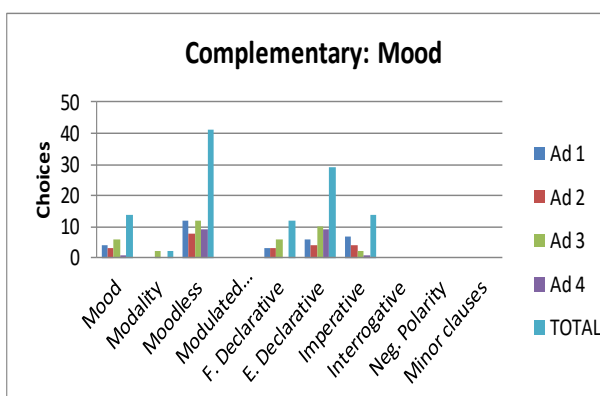
[D] Project Oriented

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	3	7	3	3	16
Modality	0	2	1	0	3
Moodless	5	5	6	1	17
Modulated Inter.	0	0	0	0	0
F. Declarative	1	5	3	1	10
E. Declarative	6	0	0	3	9
Imperative	1	5	6	0	12
Interrogative	0	2	0	0	2
Neg. Polarity	0	0	0	0	0
Minor clauses	0	0	0	0	0



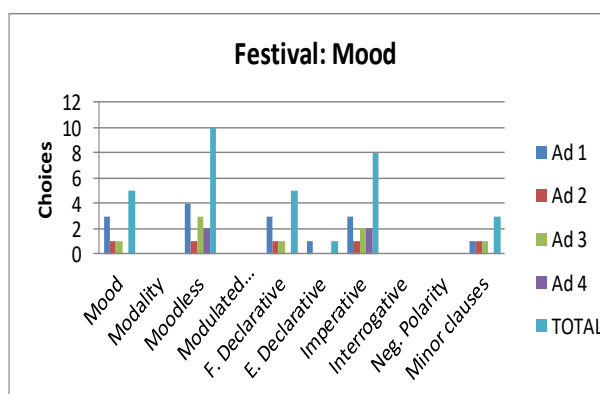
[E] Complementary Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	4	3	6	1	14
Modality	0	0	2	0	2
Moodless	12	8	12	9	41
Modulated Inter.	0	0	0	0	0
F. Declarative	3	3	6	0	12
E. Declarative	6	4	10	9	29
Imperative	7	4	2	1	14
Interrogative	0	0	0	0	0
Neg. Polarity	0	0	0	0	0
Minor clauses	0	0	0	0	0



[F] Festival Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Mood	3	1	1	0	5
Modality	0	0	0	0	0
Moodless	4	1	3	2	10
Modulated Inter.	0	0	0	0	0
F. Declarative	3	1	1	0	5
E. Declarative	1	0	0	0	1
Imperative	3	1	2	2	8
Interrogative	0	0	0	0	0
Neg. Polarity	0	0	0	0	0
Minor clauses	1	1	1	0	3



[G] Pidgin Inclined

CHOICES	Ad 1
Mood	1
Modality	0
Moodless	8
Modulated Inter.	0
F. Declarative	1
E. Declarative	0
Imperative	8
Interrogative	0
Neg. Polarity	0
Minor clauses	1

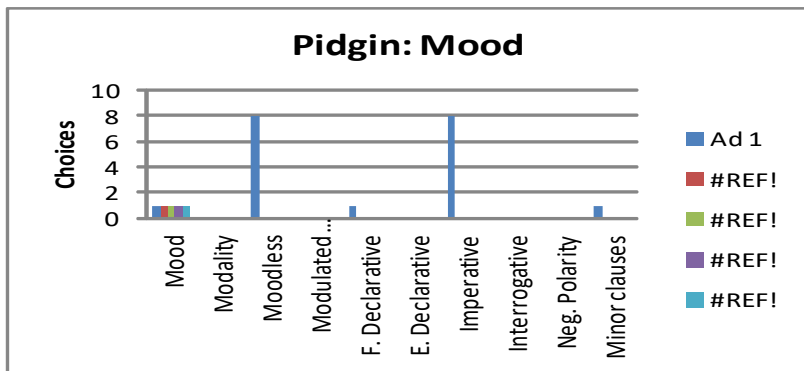


Figure 3.4: Etisalat Mood in Subjects [A-G]

Etisalat: Mood Choices Descending Order of Priority

Neologism

Moodless	= 19
Mood	= 15
Imperative	= 15
F. Declarative	= 10
E. Declarative	= 9
Modality	= 1

Regular

Mood	= 16
F. Declarative	= 14
Moodless	= 6
Imperative	= 4
E. Declarative	= 3
Interrogative	= 1
Neg. Polarity	= 1

Promotion

Moodless	= 33
Imperative	= 33
Mood	= 15
F. Declarative	= 14
Modality	= 5
Interrogative	= 1
Neg. Polarity	= 1

Project

Moodless	= 17
Mood	= 16
Imperative	= 12
F. Declarative	= 10
E. Declarative	= 9
Modality	= 3
Interrogative	= 2

Complementary

Moodless	= 41
E. Declarative	= 29
Mood	= 14
Imperative	= 14
F. Declarative	= 12
Modality	= 2

Festival

Moodless	= 10
Imperative	= 8
Mood	= 5
F. Declarative	= 5
Minor Clause	= 3
E. Declarative	= 1

Pidgin

Moodless	= 8
Imperative	= 8
Mood	= 1
F. Declarative	= 1

SUBJECTS	Mood	Modality	Moodless	Modulated Inter.	F. Declarative	E. Declarative	Imperative	Interrogative	Neg. Polarity	Minor Clause
Neologism	15	1	19	0	10	9	15	0	0	0
Regular	16	0	6	0	14	3	4	1	1	0
Promotion	15	5	33	0	14	0	33	1	1	0
Project	16	3	17	0	10	9	12	2	0	0
Complementary	14	2	41	0	12	29	14	0	0	0
Festival	5	0	10	0	5	1	8	0	0	3
Pidgin	1	0	8	0	1	0	8	0	0	0
TOTAL	82	11	134	0	66	51	94	4	2	3

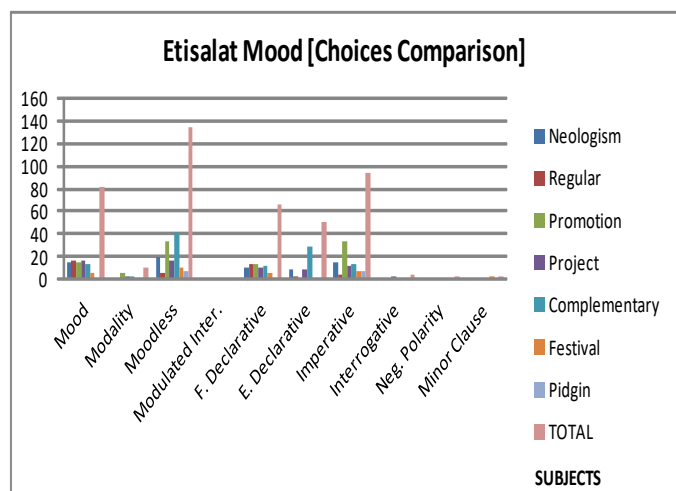


Figure 3.5: Etisalat Mood: Combinations of Seven Subjects [in Parallel]

ETISALAT: Mood Choices Juxtaposition Descending Order of Priority

Moodless	= 134
Imperative	= 94
Mood	= 82
F. Declarative	= 66
E. Declarative	= 51
Modality	= 11
Interrogative	= 4
Minor Clause	= 3
Neg. Polarity	= 2

Systemic Structures	Mood Choices Recurrence
F. Declarative	66
E. Declarative	51
Imperative	94
Interrogative	4
Modulated Inter.	0
Minor Clause	3

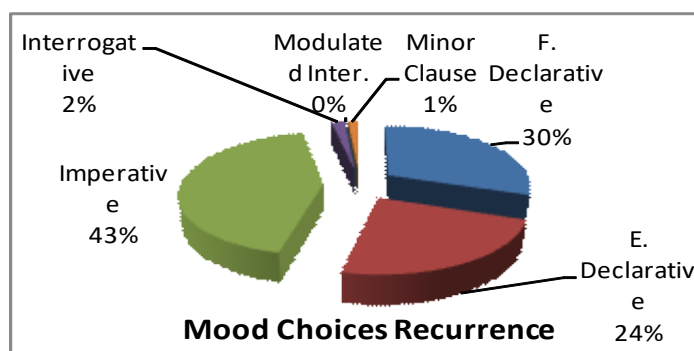


Figure 3.6: Etisalat Mood: Choices Analysis

3.5.2 ETISALAT ADVERTISEMENTS: DISCUSSIONS OF MOOD CHOICES

3.5.2.1 Systemic Meaning Resources

Features: Figures 3.4[A-G]

[i] Mood = Full Declaratives except where there are Interrogative clause[s] and Elliptical Declaratives [s] e. g.

Regular Adverts

Advert 4: 'have you met the geeks?'

Project Based

Advert 2: ‘Who will become 9ja’s next idol?’; ‘Who will win Nigerian idol Season 2?’

[ii] Moodless = Imperatives except where there are Elliptical Declarative clause[s]. This condition cuts across almost all the advertisements except for few of them. This requisite has been observed in:

Neologism Based

Advert 1: ‘easynet recharge’;

Advert 2: ‘25k per sec to any network, anytime

Advert 4: ‘your favourite club’

Regular Ads

Advert 3: ‘Olumo-rock Abeokuta’

Promotion Based

Advert 2: ‘no raffle draws’

Complementary Based

Advert: ‘free!’, ‘1 year voice and SMS plan’

Advert 2: ‘free airtime!’

Advert 4: ‘free browsing’, ‘free wallpaper’

[iii] Mood + Moodless = Total Clause except where there are Minor Clause[s].

Since the study has explained the interrogative above; the investigator will consider only the Minor Clause.

Festival Based

Advert 1: 'happy children day from one innovator to another'

Advert 2: 'happy independent day'

Advert 3: 'Happy celebration'

Features: Figures 3.5 & 3.6

The analysts has attempted the analysis of the *etisalat* language *choices* in accordance with the Hallidayan School of Thought. The researcher has also translated the *etisalat* language *choices* into graphical representations. It is from these transpositions that the discussions have been based to derive meaning potential. The explanations follow these patterns: speech functional roles, the clause constituent exemplifications, and the contributions of modal auxiliaries to the interpersonal metafunction.

The tables in Figures 3.5 and 3.6 show the structural class and the recurrence of the clauses in the *etisalat* language *choice* modules. The graphs have assisted the investigator to understand the height that the modules could attain as depicted in the bar and pie charts. From the graph, one could observe that the sequence of the recurrence of the *etisalat* language *choice* modules are a bit different from that of *MTN* earlier elucidated. The recurrence sequence is as follows: Full Declarative = 66 [30%], Elliptical Declarative = 51 [24%], Imperative = 94 [43%], Interrogative

= 4 [2%], Modulated Interrogative = 0 [0%] and Minor Clause = 3 [1%]. These variables [declarative, imperative, interrogative and modulated interrogative] have been considered for the explication of the speech functional roles. The basic speech roles discussed at the beginning of this chapter are still much relevant here. The declarative clause means '**statement**'. The imperative clause means '**command**'. The interrogative clause means '**question**'. And the modulated interrogative clause means '**offer**'. It is from these standpoints that the study abstracts the systemic semantic resources.

The *etisalat* language *choice* charts above exhibit that the modulated interrogative is zero. This means that the *etisalat* advertisers do not by any means use such a clause. Perhaps, such utilisation might misrepresent the idea passed across to the consumers. The consumers might not even be serious about the *etisalat* products owing to such a language *choice*. This, probably, is the reason the *etisalat* advertisers are very careful about the *choice* of words employed in the communications. Advertising experts tend to select only those words that could bring conviction to consumers and also add value to their products. Eggins says that 'each speech function involves both a speech role and a commodity *choice*' (2004, p. 145). The textual *choice* the *etisalat* advertiser applies depends solely on the function associated with it that could assist the individual to achieve the purpose of such an application. The figure of the *etisalat* imperative clause *choice* shows the highest reading among others. Some of the *etisalat* analysed texts are:

Neologism Based

Advert 2: 'enjoy the easylife'

Advert 3: 'So pick up your 0809ja phone'

Regular Adverts

Advert 1: 'travel with home'

Advert 3: 'covering the nation with quality services'

Promotion Based

Advert 2: 'Hurry now'; 'get your etisalat SIM'

Advert 3: 'double your recharge'; 'double your talk'

Project Based

Advert 1: 'growing your businesses with the right connections'

Advert 3: 'ignite ur dream'; 'vote every week'; 'win exciting prizes'.

Complementary Based

Advert 1: 'make calls'; 'browse the web'

Advert 4: 'Dial *224#'

Festival Based

Advert 2: 'keep talking'

Advert 4: 'Watch Nigerian idol season II...'; 'Visit www.nigerianidol.com'

Pidgin Inclined

Advert: 'call any network anytime'; 'make all your calls to any network'

As a result of the nature of the imperative clauses in the *etisalat* advertisement, there is no Mood in its constituent. These clauses are extremely authoritative, which demand obedience of consumers without offering them any alternative. One could probably say that the advertisers of the *etisalat* products are most times ‘inviting’ their customers ‘to give’ (Halliday & Matthiessen, 2004, 107) them something at their disposal. If the speech role of the imperative clause is ‘demanding’ and the commodity *choice* is ‘command’ it then translates to mean that the advertisers of the *etisalat* products are prone to commanding people in most of the time rather than just making statements or giving offers. ‘The fundamental... exchange here is demanding a commodity’ (Thompson, 2004, p. 46; *also in* Fontaine, 2013).

Very vital in the *etisalat* language *choice* is the declarative clause. Its utility is very germane to an extent that a linguistics scholar has opined thus, ‘It is fairly obvious that the overwhelming majority of clauses are declaratives; but there have been a few imperatives ... and very roughly the same number of questions’ (Thompson, 2004, p. 41). From the *etisalat* language *choices*, this could be true of the declarative. However, in advertising anything can happen due to the project that communicators use language as a tool to execute. The full declaratives have a second position in the *etisalat* textual *choice* analysis. The declarative records about seventy-five points as considered in the following examples:

Neologism

Advert 1: ‘It’s easy with easynet’

Advert 3: ‘It’s your time to talk’

Regular Based

Advert 1: 'it is an attitude'

Advert 3: 'We have our roots across 9ja'

Promotion Based

Advert 2: 'we give you 1 minute back'

Advert 4: 'you can register at any etisalat experience centre'

Project

Advert 2: 'SMS votes are charged at N50/sms'

Advert 4: 'this is lagos'

Complementary

Advert 1: 'The mobile phone meets the computer'

Advert 3: 'here 's an innovative smart phone'

Festival

Advert 1: 'the future of innovation starts here'

Advert 2: 'For 50 years, we've spoken with one voice'

Pidgin

Advert: 'hot gist has started at 20k/sec'

Form a systemic functional role, the declarative clause functions as a statement. The Interpersonal Metafunction in this context is Tenor. The analyst could also deduce that the relationship between the *etisalat* and the addressee is basically informal tenor. The role that the *etisalat* advertisers want the language to play in the interactional exchange is simply that of making statements. Therefore, statements that are made in this context are ‘constitutive’ (Thompson, 2004, p. 46) as ‘propositions’ (Halliday & Matthiessen, 2004, p. 110; Eggins, 2004) to the consumers. *Etisalat* advertisers are neither asking questions nor commanding, but make statements to pass particular information to the audience for enlightenment.

The last of the four basic speech roles in the Interpersonal Metafunction is the interrogative clause acting as ‘question.’ When the investigator analyses the *MTN* advertisements earlier, there are only three interrogative clause *choices*. In the analysis of the *etisalat* language choice, there are also only three of such structures. It shows that in language *choice*, out of all the clause options that are available to the advertisers of the GSM products, the declaratives and imperatives are frequently used. The interrogatives are employed once in a while and modulated interrogatives are seldom employed. The study has the interrogatives represented in the Regular Based Advert 4, Promotion Based Advert 2, and Project Based Advert 2. One may illustrate their functions in these sequences:

‘have you met the geek?’

‘So what are you waiting for?’

‘Who will become 9ja’s next idol?’; ‘Who will win Nigeria idol season 2?’

The semantic implication is that the *etisalat* advertisers ask questions once in a while despite their linguistic strong *choice* cum textual affinity with imperatives and declaratives. The first is a ‘yes/no’ question while the remaining ones are ‘Wh-’ questions. These questions, irrespective of their nature, require answers though there is no avenue for customers to respond. The *etisalat* advertisers desire that consumers should respond in action. That is, purchasing powers (actions) are expected to be demonstrated here rather than verbal actions. The *etisalat* advertisers want their audience to show their loyalty to *etisalat* which will implicitly and invariably be converted to cash.

According to the analysis, the Moodless clause *choices* are greater in number than the clauses with Mood. These strengths are exhibited in the ratio of the imperatives available when compared to the declaratives. Moreover, one experiences only one negative polarity in the *etisalat* language *choice* located in the Regular Advert 1. That is ‘not just a network’. Besides this, all the other clauses engaged in the *etisalat* textual *choices* analysis have positive polarity. An ‘additional semantic dimension’ (Eggins, 2004, p. 179) that adds value to the interpersonal meaning is the Modality. The Modality - the modal auxiliaries - occurs about eleven times in the *etisalat* language *choice*. They are; *can* [x 6], *will* [x 4], *could* [x1]. From the view of Ravelli, one understands that the *inter* side of the Interpersonal Metafunction is the relationships that occur between the participants in the text, whereas the *personal* side of the conceptual framework is the ‘feelings and attitudes incorporated into the text’ (Ravelli, 2000, p. 48). So, Modality is the concept in which the devices that express the feelings and attitudes of both the *etisalat* advertisers and consumers are consolidated. There are:

Neologism Based

Advert 1: ‘Bonus available in the following month after purchase **can** be used only on the week nights...’

Regular Based

Advert 1: ‘you **can** register at any *etisalat* center or dealer’s shop’.

Advert 3: ‘etisalat **will** double every recharge you make...’

Advert 4: ‘you **can** register at any etisalat centre...’

Project Oriented

Advert 2: ‘Who **will** become 9ja’s next idol?’; ‘Who **will** win Nigerian idol season 2?’

Advert 3: ‘and you **could** win fantastic prizes weekly...’.

Complementary Based

Advert 3: ‘you **can** ever desire’; ‘you **can** simply feel free’.

The *choice* of *could* by *etisalat* advertisers is pointing to the tentativeness of the actions expected from the audience. *Could* is of low modulation expressing and specifying moderate obligation and permission. It is a piece of advice *etisalat* has given to the consumers to act in a particular direction. The *choice* of *could* is not instructive but optional, and there is no ‘foregrounding of legal authority of the text’ (Ravelli, 2000, p. 49). The text is communicated in this manner because the major role that *etisalat* advertisers play between the products and consumers is to sensitise readers to patronize their products and services.

Furthermore, the *choice* of *will* in the *etisalat* Advert 3 indicates the demand of goods and services in an obligatory manner expressed in probability. The probability and possibility of an action point to the fact that one ‘claims to be certain when he is not’ (Halliday & Matthiessen, 2004, p. 147). To a certain extent, there is an element of doubt in the information that the *etisalat* advertisers pass across to the audience. In Modality is the modal auxiliary *can*, which signals ‘three main uses. These are ability, permission and possibility’ (Akere, 1993, p. 101). From the *etisalat* clause choices, *can* is functioning as ability. *Can* operates on high modalisation that indicates strength and the request of urgency on the part of the *etisalat* advertisers. This high-modality element emphasises that there is no room for the consumer’s indeterminacy or laxity. The use of *can* is to push the audience to act very quickly on the propositions before them.

3.5.2.2 Supplementary Meaning Resources

Neologism Based Adverts: The systemicist (Halliday & Fawcett, 1987, p. ix) could support the remark that there is often no word on the mind of an advertising specialist than creativity. He tends to work creatively on campaigns. When he is not engaged in creative planning, it might be said that he is thinking on creative ideas (Leech, 1966, p. 175). The major task before *etisalat* advertisers is to override consumers’ thoughts. For advertisers to be consistently maintaining the relationship with the audience their language *choices* must be loaded with creative and imaginative skills. The repetition of advertising paralinguistic and linguistic materials alone may not help matters (Fairclough, 2001). Then, creativity becomes a must. Given that foundation, *etisalat* advertisers are prone to logical/illogical creativity and imagination that are linguistically interpretable or mutilated. Some of these exercises will be discussed in this segment regarding their morphological realisations. In Advert 1, there are some strange coinages such as:

‘*wwwwherever* you are’; ‘*wwwwhenever* you *wwwwant*’; and ‘*wwwwhatever* you need’, ‘it’s easy with *easynet*’.

The italicised language *choices* are what one could simply label as linguistic allusions of very strong terms. Obviously, one could hardly rehearse that allusions of this format could happen in word formations. There are *wwwwherever*, *wwwwhenever*, *wwwwhatever* and *wwwwant* in some *etisalat* advertising frames. The reasoning could be easily decoded in the sense that the advertisement is about the use of the internet. And the internet is, in other words, known as the World Wide Web. The World Wide Web is also technically coined as *www* which precedes almost all the websites on the internet. *Etisalat* advertising enthusiasts just used *www* up for the message by connecting the communicative edifice to all the four words starting with *w* in the advertisements i.e. *wherever*, *whenever*, *want* and *whatever*. The simple reason is that anyone who sights the *etisalat* advertisements with recurring *w* seem to have a full idea of the message that *etisalat* passes across to recipients. With all these strange ideas the investigation observes that the textual *choice* of *etisalat* advertisers is linguistically biased and textually unpredictable. It suggests again that anything can happen in *etisalat* advertisements to persuade consumers.

Furthermore, *etisalat* calls the audience to travel the world nights and weekends in Advert 1 for free and get up to 1GB freeeee! with *easynet* recharged. Anything that is given free does not attract any payment. In this case there is a free offer that is obtainable and enjoyable only when a subscriber *recharges* his/her *etisalat* line. It means that the free recharge *etisalat* campaigns is not a gift at all. It is a contradiction on the side of the *etisalat* advertiser. Strange though, the poetic licence of advertising practitioners has made it a right to feature *free* as *freeeeee*. These

are alarming lexemes! Apart from advertising, these linguistic aberrations are unacceptable English words either in Nigeria or outside it. *World* is *world*; and *free* is *free* anywhere in the world, but to *etisalat* advertisers there is a free world in which their linguistic *choices* are exercised at will. Another formation available is *easynet*. This is a compound word in the *etisalat* world of creativity and can be realised thus, [*easy* + *net* = *easynet*].

Advert 2 displays another compound word, that is, *easylife* in *enjoy the easylife & talk on*. *Easylife* can be realised thus, [*easy* + *life* = *easylife*]. The writer has also noticed some grammatical omissions/errors in this *etisalat* language *choice*. There is, *dial *220*1# to enjoy*. In this clause, *to enjoy* has no object bearing in mind that it is used transitively. There must be something to enjoy. It could be re-written as, *dial *220*1# to enjoy this package*. Another error is found in *Daily access charge ₦20 only*. There is no verbal element in this clause. It means that the clause is not functional grammatically. It could have been written as; *Daily access charge [is] ₦20 only*. The last grammatical error in this advertisement is *All calls to anyone, anytime on any network anywhere in Nigeria at just 25k per sec*. There is the Subject in the Modal element of the *etisalat* component choices but there is no Finite, yet the Complement is accessible. How can this clause be functionally appropriate when the Finite *is* has been ellipped. The clause word *choices* would have been put thus: *All calls to anyone, anytime on any network anywhere in Nigeria is at just 25k per sec*.

In *etisalat* Advert 3, there is this formation, *9javaganza*. *9javaganza* which could be elucidated in the following sequence, *Nigeriavaganza* = *Nigeriaextravaganza* = *9jaextravaganza*. None of these sequences can be abandoned in the linguistic space. The second sequence in the *etisalat*

advertisement has a linguistic undertone but cannot be a compound word. It should contain two separate words, that is, *Nigeria* and *extravaganza*. Semantically, *etisalat* intends to seduce the audience with the *choice*, *9javaganza*, created. The message is contained in ...*vaganza* which is an abstraction from *extravaganza*. By implication, *etisalat* is doing a very elaborate and excessive thing for consumers which they are encouraged to be part of. *Etisalat* also signifies that the customers should *get 50% of airtime spent*. This, if it is true, is amazingly extravagant indeed. *Nigeria extravaganza* is re-coined as *9javaganza*. *0809ja* and *9ja* are frequently used in numerous *etisalat* advertising language *choices* which include Advert 3. The analysis will also express these under morphological exercises. In realising *0809ja* we have $[0809 + ja = 0809ja]$, and *9ja* can be realised as $[9 + ja = 9ja]$. Apart from using the alphanumeric in a particular telecommunications context, the linguistic shorthand seems meaningful. The combination of number-cum-alphabet is not strange (Myers, 1994). The *etisalat* combinatory allusions could bring about linguistic developments.

The *etisalat* Advert 4 contains the inscriptions as *enjoy the best of both worlds etisalat and fcbarcelona, your favorite club and your favorite network*. These statements have created a relationship that inter-twinned three phenomena: *etisalat* subscribers; FC Barcelona in Spain; and *etisalat* network. The football lovers know the crop of professional football stars in FC Barcelona. The likes of Lionel Messi, David Villa, Puyol, and Xavi are in the prestigious Spanish club. The *etisalat* team has used what the football followers enjoy in watching these players play to connect its flow to the *etisalat* network. The idea is that the pleasant feelings derive from watching FC Barcelona team play is the same when using the *etisalat* network to communicate others. There is a morphological misappropriation in writing the name of the club.

It is written *fcbarcelona* instead of *F.C.B.* (as an acronym) or *FC Barcelona* whatever the case is, it is about one of the linguistic textual distortions in the advertising creativity.

Regular Adverts: From the opinion of Cook, it has been stated that ‘advertising can be a stimulus’ (Cook, 2001, p. 2). Ordinarily, some products and services would have expired in their shelves and stores if not for the intervention of advertisements. Before advertising can be a presentable product for human consumption it is important that it is worked out in a way to arouse the interest of the audience. It must be a source of excitement for the target audience.

The major problem of a company, most times, could be the character of the work-force. The people are the life-wire of every company. The people seem to make the company what it is either good or bad. If the attitudes of the workers are right definitely the products of the company might soar high in the competitive market. However, if workers’ attitudes are otherwise, the same challenge might crumble the products. In Advert 1, the pivot of the advertisement is *attitude*. It reads, *not just a network, it’s an attitude*. This advertisement’s *choice* may come on board, perhaps, members of the staff of *etisalat* are not handling their subscribers well. The complaints of the customers may have reached the management. So, one of the ways the *etisalat* team could rebuild and revitalise consumers’ confidence on *etisalat* services might be the claim of possessing different attitude as a distinction from numerous others. The advertisement informs subscribers that *etisalat* does not just sell GSM lines and recharge cards to them but also cares. Workers are also alive to customers’ complaints and respond timely positively to challenges that might confront their services. To crown it up, a list of striking lexemic *choices* are shown in the *etisalat* Advert 4 to explain to the audience the nature of their current attitudes. They operate

thus, *Bold, Confident, Young, Trendy, Hip, Cool, Daring, Fun, Smart, Fabulous, Friendly, Ambitious, Efficient, Unique, Creative and Adventurous.*

There are some statements made in Adverts 2 and 3 that positively connote the above claims. These are *Call ... at a fantastic rate, Stay in touch with work, have fun when you travel, a quality network connecting over 10 million people, our roots are in all states across Nigeria.* All these statements are language *choice* stimulants that persuade people to respond speedily to *etisalat's* clarion calls. *Fantastic rate* is employed simply because people could easily submit their wills to free things irrespective of how little that the economic benefit is. The statement *fantastic rate* to consumers is not only attractive but also inviting, whereas to *etisalat* advertisers, the use of *fantastic* is a trick to trap the audience into the cell of consumption. *Fantastic rate* is used as the mantra that could swiftly rake the little coins in the pocket of both the poor and the less privileged. Consumers should be very careful of textual *choice* boosters used in advertising frames as a sure means of escaping unnecessary purchase of products.

In every business, customer satisfaction is fundamental. As a result of this invaluable factor, *etisalat* has gone to an extent of planning to assist consumers in the maintenance of their telecommunications gadget. In Advert 4, the recipients are introduced to *the geeks*, who are technical specialists, to help in troubleshooting consumers telecommunications tools. *Have you met the geeks?* is an exaggerated clause *choice* because how many of the *etisalat* subscribers will these paraded *geeks* attend to daily? *Etisalat* may be heading towards an impossible task because its main operational focus is not directed towards the technical aspect of telecommunications. The consumers could easily contact other specialists for the technical troubles that their handsets may

have. *Etisalat* teams are smartly adding this technical service to their functions so that consumers will feel that the firm really cares. These *geeks* could be ‘ghosts’ that are claimed to be available but are not practically on ground to accomplish technical difficulties.

Promotion Based Adverts: One cannot claim that the behaviours of human beings towards consumption of goods and services are hidden or strange to the advertisers. In that case, advertisers, most times, make it a duty to influence human behaviours in order to gain access to the audience. Applicably, the concern of the *etisalat* advertisers is to wisely persuade the public not to give heed to instructions. In this respect, attempts are made to do everything possible within the ambient of the law (and outside it, if allowed) to convince consumers. In a society where advertising is not legally well-regulated all sorts of abnormal advertisements could be paraded beyond one’s imagination.

The excesses of advertisers seem to work for them a lot. The understanding of the advertisers regarding the psychology of the audience could inform their overindulgence. Probably without these excesses, many of their ubiquitous products will not gain the people’s attention. To make a product popular, *etisalat* advertisers result into promotional advertising. In Advert 1, there are, *recharge and stand a chance to win ₦100, 000 free credit*. This is fabulous and at the same time fantastic. The cash ₦100, 000 worth of air time can be very fascinating in the eyes of the readers. However, it might be that most people using the *etisalat* lines could hardly spend this huge amount on their phone monthly. One could query thus, ‘How many *etisalat* subscribers really spend ₦20, 000 monthly on the maintenance of their phone lines?’ Except for those who are

business personnel, many people might use less than ₦10, 000.00 worth of airtime every month to communicate people for users have other responsibilities other than telephone calls.

Ironically, before anyone could win a dime from the ₦100, 000 *free credit*, he or she must recharge first of all. Even if one recharges, *etisalat* may/may not give the stipulated credit. The recharge is done at the expense of a subscriber because the decision to give a free credit to consumers, after fulfilling the rules and regulations of the advertisement, lies in the discretion of the *etisalat* team. Unfortunately, the promotion is open to only new customers. This opportunity can only be enjoyed if new lines are obtained. The strategy of *etisalat* is to bring in new customers.

Advertisers appear as commandos based on the text in Advert 2. The advertisement displays, ‘*it’s back! ready, set, talk!*’ These statements could be likened to the actions of the referees in the Olympic Games, when the athletes are prepared on their marks to begin the 100meters race. The athletes are usually given irresistible commands. Such command is not contestable. No athlete can defile the command, else the individual will be disqualified. This is exactly the strategy that *etisalat* uses in Advert 2 despite the fact that customers are to pay for the service to be rendered. It is even a service to be paid for before it could be rendered. That is, pay before the service rendering. The *choice* as a bait in this advertisement is *talk for 1 minute and get 2 minute free!* It could be argued that within the stipulated period in April, people will not only love to talk more but also other new subscribers may join the customer database. The subscribers may love to benefit from the *double promotion* forgetting that the marketing ploy is just for a while. Unlike the condition of the Advert 1, *This promo is open to all new and existing etisalat subscribers.*

Double your recharge and *double your talk* are the doughnuts in the Advert 3. It is limited to *every weekend* different from what the researcher has been examining regarding promotions. These choices sound real. The period of the *etisalat* promotion is between 6:00pm on Friday to 12:00 midnight on Sunday. These hours are peak hours when most workers would have closed from business. It means that calls made on Saturdays and Sundays may be very minimal compared to working and business hours (Monday to Friday). The tactic is to wake up enthusiasms from subscribers who will want to call at all costs to enjoy this fringe benefit. To an extent, both local and international calls are placed under this *etisalat* bonus regime. *Blackberry, bundle data, and smartphone voice plans* are not eligible to enjoy this for they usually call at a lower cost that is not generalised to other subscribers. Another way that the *etisalat* advertiser strategises to woo subscribers is the *choice* of clause placed on the stratagem in that there is no bonus carry over. That is, *All unused recharges and bonus credits for the promo will expire by 12 midnight every Sunday*. Grammatically, the preposition *by* would have been replaced with *at* because *by* is referring to time uncertainty while *at* is referring to a certain period of time.

The emphasis in Advert 4 is the SIM registration. The bait attached to it is *₦10, 000 free credit*. The discourse moves forward by commanding subscribers in some ways, if not for the self-interest of advertisers, the advertisement would have only focused on how to register the SIM alone. The issue to *etisalat* is beyond the registration of SIM that the Nigerian Communication Commission (*henceforth*: NCC) compels people to do. The idea is, while carrying out the instruction of NCC recipients should not forget to also recharge their lines. That seems the focus of *etisalat* advertisers. The promotional advertisements examined in this segment demonstrate

etisalat as engaging promotions from different perspectives. The giving of cash is also used as an advantage to promote products to make the *etisalat* persuasion successful.

Project oriented Adverts: The mission of this segment is to exemplify some details on the project oriented *choice* analysis. This is done to be able to understand the nature of textual *choices* and discourse of the *etisalat* advertisements. The elements identified in the text *choices* will sharpen the readers' point of references on the discourse features that the *etisalat* advertisements contained. In Advert 1, under this subheading, the following demands are observed. The first statement is an elliptical declarative clause *choice* where several Mood options could have been used before the Residue such as *We are ...*, or *Etisalat is*, after which the Residue will follow. So the optional clauses could be, *[We are] growing your business with the right connections* or *[Etisalat is] growing your business with the right connections*. A similar fundamental issue is observed in the third clause *choice* where only the Residue is featured. *We are* or *Etisalat is* and could be the MOOD option to make a complete grammatical clause *choice* but the *etisalat* advertiser has punctuated all these options.

In the same vein, one is able to see how a single clause *choice* *The Keynote speaker [is] the Minister of Trade and Investment, Dr. Olusegun Aganga* is broken into two separate entities by the omission of the determiner *The*, the verbal process *is* and another determiner *the* in between the MOOD and the Residue. With the absence of these elements, the clause has been destabilised as a full clause unit. In a normal grammatical form, *The keynote speaker* is the Subject while *is* is the Finite. The author could not analyse the disjunction thus because of the textual option that the *etisalat* advertiser has provided recipients in the frame.

In Advert 2, the first thing featured in the *etisalat* advertisement is the combination of numeral and alphabet together. The structure operates three successive times in this advertisement. The word *9ja* is morphologically realised as [$9 + ja = 9ja$]. The combination of numeral and alphabet to form a word is not a strange and novel exercise in the linguistic world. In linguistics, there are numerals in which a number and another will be combined to form a number e.g. $2 + 4 = 6$, $60 + 10 = 70$, $70 \times 10 = 700$, etc. Alphabetical combinations are accessible in various terms where new words will be realised e.g. $a + b + l + e = able$, $dis + able = disable$, $joy + ful = joyful$, $il + legal = illegal$, etc. These examples are numeral combinations and alphabet combinations that are known and acceptable worldwide. However, the combination of numeral and alphabet might be invented through advertising. It seems that the word *9ja* can neither fall into the category of neither numeral nor alphabet. It has been referred to mean that a coinage should be tagged to this new morphological effort or behaviour. It is known as alphanumeric. The coinage *9ja* is used to represent both *Nigeria* and *Nigerian*. Among the speakers of English in Nigeria, *9ja* is extensively and acceptably used. The term, *9ja*, operates three times contextually in this advert. As long as linguistic science is descriptive one also ought to follow the same trend of usage.

Furthermore, the use of *ur* is a new term observed in Adverts 2 and 3 as shown in *9ja next idol needs ur votes; ignite ur dream*. In the grammatical transpose, *ur* is a short form of *your*. In a business interaction, there is no room for tautology that could not generate profitable cash, or detailed provision for anything that could hinder the cash flow. Business seems to be done elegantly and smartly well. The focus is cash generation and not grammaticality. Most times, business statements are done very aptly, that is why many business operators are not always interested in grammatical etiquettes.

Linguists and advertisers have access to the *choice* of words. The advertisers, on the one hand, used language for a purpose. This purpose is certainly to promote their products. On the other hand, linguists are interested in how advertisers use language *choice* to achieve their missions. From what the writer has analysed so far, *etisalat* advertisers are asking questions, giving information and inviting people to their services. In line with the above, in Adverts 1, 2, 3 and 4, there is no respect for capitalising the first letter of a simple sentence and there is no period at its end. The behaviour suggests that the focus is on customers and not the language rules and correctness. In Adverts 3 and 4, *ignite ur dream*, and *this is lagos* are available. These two clauses ought to start with capital letter but rather small letters of *i*, *t* and *l* are utilised. Lagos is a well known commercial nerve centre of Nigeria throughout the world; yet, the advertiser defiled the English norm of starting the name of the city with a capital letter. Perhaps, these linguistic impunities are done by advertisers in order to distract the audience from the norms of society as a medium of attraction to propagate the *etisalat's* intention. Sporadic and erratic use of linguistic resources could, most times, arrest the attention of consumers, even, the elites to listen to the message the advertisers pass across always. At the same time, advertisers also obey the rules of English anytime they want to. Some of the clause choices analysed are evidence.

Aside the grammatical aspect of these *etisalat* advertisements, there is also the communicative aspect of it which is very vital in advertising. Going by the statement of Thompson that, 'advertisers talk about their products as solutions to our problems...' (2004, p. 10) is what is fully demonstrated in these *etisalat* advertisements. The *etisalat* advertisers identify the products with the people. *Etisalat* claims that it empowers people to judge some contestants but the audience must pay some amount of money for the acclaimed empowerment. The people are

even commanded to carry out all these activities as if there is no any other option to what *etisalat* demands. The use of *help you, you voted, your idols, your vote, your favourite* etc. are deployed to give the consumers a sense of belonging in order to lure readers to achieve persuasive goals aims. The use of *you* and *your* identifies the people with the product just to exalt, and to wisely influence them to swing into an action that might be contrary to what consumers' wills are. The advertisement places consumers vaguely on the pedestal of the ownership culture.

The major thing that is common to the advertisements in this segment is that after the persuasive *choices*, it is written below that *SMS from Etisalat lines costs ₦50* and *SMS from all other networks costs ₦100*. After the pictures, colours, paralinguistic and linguistic elements then the objective of *etisalt's* fortune intentions follow. For business' sake, *etisalat* has identified with some institutional bodies and projects such as, *Lagos Business School, Ministry of Trade and Investment, Nigerian Idols, First Bank, Ecobank, Norton Rose, African Artists' Foundation, Sony, Pepsi, Air Nigeria, etc.* to ride on their laurels. Those distinctions might assist *etisalat* to promote their products, win the confidence of consumers, and generate more cash.

Complementary Based Adverts: By the word complementary, one means that the elements in these advertisements – *etisalat* products and their complementary – are a bit different from each other. However, the communicative entities are combinations that endorse advertised services. The harmony between a telephone line and the telephone itself is hardly separated. In fact, a telephone line and a telephone set are inseparable because one complements the other despite the fact that they are of different manufacturers or providers. The telephone manufacturers do not

provide ‘air services’ and *etisalat* does not manufacture telephones. However, these paired elements are bedfellows, without the first the second seems not to operate, vice versa.

Etisalat takes advantage of their balance to parable its products in the same platform with some of these telephones. The first striking clause in Advert 1 is *experience the Samsung GALAXY Tab*. This is a handset produced by Samsung and not *etisalat*. In a very smart and wise way *etisalat* has taken the opportunity to fraternise itself with the *Samsung Galaxy Tab*. The reason is that *Samsung Galaxy Tab* contains a lot of beautiful packages.

Besides, the provisions to be made by *etisalat* are duly expressed down the line. Before the issue of payment is introduced, the first statement is *free! 1 year data, voice and sms plan*. This choice is made to sensitise the reading audience. These fringe benefits will be enjoyed by consumers for one year after which they will be turned into fortune. The amount to buy the telephone is mentioned alongside with what *etisalat* will contribute to it to make the service fully loaded and efficient. The choices of: *Get... for only ₦125,000, ...make calls, browse the net, download loads of free applications, search for exciting places, ... read books... in the palm of your hand* indicate that the services can be enjoyed *only on the etisalat network*. This is not true because the consumer has ample opportunities to buy the Samsung Galaxy Tab outside the *etisalat* domain. The individual could also buy a line from any other service provider e.g. *airtel*[®], *glo*[®].

Etisalat exaggerates thus: *It's a Galaxy unlimited possibilities*. If the handset has unlimited possibilities the implications are that it is the best in the telephone market. The company manufacturing the device will not attempt to produce another telephone that would be better than

Samsung Galaxy Tab. To get money out of the subscribers pocket could be a great task. Conscious efforts must be made to persuade subscribers in order to heed instructions of *etisalat* advertisers.

In Advert 2, there are three things that are put together there: the telephone, the *SIM* cards, and the airtime. The handset is assumed to be made by *etisalat* for there is not any other trademark in it but *etisalat*. The *etisalat* trademark on the telephone alone seems a plus because it has a trace of green colour that identifies *etisalat* brand. One could say that a product's branding could motivate consumers to voluntarily identify themselves with such a product. The strategy used here is branding. The *SIM* card is free! There is also ₦1, 000 free airtime. When the researcher examines how *etisalat* generates money, the least could be from *SIM* cards. The bulk of the money comes from selling the recharge cards. Selling of cards appears to be the *etisalat*'s real business. That is why giving subscribers cheap telephone, free airtime of a certain amount and other fringe benefits are *choices etisalat* has encouraged. By the time a subscriber is successfully lured into that demand, millions of naira will be made from the individual. Having understood that many people may not like to be carrying loads of handsets here and there, the introduction of two *SIM* cards will help matters. That campaign is a plus to *etisalat*. The strategy of buying *the etisalat dual SIM phone for only ₦4, 999 and get ₦1, 000 free airtime* is a plausible one. It translates to mean that the total cost of the handset and a *SIM* card is just an affordable token of ₦3, 999. *Etisalat* introduces the *Samsung GALAXY Note* to the public in Advert 3. It reads thusly, *One smart phone to rule them all*. This clause *choice* is contradictory to what is accessible in Advert 1 where the *Samsung Galaxy Tab* is said to have *unlimited possibilities*. How can the *Samsung Galaxy Note* smart phone rule them all? *Samsung Galaxy Tab* ought to be

an exception. Considering the features introduced in the *Samsung Galaxy Note*, it has an advantage over the other. The researcher could sum up the use of *unlimited possibilities* as a stimulating language *choice*.

It could be mentioned that the textual *choice* of *free* is rampant in most promotional advertisements. There are in Advert 3, *free 1.2GB data plus 20k/sec to any network, enjoy free 1.2GB data access over 12month, and 100MB free monthly interest data*. The question is, ‘if everything is given free to subscribers, how will *etisalat* make money? There are also some other clause choices, such as, *limited time offer available and to subscribe for this exciting offer...* These are just verbal sensitizers that could influence people to patronize *etisalat* services. What the investigator has been experiencing so far is a partnership between *etisalat* and manufacturers of telephone. To an extent, *etisalat* has helped these manufacturers expose the audience to what is obtainable in the telephone market. The study perceives *Samsung Galaxy Tab* and *Galaxy Note* as branded *etisalat* telephones. In Advert 4, the movement is tilted towards, a *Nokia C3-01* where *Touch and Type* is boldly introduced. The linguistic parameters here are mostly paralinguistic. There are numerous pictures and signs (which are out of the scope of this project). Structurally, there is no single clause this advertisement that has complete modal elements. Aside the second clause *Nokia connecting people* that has a Subject, all the others have Residue. The modal elements *It has* and *This is* are considered ellipted from all the clauses respectively. In the entire matching exercises, the logo of *etisalat*, the inscription of *etisalat* and the slogan of *etisalat* are featured in the bottom. These are placed at the right hand corner of the advertising frame for an identification purpose.

Festival Based Adverts: The researcher has mentioned earlier that the resources in which advertising explores have no bounds. The focus here is on festivals that the people do. From the random selection, the *Children's Day*, *Independence Day*, and *Eid-Mubarak* are drawn attention to in this section. The Children's Day advertisement focuses on the children and there is also a link to their parents, having understood that the children are not the working-class but their parents. In the first instance, the advertisement is introduced to readers with a minor clause. That is, *happy children's day*. The greeting is for the children yet the business of buying the product is for the parents. The parents are appeased through *walk into any etisalat centre today/tomorrow with your child...* This is connected with the parents because children may not have the financial capacity to buy and sell yet.

The grammatical *choice* of the advertisement contains a minor clause as the introduction which is followed with an adjunct *from one innovator to another*. In this case, no modal *choice* is recorded. The next language choice of the *etisalat* advertisement is connected to *the future* which plays the interpersonal role. The advertisement is referencing the future of the children yet systematically pointing at how *etisalat* can gainfully transact business through children. That is why the parents are commanded with such language *choices* as *walk into*, *get goodies* and *visit www.etisalat.com.ng*. One could query how do these statements have impact on the future of children? There is none except for a business deal between *etisalat* and parent consumers. Furthermore, *spoken*, *voice* and *talking* are salient *choices* in the advertisement presented during the Nigerian 50th Independence Anniversary. The linguistic relevance of all these is that *etisalat* is an industry that generates cash when people talk. It is the sole responsibility of the company,

etisalat, to encourage people to talk even when they are not prepared to do so. *Etisalat* commands the audience to speak but should be done through the *etisalat* telephone lines.

The advertiser uses the Subject *we* as a pronominal *choice* of identifying with Nigerians connecting the past to the present. *Etisalat* started barely five years ago, so what relationship did the firm have with the masses before now? The past is connected to the present just to make *etisalat* a relevant phenomenon to the life of Nigerians. The advertiser understands that the struggle of the independence of the past may not be fully remembered by the people any longer. The pronoun *we* is used as if *etisalat* and Nigerians fought for the independence and gained the freedom together in 1960 from colonial masters. The greeting comes below in the advertisement after *etisalat* has established as well as accomplished the reason for the advertisement.

Etisalat advertisers are not only smart but also very current about issues. The communicators could walk in any direction to achieve their singular aim of getting people's attention. Advert 4 has a religious undertone in its campaign. The campaign starts with the phrase *eid mubarak*. The identification with the signs of the moon and the star could arrest the attention of the Muslim faithful in their sizeable numbers to *etisalat* products and services. Surely, people do not joke with their religion in this part of the globe. Identification with the moon and star signs may mean that advertisers are also Muslims. *Eid Mubarak* is a celebration done after the thirty day's fasting. *Etisalat* offers the Muslims who have been fasting for the past thirty days 'gift' as a relief. One can further perceive that Muslims are persuaded to browse the *etisalat* website for whatever they need during *Eid Mubarak*.

In the *etisalat* advertisements considered in this segment, only three modal elements are realised in the clauses that are available there in. There are, *the future of innovation starts...*, *we've...*, and *after the fast comes...* as the modal elements. In all, the reasons for identifying with the people during festive periods are beyond the grammar-cum-celebration. However, it is done to influence their decisions, and lure Muslims to patronize *etisalat* services.

Pidgin Inclined Adverts: The investigator has discussed earlier that, the Pidgin is a sort of 'language' used among the masses. Besides, its use spreads across classes – from the elite to the lower class, from the professionals to the laymen, and from the ruler to the ruled. The employment of the Pidgin in advertisements is not so common in both *MTN* and *Etisalat* campaigns. In *MTN*, one succeeded in finding only one and in *Etisalat*, one has not seen many as well but only two where one has been is selected.

The *etisalat* advertisement's language *choice* declares that *hot gists don start*. It can be translated as *hot gist has started* for a discursive purpose. The use of Pidgin could be said to be a way of getting to a handful of audience with a 'language' understood by the entire Nigerian language users. However, Pidgin could be much spoken among the masses – market women, transport workers, artisans, etc. The introduction indicates that, a call for one minute equals 20k, that is, 1minute call = 20k. Therefore, the use of Pidgin may motivate readers to buy into the ideas that the *etisalat* advertisers sell to recipients.

The choice *hot gist has started* (emphasis: mine) has an indication that since all the while, there had not been *hot gist*. Could one argue that consumers had been paying extra cost for calls that

they made before the present advertisement came to the lime-light of the audience? The phrase *hot gist* is a reference made as a *choice* of inducement that could easily attract the attention of the people. Here, readers are invited and commanded to discuss a lot of thrilling matters on the telephone. According to *etisalat*, it costs less to communicate now than before. The package is presented to the consumers as if the tasks are seemingly free.

There seems to be a contradiction in the entire presentation of this *etisalat* Pidgin advertisement. The readers have been commanded in the first place to *call and network anytime*. Another clause has commanded *make your calls ...from your favourite place*. It is not possible to make calls at anytime from your *favourite place*. It is not all the time that calls are to be made from a *favourite place*. There are numerous calls made when one is stressed up or when facing challenges of life. The phrase, *choice favourite place*, is utilised as a comfort that could sensitise consumers to be pleasant in making calls with *etisalat* line.

In this *etisalat* Pidgin advertisement, there are *talk longer from your homezone on easystarter*. *Homezone* and *easystarter* which are compound words created by the *etisalat* advertiser. These linguistic organs are realised thus: [*home + zone = homezone*]; [*easy + start + er = easystarter*]. If these *choices* are not accepted as lexemes of English in the future they will remain in the business custody of *etisalat*. The created *choice* of *homezone* is used to link up subscribers to their various homes. By implication, when anyone call with the *etisalat* product *homezone* the person must definitely feel at home being the induction of the advertising creators. The comfort derives when using *homezone* equates the comfort enjoys at the house of an individual subscriber.

The textual *choice* in this text is *don start*, that is, *has started*. Most of the people using Pidgin may not have the full knowledge of the grammar. Also, they may not have the time to be wasted in obeying the grammatical rules. So, it is easier to say *don start* because no one will crucify any one, than to say *has started*. The pictures of a tailor and a motorcycle rider making calls are shown as evidence of and attestation to the class of people the *etisalat* advertisement intends to reach for consumption's sake.

3.6 MTN AND ETISALAT ADVERTISEMENTS MOOD CHOICES COMPARISON

The systemic *choices* of *MTN* and *etisalat* are represented in Figure 3.7 below to demonstrate their hierarchical relationships.

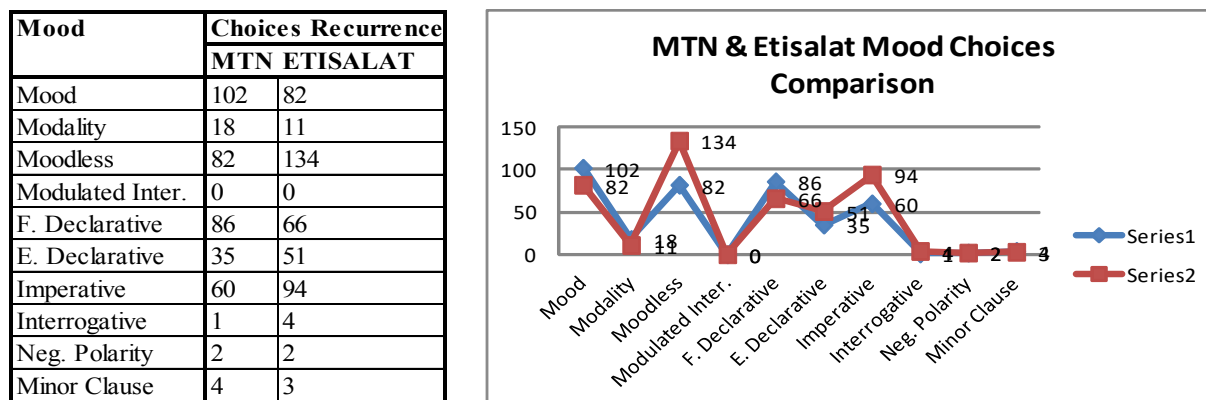


Figure 3.7: MTN and Etisalat Mood Choices Comparison

MTN and *etisalat* relationships are shown in Figure 3.7 above. These relationships are further explained in the values indicated below.

Comparison Deductions

<i>MTN</i>		<i>ETISALAT</i>
Mood [102]	>	Mood [82]
Modality [18]	>	Modality [11]
Moodless [82]	<	Moodless [134]
Modulated Inter. [0]	=	Modulated Inter. [0]
F. Declarative [86]	>	F. Declarative [66]
E. Declarative [35]	<	E. Declarative [51]
Imperative [60]	<	Imperative [94]
Interrogative [1]	<	Interrogative [4]
Neg. Polarity [2]	=	Neg. Polarity [2]
Minor Clause [4]	>	Minor Clause [3]

The graph in Figure 3.7 above indicates that the Modulated Interrogative is not applicable to the *choices* that *MTN* and *etisalat* employed in their advertisements. It is also observed that the Interrogative, Negative Polarity and Minor Clauses were hardly used in their language *choices*. The most prominent choices in *MTN* are the same with *etisalat*. *MTN* and *etisalat* highest language choices are on Mood, Moodless Full Declarative and Imperative.

3.7 MTN and Etisalat Texts Paradigmatic Probability Frequencies

The figure below (Figure 3.8) is an illustration of the text frequencies of *MTN* and *etisalat* in relation to some scholars' views.

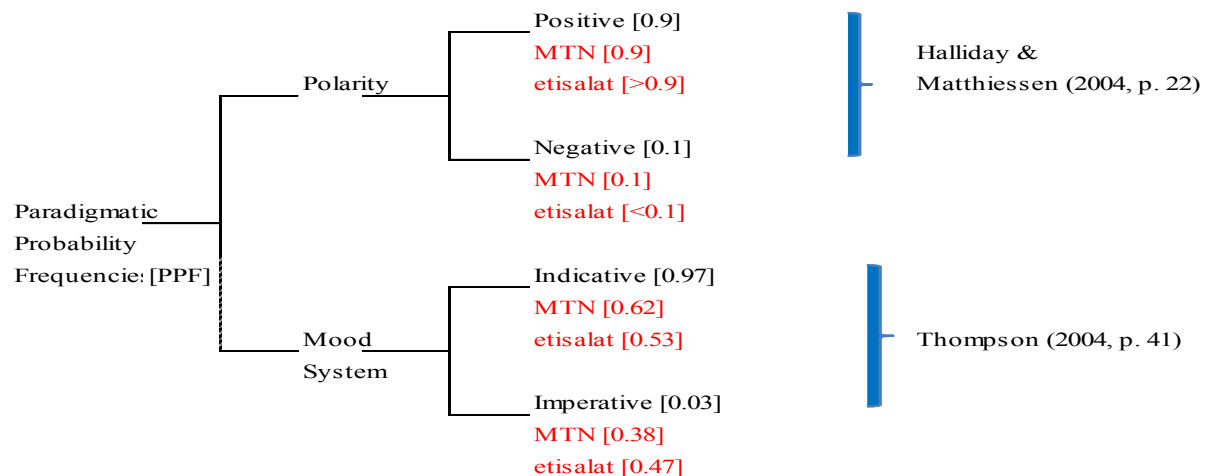


Figure 3.8: MTN and etisalat Paradigmatic Probability Frequencies

Figure 3.8 above demonstrates the polarity and Mood system of the *MTN* and *etisalat* language choices in terms of their Paradigmatic Probability Frequencies (*henceforth*: PPF). These PPFs were analysed in comparison with the findings of Halliday and Matthiessen (2004) and Thompson (2004). The polarity (positive and negative) of *MTN* equals in value with the findings of Halliday and Matthiessen while the polarity of *etisalat* is a bit different from theirs. The Mood system of both *MTN* and *etisalat* are not parallel with the findings of Thompson's (2004) argument. While Thompson claims that the indicative is 0.9, *MTN* and *etisalat* record 0.62 and 0.53 respectively. In addition to that, Thompson points out that the imperative is 0.03. However, the *MTN* and *etisalat* language choices indicate different figures of 0.38 and 0.47 respectively. Aside the polarity of the *MTN* language choices that are equal with the findings of Halliday and Matthiessen (2004), all the other figures are not the same.

3.8 CONCLUSION

What the writer has done in this chapter has been the applications of MOOD to the *MTN* and *etisalat* advertisements' clause choices utilised to persuade recipients. The graphical representations have assisted the analyst to show and understand the rate of the discourse features in the language choices of both the *MTN* and *etisalat* advertisements. In the Mood system, the *MTN* language choices indicate that Mood and Full Declarative are the highest discourse features while the *etisalat* language choices display that Moodless and Imperative as the highest discourse features. The lowest discourse feature in *MTN* is Interrogative while Negative Polarity is the lowest discourse feature in *etisalat*.

In addition to these, the PPFs of the *MTN* and *etisalat* language *choices* have also been investigated. The PPFs cover the concepts of polarity (positive and negative) and Mood system (indicative and imperative). The results have established that there seem to be some differences in the PPF of *MTN* and *etisalat* in comparison with Halliday and Matthiessen (2004), and Thompson (2004). The only exception observes in that the language *choices* of the *MTN* advertisements are the same with Halliday's and Matthiessen's claims.

CHAPTER FOUR

DISCOURSE FEATURES IN THE MTN AND ETISALAT ADVERTISEMENTS

LANGUAGE CHOICES (II)

4.1 INTRODUCTION

This chapter focuses on the analysis of discourse features in the language *choice* points of *MTN*[®] and *etisalat*[®] advertisements. The attempt, following Wodak's and Meyer's (2001, p. 3) perspectives, is to appropriately apply the Systemic Functional Theory's concept of the thematic system to the textual *choices* that *MTN* and *etisalat* employ to persuade their subscribers and the entire public in order to patronize their products and services. Other than the thematic system, the structures of the language *choice* points have further been explained in tables and graphs to compute their textual quantities. In addition to that, the structural thematic *choices* of *MTN* and *etisalat* advertisements are compared so that their recurrent relationships could be revealed, evaluated and understood. The analyst has used the same textual data in Chapter Three for the investigation in order to procure an indepth (or delicacy) of the meaning potential in the advertisements of *MTN* and *etisalat*.

4.2 MTN ADVERTISEMENTS: THEMATIC CHOICES ANALYSIS

Neologism Adverts

Advert 1

MTN biztime bundles
Rheme

Subscribe
Theme

and	win	from Oct. 20th - Dec. 9th
Theme[1]	Theme[2]	Rheme

Get	free SIM Back up kit + 10% Bonus x 3months as low as N8 per min
Theme	Rheme

Open to	pay as you go and customers too
Theme	Rheme

As low as N18 per sec.
Rheme

No Access Fee
Rheme

Cost control
Rheme

No IDD or Security Deposit
Rheme

MTN Biztime Bundles	is a part of MTN Enterprising Solutions.
Theme	Rheme

Advert 2

MyCustomer,	your smile	your smile is worth a thousand 'Thank Yous'
Theme[1]	Theme[2]	Rheme

Our celebration	starts with you
Theme	Rheme

For 10 amazing years	you	have offered us the opportunity to serve you like no other
Theme [1]	Theme [2]	Rheme

This week	we	are celebrating a decade of full fond memories
Theme[1]	Theme[2]	Rheme

we promise that	the best is yet to come with the continuous roll out of new look MTN Walk-in centre across Nigeria
Theme	Rheme

It	is a pleasure to serve you
Theme	Rheme

Advert 3

MTN F@astLink	/is/ Super fast internet on the go
Theme	Rheme

To start:	simply	insert the modem into USB port
Theme [1]	Theme [2]	Rheme

Click	the 'set up'	and	follow	installation prompts
Theme	Rheme	Theme[1]	Theme[2]	Rheme

Load	airtime	select	preferred bundle
Theme	Rheme	Theme	Rheme

then	click	on 'connect' to browse
Theme[1]	Theme[2]	Rheme

3G service coverage	is currently available in most part of Lagos, Abuja... Asaba
Theme	Rheme

Advert 4

MTN Y'ello Bounty	The Richer Life	is back with Big Surprises
Rheme	Theme	Rheme

To win	Get one MTN SIM
Theme	Rheme

if	you	don't have one
Theme[1]	Theme[2]	Rheme

Migrate	to HappyLink, FunLink, ProLink, BizLink or SmartLink basic plans
Theme	Rheme

Migrate	is free
Theme	Rheme

Load and spend	a minimum of N200 every two weeks
Theme	Rheme

and	you	qualify for the fortnight draws
Theme[1]	Theme[2]	Rheme

where	you	stand a chance to be a winner
Theme [1]	Theme [2]	Rheme

Remember,	the more you spend, the higher your chances of winning
Theme	Rheme

Offer	lasts till 8th January 2011
Theme	Rheme

Regular Adverts

Advert 1

Friends	are the reasons we smile
Theme	Rheme

Friends	have a way of making everyday seem special
Theme	Rheme

so	reach out	and	life	will always bring you reasons to smile
Theme[1]	Theme[2]	Theme[1]	Theme[2]	Rheme

with MTN,	life is fun...	life	is beautiful
Theme	Rheme	Theme	Rheme

visit	us on line www.mtnonline.com
Theme	Rheme

Advert 2

Are	you	in love?
Theme [1]	Theme [2]	Rheme

Love	is a feeling that brightens your day	brings	a smile to your face
Theme	Rheme	Theme	Rheme

and	lifts	your heart forever	So	make	someone fell beautiful
Theme[1]	Theme[2]	Rheme	Theme[1]	Theme[2]	Rheme

Share	the priceless gift of love	Happy Valentine Day
Theme	Rheme	Zero -Theme Element

Advert 3

Seasons	come	and	seasons	go
Theme	Rheme	Theme[1]	Theme[2]	Rheme

But	y'ello days	are forever
Theme[1]	Theme[2]	Rheme

It	's a new dawn	It	's a new year
Theme	Rheme	Theme	Rheme

A year of new challenges and possibilities, of friendships and relations
Rheme

Reach out	and	extend	your boundaries
Theme	Theme[1]	Theme[2]	Rheme

Rest assured
Theme

that	as sure as the sun would rise	MTN	is	with you all the way.
Theme[1]	Theme[2]	Theme[3]	Rheme	

Look on	the y'ello side	of life	because	life	is beautiful	
Theme	Rheme		Theme[1]	Theme[2]	Rheme	

Happy New Year, Nigeria
zero-Theme Element

The future	is y'ello
Theme	Rheme

Advert 4

MTN	crashes rate at 10
Theme	Rheme

calls	<i>[are]</i> now as low as 17k/sec
Theme	Rheme

A celebration	is complete
Theme	Rheme

Promotion Based Adverts

Advert 1

Julius	is now N20million richer
Theme	Rheme

Text	GO to 2010
Theme	Rheme

and	you	could be next
Theme[1]	Theme[2]	Rheme

Yes,	it	's true!
Theme[1]	Theme[2]	Rheme

MTN	is still giving away N20million monthly, N2million daily and N20,000 hourly to players in the MTN World Cup Naira Splash Competition
Theme	Rheme

You	could be the next winner.
Theme	Rheme

Simply	text	GO to 2011 to join these lucky people!
Theme[1]	Theme[2]	Rheme

N100 pers SMS
Rheme

Advert 2

Buy	a new SIM
Theme	Rheme

Get	20 per cent bonus credit monthly for 3 months
Theme	Rheme

How to enjoy:
Rheme

Buy	a new MTN SIM
Theme	Rheme

Register
Theme

and	recharge
Theme[1]	Theme[2]

Bonus airtime	is credited every 30 days
Theme	Rheme

and	is valid for 5 days
Theme	Rheme

The more you recharge	/is/ the more credit you receive at the end of the month
Theme	Rheme

Bonus	/is/ valid for MTN to MTN calls only for 1st June and end of August 2010
Theme	Rheme

Advert 3

Over 30,000,000 gifts in MTN Friendship is Beautiful promo	/is/ up for grab!
Theme	Rheme

Buy	MTN 0806 Starter Pack for N480
Theme	Rheme

and	enjoy	N480 free airtime at your first recharge
Theme[1]	Theme[2]	Rheme

From 11th July - 14th August	when	you	load up to N1501
Theme [1]	Theme [2]	Theme [3]	Rheme

you	will qualify for the MTN Friend is Beautiful Promotion draw
Theme	Rheme

where	30 customers	will win 1 million each
Theme[1]	Theme [2]	Rheme

and	50 customers	will win a Hi-Fi system each
Theme[1]	Theme[2]	Rheme

There	's only one thing to do to be a part of this promotion
Theme	Rheme

keep	loading
Theme	Rheme

and	you	could be a winner
Theme[1]	Theme[2]	Rheme

Offer	open to both 0803 & 0806 customers
Theme	Rheme

No one	covers Nigeria better than MTN
Theme	Rheme

Advert 4

It	's showtime in Port Harcourt!
Theme	Rheme

Join	the MTN Friendship train
Theme	Rheme

as	Y'elloFest	hits the University of Port Harcourt live!
Theme [1]	Theme [2]	Rheme

Featuring some of the hottest performers of the continent: Styl-plus - African China...
Rheme

It	's party time on a whole new level with lots of super giveaways
Theme	Rheme

You and your friends	have to be there
Theme	Rheme

Next stops	is Jos
Theme	Rheme

Watch out!
Theme

Project Oriented Adverts

Advert 1

We	can't wait
Theme	Rheme

Let's	go 2010
Theme	Rheme

Only	MTN	can bring you the excitement of the first World Cup in nAfrican soil
Theme[1]	Theme[2]	Rheme

Advert 2

MTN Lagos Polo Tournament 2010
Rheme

Swing and network	with the best
Theme	Rheme

Catch	all the action packed chukkas, swings and shots at the Lagos Tournament Polo
Theme	Rheme

brought	to you by MTN, your leading network
Theme	Rheme

Mingle	with people from across Nigeria	be entertained
Theme	Rheme	Theme

and	interact	with top notch products and services like MTN Back up, BlackBerry Storm and BlackBerry Bold from MTN
Theme[1]	Theme[2]	Rheme

that	enable	you stay on top of your game
Theme[1]	Theme[2]	Rheme

Advert 3

World Environmental Day
Rheme

Let's all	play our role
Theme	Rheme

Today	is	the World Environmental Day
Theme	Rheme	

AT MTN Foundation	we	are constantly working to ensure improved waste management practices are carried out through or Project C.L.E.A.N. (Clean the Local Environment around Nigeria recycling centres in Aleshinloye Market, Ibadan, Oyo State and Ose Market, Onitsha Anambra State.
Theme[1]	Theme[2]	Rheme

Advert 4

Fame	strikes again
Theme	Rheme

Monica Ogah	has emerged winner of MTN Project Fame Season 4
Theme	Rheme

Watch out	for her
Theme	Rheme

as	she	takes the entertainment world by storm...
Theme[1]	Theme[2]	Rheme

Get	ready	visit	www.mtnonline.com
Theme	Rheme	Theme	Rheme

Complementary Based Adverts

Advert 1

One month free data	Nokia Asha from MTN
Rheme	Rheme

Unlimited chat, everywhere you go
Rheme

Now	you	can enjoy the best of instant messaging, social networking, preloaded gaming, faster internet and long lasting music playback
Theme[1]	Theme[2]	Rheme

Available on MTN shops and Nokia Partner retailers nationwide
Rheme

To activate free bundle	text Nokia to 131
Theme	Rheme

Advert 2

Enjoy	the full strength of ipod	uniquely powered by MTN 3.5G
Theme	Rheme	Rheme

Enjoy	the perfect blend of business and pleasure on the widest 3.5G network in Nigeria
Theme	Rheme

It	is an ipad experience with a difference...	another taste of true value
Theme	Rheme	Rheme

Advert 3

MTN & Oando	Refuel	Reconnect
Theme	Theme	Theme

Recharge
Theme

Bringing world class customer service closer to you
Rheme

With MTN and Oando	the best of world class customers	is always within reach
Theme[1]	Theme[2]	Rheme

So	just	refuel
Theme[1]	Theme [2]	Theme [3]

and	recharge	for a richer life
Theme[1]	Theme[2]	Rheme

Advert 4

Open	yourself to unlimited possibilities
Theme	Rheme

BlackBerry Unlimited Plan N3, 000 with special call rate of 17k/sec
Rheme

Life	is richer with MTN
Theme	Rheme

Festival Based Adverts

Advert 1

Truth	is	it's a woman's world
Theme	Rheme	

Happy International Women's Day
Minor Clause

Today,	women	are rising, breaking the barriers of gender
Theme[1]	Theme[2]	Rheme

and	leading	the way to a better world
Theme[1]	Theme[2]	Rheme

It	's the reason
Theme	Rheme

we	take them to heart in all we do
Theme	Rheme

They	make up 29 percent of our staff contributing immersely to our commitment to enriching lives
Theme	Rheme

Here	's our salute to them
Theme	Rheme

They	keep our world going
Theme	Rheme

Advert 2

MTN Kulturefest Lisabi
Rheme

Lisabi Cultural Festival
Rheme

Let's	go rock
Theme	Rheme

It	's going to be a Y'ello Celebration
Theme	Rheme

as	all Egbaland	honours Lisabi the Great
Theme[1]	Theme[2]	Rheme

From March 1st to 8th	you	too	can be part of the Lisabi Festival
Theme[1]	Theme[2]	Theme[2]	Rheme

and	experience	Egba culture as well as innovative MTN products and services on full display
Theme[1]	Theme[2]	Rheme

It	's	an experience
Theme	Rheme	

that	will surely enrich your life
Theme	Rheme

Advert 3

Keep	the faith this Ramadan with MTN callertunez
Theme	Rheme

The joy of the call to holiness	is yours to share this season with MTN Islamic Callertunez
Theme	Rheme

You	can also send Callertunez as gifts to loved ones.
Theme	Rheme

Text	the code of your preferred to 4098
Theme	Rheme

Each download	costs N50
Theme	Rheme

Monthly subscription of N50	also	applies.
Theme [1]	Theme [2]	Rheme

To present a tune to a friend,	text present + code + recipient's number to 4100
Theme	Rheme

Life	is richer with MTN
Theme	Rheme

Advert 4

From today	we	can weave a beautiful tomorrow.
Theme[1]	Theme[2]	Rheme

As Nigerians,	we	only	need to look within
Theme[1]	Theme[2]	Theme[3]	Rheme

inspired by the thread of our green white green
Rheme

and	make	things happen
Theme[1]	Theme[2]	Rheme

Our Nation	is	in our hands
Theme	Rheme	

and	we	can make our dream a reality.
Theme[1]	Theme[2]	Rheme

Happy Independent Day, Nigeria
Zero-Theme element

Pidgin Inclined Adverts

Advert 1

Angola	go wound
'Angola	will be wounded'
Theme	Rheme

In Kano,	Nigeria	will tame the Angolans
Theme[1]	Theme[2]	Rheme

Join	us in sharing the Super Eagles to a memorable feat
Theme	Rheme

that	would propel them to World Cup victory
Theme	Rheme

Watch	the Super Eagles live on Saturday, 18th June 2005 on syndicated TV Stations
Theme	Rheme

Brought to you by MTN
Rheme

No one	covers Nigeria better than MTN
Theme	Rheme

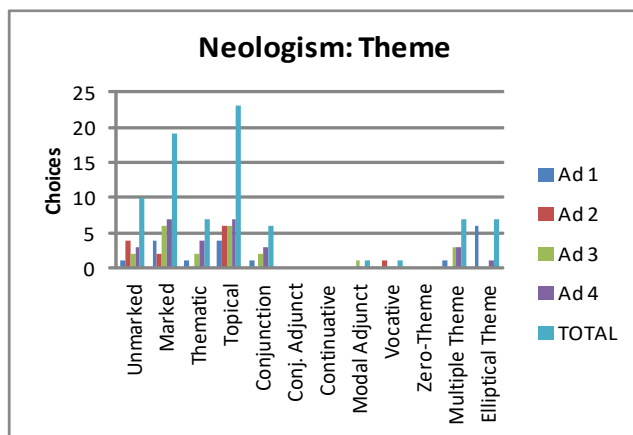
MTN	<i>/is/</i> every where you go
Theme	Rheme

4.2.1 MTN ADVERTISEMENTS: GRAPHIC REPRESENTATIONS OF THEMATIC CHOICES ANALYSIS

MTN thematic *choices*' analysis is represented in Figures 4.1, 4.2 and 4.3. Figures 4.1 and 4.2 contain the analysis of the subjects in tables and bar charts. The bar charts are proportional to the quantities of advertisements recurrence as specified in the tables. Figure 4.3 is demonstrated to reveal the composite recurrence of the theme *choices* in the table. The flow of advertisements' value thematic *choices* has been further represented in the graph in a descending order.

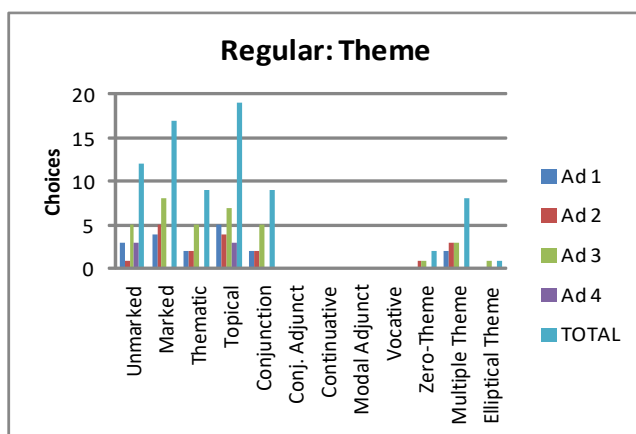
[A] Neologism Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	1	4	2	3	10
Marked	4	2	6	7	19
Thematic	1	0	2	4	7
Topical	4	6	6	7	23
Conjunction	1	0	2	3	6
Conj. Adjunct	0	0	0	0	0
Continuative	0	0	0	0	0
Modal Adjunct	0	0	1	0	1
Vocative	0	1	0	0	1
Zero-Theme	0	0	0	0	0
Multiple Theme	1	0	3	3	7
Elliptical Theme	6	0	0	1	7



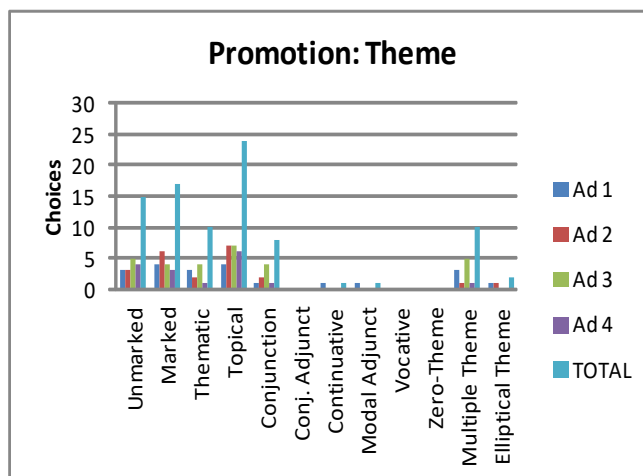
[B] Regular Ads

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	3	1	5	3	12
Marked	4	5	8	0	17
Thematic	2	2	5	0	9
Topical	5	4	7	3	19
Conjunction	2	2	5	0	9
Conj. Adjunct	0	0	0	0	0
Continuative	0	0	0	0	0
Modal Adjunct	0	0	0	0	0
Vocative	0	0	0	0	0
Zero-Theme	0	1	1	0	2
Multiple Theme	2	3	3	0	8
Elliptical Theme	0	0	1	0	1



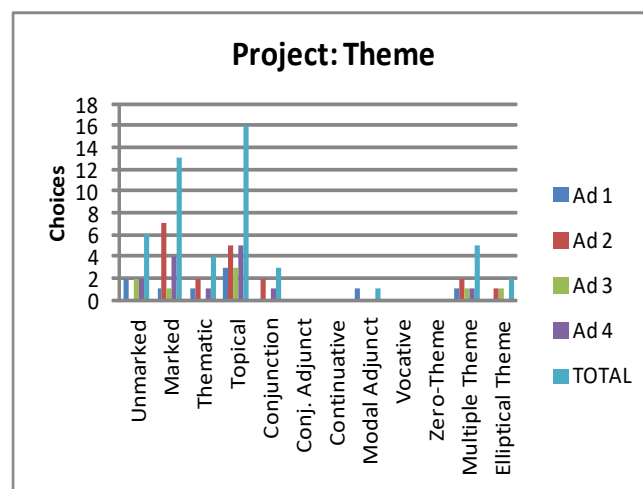
[C] Promotion Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	3	3	5	4	15
Marked	4	6	4	3	17
Thematic	3	2	4	1	10
Topical	4	7	7	6	24
Conjunction	1	2	4	1	8
Conj. Adjunct	0	0	0	0	0
Continuative	1	0	0	0	1
Modal Adjunct	1	0	0	0	1
Vocative	0	0	0	0	0
Zero-Theme	0	0	0	0	0
Multiple Theme	3	1	5	1	10
Elliptical Theme	1	1	0	0	2



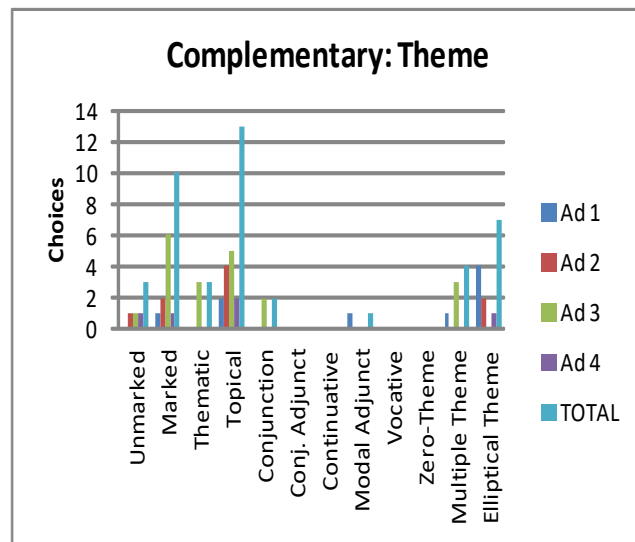
[D] Project Oriented

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	2	0	2	2	6
Marked	1	7	1	4	13
Thematic	1	2	0	1	4
Topical	3	5	3	5	16
Conjunction	0	2	0	1	3
Conj. Adjunct	0	0	0	0	0
Continuative	0	0	0	0	0
Modal Adjunct	1	0	0	0	1
Vocative	0	0	0	0	0
Zero-Theme	0	0	0	0	0
Multiple Theme	1	2	1	1	5
Elliptical Theme	0	1	1	0	2



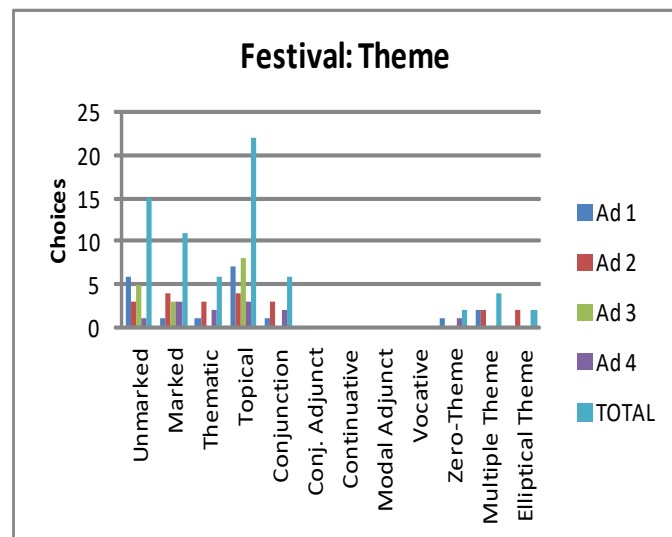
Complementary Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	0	1	1	1	3
Marked	1	2	6	1	10
Thematic	0	0	3	0	3
Topical	2	4	5	2	13
Conjunction	0	0	2	0	2
Conj. Adjunct	0	0	0	0	0
Continuative	0	0	0	0	0
Modal Adjunct	1	0	0	0	1
Vocative	0	0	0	0	0
Zero-Theme	0	0	0	0	0
Multiple Theme	1	0	3	0	4
Elliptical Theme	4	2	0	1	7



[F] Festival Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	6	3	5	1	15
Marked	1	4	3	3	11
Thematic	1	3	0	2	6
Topical	7	4	8	3	22
Conjunction	1	3	0	2	6
Conj. Adjunct	0	0	0	0	0
Continuative	0	0	0	0	0
Modal Adjunct	0	0	0	0	0
Vocative	0	0	0	0	0
Zero-Theme	1	0	0	1	2
Multiple Theme	2	2	0	0	4
Elliptical Theme	0	2	0	0	2



[G] Pidgin Inclined

CHOICES	Ad
Unmarked	3
Marked	4
Thematic	1
Topical	7
Conjunction	1
Conj. Adjunct	0
Continuative	0
Modal Adjunct	0
Vocative	0
Zero-Theme	0
Multiple Theme	1
Elliptical Theme	0

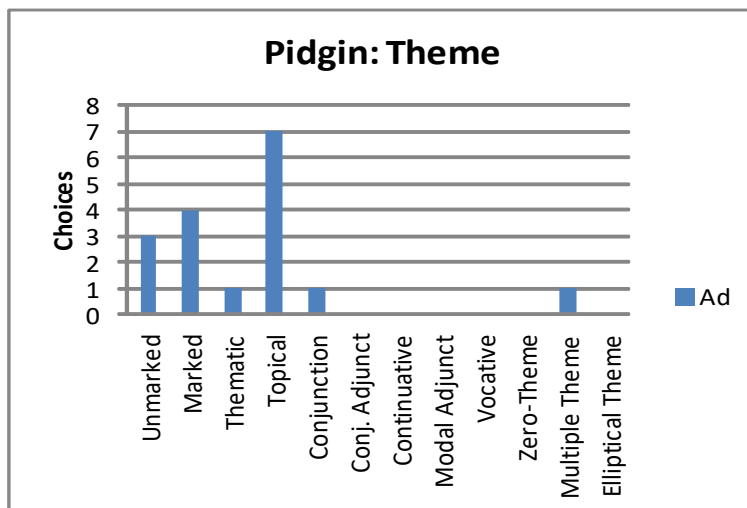


Figure 4.1: MTN Themes in Subjects Analysis [A-G]

MTN: Thematic Choices Descending Order of Priority

Neologism		Regular		Promotion		Project	
Topical	= 23	Topical	= 19	Topical	= 24	Topical	= 16
Marked	= 19	Marked	= 17	Marked	= 17	Marked	= 13
Unmarked	= 10	Unmarked	= 12	Unmarked	= 15	Unmarked	= 6
Thematic	= 7	Thematic	= 9	Thematic	= 10	Multiple Theme	= 5
Multiple Theme	= 7	Conjunction	= 9	Multiple Theme	= 10	Thematic	= 3
Elliptical Theme	= 7	Multiple Theme	= 8	Conjunction	= 8	Conjunction	= 3
Modal Adjunct	= 1	Zero Theme	= 2	Elliptical Theme	= 2	Elliptical Theme	= 2
Vocative	= 1	Elliptical Theme	= 1	Continuative	= 1	Modal Adjunct	= 1
				Modal Adjunct	= 1		

Complementary		Festival		Pidgin	
Topical	= 13	Topical	= 22	Topical	= 7
Marked	= 10	Unmarked	= 15	Marked	= 4
Elliptical Theme	= 7	Marked	= 11	Unmarked	= 3
Multiple Theme	= 4	Thematic	= 6	Thematic	= 1
Unmarked	= 3	Conjunction	= 6	Multiple Theme	= 1
Thematic	= 3	Multiple Theme	= 4		
Conjunction	= 2	Elliptical Theme	= 2		
Modal Adjunct	= 1	Zero Theme	= 2		

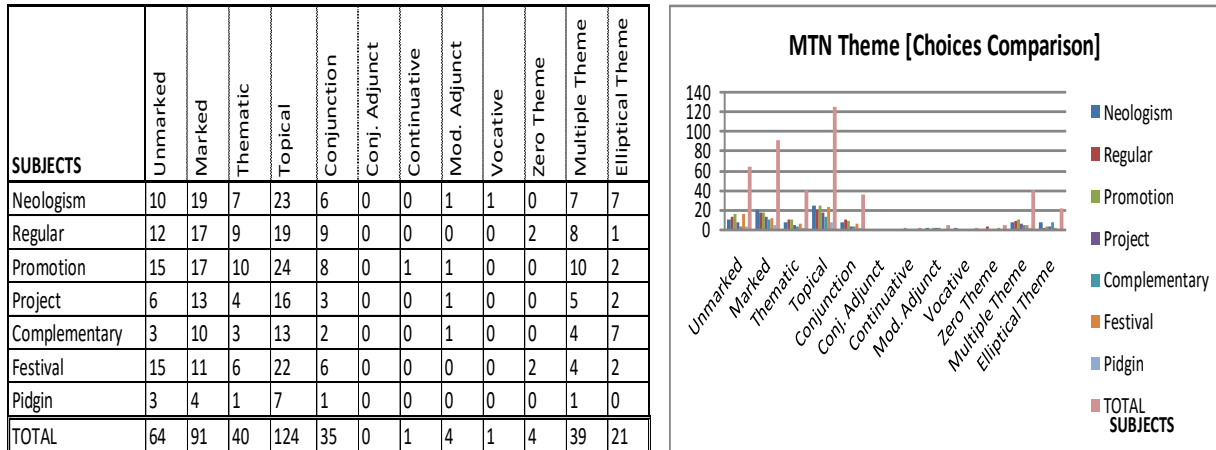


Figure 4.2: MTN Themes: Combination of Seven Subjects [in Parallel]

MTN: Thematic Choices Comparison in Descending Order of Priority

Topical	= 124
Marked	= 91
Unmarked	= 64
Thematic	= 40
Multiple Theme	= 39
Conjunction	= 35
Elliptical Theme	= 21
Modal Adjunct	= 4
Zero Theme	= 4
Continuative	= 1
Vocative	= 1
Conjunctive Adjunct	= 0

Systemic Structures	Thematic Choices Recurrence
Unmarked	64
Marked	91
Thematic	40
Topical	124
Conjunction	35
Conj. Adjunct	0
Continuative	0
Modal Adjunct	4
Vocative	1
Zero-Theme	4
Multiple Theme	39
Elliptical Theme	21

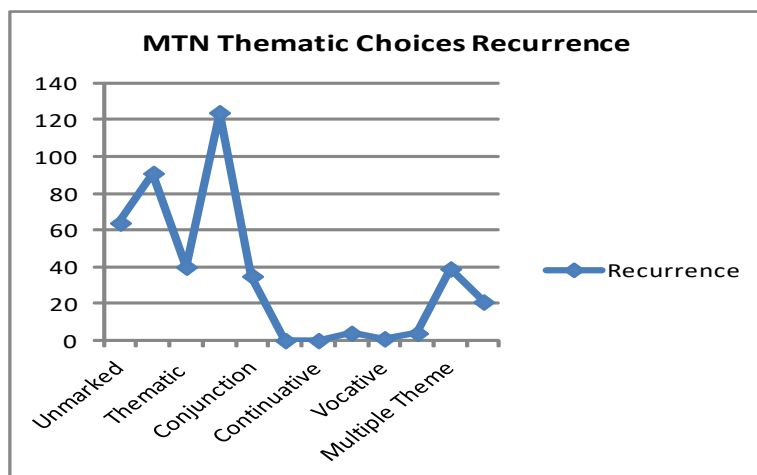


Figure 4.3: MTN Themes: Choices Analysis

4.2.2 MTN ADVERTISEMENTS: DISCUSSIONS OF THE THEMATIC CHOICES

4.2.2.1 Systemic Meaning Resources

Figures 4.1, 4.2 and 4.3 above show the statistical representations – Tables, Graphs and Charts – of *MTN* thematic *choices*. Figure 1 [A – G] represents the thematic structural *choices* of an individual advertisement. Figure 4.2 represents the combination and interpretation of the seven subjects in parallel. Figure 4.3 depicts the hierarchical systemic paradigms of the thematic choices available in the *MTN* advertisements. The statistics clearly demonstrates the nature of the structure of the *MTN* advertisements analysed above. Therefore, the discussions on the *MTN* advertisements' thematic *choices* have been tailored in alignment with the realisations in them. The discussions on the *MTN* advertisements' analysis have also followed this sequence: [i] expositions of co-ordination devices – Conjunctive Adjunct, Vocative, Continuative, Modal Adjunct and Conjunction; [ii] exemplifications of thematic elements – Unmarked, Marked, Topical and Thematic; and [iii] explanations of Zero-Theme and Elliptical items. The Multiple Theme has been linked up to few thematic elements and devices.

In Figure 4.3 above, the sequence of the thematic structural *choices* is represented in the modules thus, Topical = 124, Marked = 91, Unmarked = 64, Thematic = 40, Multiple Theme = 39, Conjunction = 35, Elliptical Theme = 21, Modal Adjunct = 4, Zero-Theme = 4, Continuative = 1 and Vocative = 1. No percentage is assigned to each thematic *choice* of *MTN* because the thematic *choices* are intertwined one with another.

Out of all these variables, it is only the Conjunctive Adjunct that does not have a value. This simply indicates that the *MTN* product advertisers do not have any interest in using the

Conjunctive Adjuncts e.g. *however, furthermore, moreover*. These are basically adverbial group that ‘cover roughly the same semantic space as conjunctions’ (Halliday & Matthiessen, 2004, p. 81). In other words, the conjunctions may have the capacity to function in their stead. Bloor and Bloor have also argued that, the Conjunctive Adjunct mostly functions ‘to signal the nature of relationship’ (2004, p. 54) that exists between one clause and the other. ‘It does not add to the propositional content of the second sentence. However, it does make clear for the reader how the linguistic facility fits into the text. The linguistic organ helps to show the link between a clause and what precedes it’ (2004, p. 54). Conjunctive Adjuncts are not employed, probably, because the *MTN* advertisements are full of short texts that are pungent.

Vocatives are systemic *choices* that occur only one time in the entire texts. It is as if the use of these elements is also out of the confine of the *MTN* advertisers’ purviews. The Vocatives belong to the class of, *darling, sir, Jesus, John*, etc. They are hardly used. The analysis has

Neologism Based

Advert 2: “**My customer**, your smile is worth a thousand ‘Thank Yous’”

The first thing noticed in the Theme is that the structure is separated by a comma. Functionally, a Vocative is used to ‘address someone or some people directly by using a name or a familiar address term ... or a term of affection or insult’ (Bloor & Bloor, 2004, p. 78). In this case, the reference is affectionately to the subscribers of the *MTN* products to draw readers very close in order to construct a sustainable relationship.

Another grammatical resource that is hardly employed in the data is the Continuative. It is applied just once ‘to foreground’ (Ravelli, 2000, p. 51) the clause *choices*. We have

Promotion Based

Advert 1: ‘**Yes**, it’s true’

As there is a comma separating the Theme of the clause in Advert 1 with Vocative, so also it is applicable in the domain of the Continuative as a *choice*. *Yes* could be regarded here as a member of ‘small set of linkers that are different from conjunctions’ (Martin & Rose, 2005, p. 127) in certain functional aspects for ‘adjusting expectations’ (2005, p. 53) in the sense that *Yes* and other linkers ‘signal a move in the discourse’ (Halliday & Matthiessen 2004, p. 81) of advertising communicative *choices*.

The applications of the Modal Adjuncts are not so much in the data analysed. The appearance of these *choices* recurs only four times in the Neologism, Promotion, Project and Complementary Based Adverts. They appear thus,

Neologism Based

Advert 3: ‘To start: **simply** insert the modem...’

Promotion Based

Advert 1: ‘**Simply** text GO to 2010...’

Project Oriented

Advert 1: ‘**Only** MTN can bring you the excitement of the first World Cup...’

Complementary Based

Advert 1: ‘**Only** MTN subscribers can participate.’

Simply and *only* are adverbials. They ordinarily operate in the Mood constituent of the Interpersonal Metafunction, but their Subjects and Finites are already ellipted. That seems the reason that the devices are standing alone operating as the first *choice* in the ‘word order’ (Ravelli, 2000, p. 51) of the clause constituents. It has been said that ‘The function of the Modal Adjunct is to indicate some aspect of the writer’s attitude to the message... on its relevance, reliability, interest, and so on’ (Bloor & Bloor, 2004, p. 55). The *choice*, *Simply*, indicates how easy the responsibility that *MTN* requires from the consumers to carry out on their products’ utilities are. The duty of the customers in this case is neither onerous nor irksome. The task is very light and simple. The burden is an operation that is user-friendly and there is no heavy load to carry here. These could be the reasons the clauses begin in this manner of *choice*.

Besides, it is imperative to remember that the Theme ‘is mostly connected with the register variable of *Mode* in the context of situation. That is, the organisation varies according to the role that the language is playing in that situation’ (Ravelli, 2000, p. 51). A close check reveals the ways that the thematic *choices* accounted for and examined in the study will sufficiently inform the researcher. That is, the exposition of the knowledge about how *MTN* utilises different elements to foreground the message passed across to the target audience. In short, the message

disseminated to the consumers largely determines the organisation of the clause *choices* in the texts.

The next thematic *choice* to be considered in this discussion is the Conjunction. The researcher observes about thirty-four Conjunctions from the *MTN* advertisements' analysis. These Conjunctions occur as Textual Theme in most of the Multiple Themes in the texts. Basically, the connectors are coordinating elements that operate between one clause and the other. Most of these Conjunctions function in the clause complex nexus. The following examples could suffice, *and, or, but, then, that, so, and also*. The commonly used *choice* among the Conjunctions is *and*. Thompson has described it thus, 'Conjunction refers broadly to the combining of any two textual elements into a potentially coherent complex semantic unit' (2004, p. 189; also in Fontaine, 2013; Olivares, 2013). This function stimulates Conjunction to act as a pointer to a next syntagmatic clause. One could consider some of the linking facilities as occur in the analysis. There are;

Neologism Advert

Advert 1: 'Subscribe **and** win from Oct. 20th – Dec. 9th'

Advert 4: 'To win: Get one MTN SIM **if** you don't have one'

Regular Based

Advert 1: 'Friends have a way of making everyday seem special **so** reach out'

Advert 3: 'Seasons come **and** seasons go; **But** y'ello days are forever'

Promotion Based

Advert 2: ‘Register **and** recharge’

Advert 3: ‘From 11th July – 14th August **when** you load up to N1500’

Project Oriented

Advert 2: ‘Be entertained **and** interact with top notch products and services...’

Advert 4: ‘Watch out for her **as** she takes the entertainment world by storm...’

Complementary Based

Advert 3: ‘**So** just refuel’

Festival Based

Advert 2: ‘... be part of the Lisabi Festival **and** experience Egba culture...’

Advert 4: ‘Our nation is in our hands **and** we can make our dream a reality’

Conjunctions occur in the clause *choice* complexes as linkers and binders for expansion and projection.

The Unmarked Theme and Topical Theme are the highest ranked order of *choices* in the *MTN* advertisements’ clauses analysed. It then translates to mean that the organisation of the *MTN* advertisements adjudged is tilted towards the Unmarked Theme and Topical Theme. A scholar has said that ‘A text lacking organisation lacks meaning, someone who is incoherent might be uttering intelligible words or sentences, but their message make no sense as a whole’ (Ravelli,

2000, p. 51). There is coherence and consistency in the text choices of *MTN* advertisements as portrayed in the analysis. Having mentioned earlier in Chapter 2 that, the Theme is the point of departure of a clause; the first positions of the clauses of the *MTN* advertisements negotiate via the Unmarked Theme and Topical Theme.

There are factors that propel the relationships that occur between these two thematic *choices*. The Unmarked Theme, among other functions, is ‘the mapping of the Theme on to Subject’ (Halliday & Matthiessen, 2004, p. 73; Martin, 2014) in a declarative clause *choice*. It has also been said that ‘The function of the verb, in mood structure... is that of Predicator; here, therefore, it is the Predicator that is the Unmarked Theme’ (2004, p. 76). From these statements, one can observe that, the declarative clause and the imperative clause *choices* are widely used in the data. Then, the Subject of the declarative and the Predicator of the imperative of the mood structure in the clause as exchange are also the Unmarked Theme in the clause as a message. Therefore, the ‘peak of prominence’ (Martin & Rose, 2005, p. 177; *also in* 2013) of the clause choice is predictable to come up in this way. Some of the examples are:

Neologism Based

Advert 2: ‘**Our celebration** starts with you’

Advert 4: ‘**The Richer Life** is back with SurPrizes!; **Migrate** is free’

Regular

Advert 1: ‘**Friends** are the reasons we smile’

Advert 3: ‘**It’s** a new dawn; **It’s** a new year’

Promotion Based

Advert 1: ‘**Julius** is now N20million richer’

Advert 2: ‘**Buy** a new SIM’

Project Oriented

Advert 1: ‘**We** can’t wait’

Advert 2: ‘**Brought** to you by MTN, your leading network’

Complementary Based

Advert 2: ‘**Enjoy** the full strength of *ipad*’

Advert 3: ‘**Bringing** world class customer service closer to you’

Festival Based

Advert 1: ‘**It**’s the reason’

Advert 3: ‘**Keep** this faith with Ramadan with MTN callertunez’

Pidgin Based

Advert: ‘**Join** us in sharing the Super Eagles to a memorable factory’

Advert: ‘**No one** covers Nigeria better than MTN’

The Unmarked Theme *choices* highlighted above are also Topical in structure because Topical Theme is realised by a Participant, Process, or Circumstance. All the clause *choices* above fall into these three categories. Except in a situation where there are zero-Theme element and

elliptical clause choices, most of the clauses could be Topical. The *MTN* advertisements have shown that most of the first positions of the clauses are realised as Participant, Process, or Circumstance when juxtaposed with clause as representation.

In the same stratum, the study has realised the Marked Theme *choices*. The Marked Theme is a bit opposing to the Unmarked Theme. Succinctly, Eggins has set a demarcation between these two *choices* when she says that, “The term unmarked simply mean ‘most typical/usual’, while marked means ‘atypical, unusual’... When a marked *choice* is made, the... writer is signaling that all things are *not* equal, that something in the context requires atypical meaning to be made’ (2004, p. 318). All things being equal, the Subject of the clause is normally the theme. However, when there is any alteration, the Subject of the clause can no longer be the Theme but some other elements of the clause. It is simply meant that, in a Marked Theme, the Subject is not usually the Theme. There are few cases in the data where the Subject of the clause choice is not the Theme but Marked. These recur so many times. These are systemic illustrations;

Neologism Based

Advert 1: ‘**This week as we celebrate a decade of fond memory**, we promise that the best is yet to come’

Advert 2: “**Mycustomer**, your smile is worth a thousand ‘Thank Yous’”

Advert 4: ‘**Remember**, the more spend, the more your chances of winning’

Promotion Based

Advert 1: ‘**Simply** text GO to 2011’

Advert 3: ‘**From 11th July – 14th August** when you load up to N1500’

Project Oriented

Advert 3: ‘**At MTN Foundation**, we are constantly working to ensure improved waste management practices are carried out...’

Advert 4: ‘**as** she takes the entertainment world by storm...’

Complementary Based

Advert 1: ‘**To activate free bundle** text Nokia to 131’

Advert 3: ‘**With MTN & Oando**, the best of world class customers is always within reach’

Festival Based

Advert 1: ‘**Today**, women are rising, breaking the barriers of gender’

Advert 4: ‘**As Nigerians**, we only need to look within’

Pidgin Inclined

Advert: ‘**In Kano**, Nigeria will tame the Angolans’

The peaks of prominence of these clause *choices*, as shown in the examples, are Complement, Modal Adjunct and Adjunct.

Apart from those illustrations, there are also Thematic Theme *choices*. The Thematic Theme is strictly in association with clauses that have Multiple Themes. This is assumed to have

something relevance with the Conjunction which also is connected to the Multiple Theme. The Thematic Theme is said to be the ‘other element occurring before the topical Theme’ (Ravelli, 2000, p. 53). The examples utilised while explaining the conjunction earlier can be sufficed here.

There are other two important thematic *choices* that need to be addressed in this piece, the communicative devices are, the zero-Theme element and Elliptical clause *choices*. The zero-Theme element is simply the minor clause. The elliptical statement occurs in a situation where the Theme of the clause is not featured in it at all. There are a few of these facilities in the *MTN* advertisements text analysed. The zero-Theme elements perform ‘minor speech functions in the realms of exclamations, greetings and calls; and many of these do not need to be assigned any internal structure of their own’ (Halliday & Matthiessen, 2004, p. 153). As long as the structures are parts of the *MTN* advertisements analysed, there is a need to evaluate them and that is the *raison d'être* for the preference reference here. Another scholar has emphatically said; ‘Generally, only major clauses (those which have a predicator) have thematic structure, and thus minor clauses are not analysed for Theme or Rheme’ (Thompson, 2004, p. 148). This stand could close the case on the analysis and discussions on minor clauses which may not be analysable. However, it could still be relevant if one considers some examples in the Regular Based and Festival Based Adverts respectively.

Regular Based

Advert 2: ‘Happy Valentine Day’

Advert 3: ‘Happy New Year, Nigeria’

Festival Based

Advert 4: 'Happy Independence Day, Nigeria'

There are several elliptical clause *choices* in the *MTN* advertisements but our focus is on the ones occurring at the clause point of departure. From the point of view of Carter, "Ellipsis involves a deletion of core grammatical forms such as articles, subject, pronouns, generic 'you' main and auxiliary verbs" (2002, p. 91) from a clause *choice*. The advertisers take advantage of the absence of this clause *choice* to pass their messages as simple as possible, as short as possible, and as cheap as possible to the audience. From the advertisement's point of view, it has been said that, Ellipsis is a cohesive device which serves the 'brevity principle allow the advertiser to achieve two commercially desirable effects: to save space where words cost money, and to avoid drawing attention to features of the message which do not serve the advertiser's interest' (Cook, 2001, p. 171). We need some illustrations to attest to the claims of Cook. Thus, there are,

Neologism Based

Advert 1: 'MTN Biztime Bundles'

Advert 4: 'MTN Y'ello Bounty'

Promotion Based

Advert 1: '100 per SMS'

Complementary Based

Advert 1: 'One month free data; Nokia Asha from MTN; Unlimited chat, everywhere you go'

Advert 2: ‘Another taste of true value’

Festival Based

Advert 2: ‘MTN Kulturefest Lisabi; Lisabi Cultural Festival’

These elliptical clause *choices* seem to be employed to save cost and to save words as much as possible. Probably, advertisers are neither talkative nor spendthrifts. It is the mapping out of strategies to get to the consumers’ hearts that make advertising professionals to go a long way in persuading recipients. Advertising in the print media might cost a fortune. In doing this, the *MTN* advertisers also consider avoidance of wastages, both in cash and in kind. Advertising experts appropriately manage both the cost and text implications carefully. As much as the textual stylists are trying to seduce the consumers of the *MTN* products, the advertising creators are at the same time being cautious about costs and excess words. Owing to those rationales, in advertising, there may not be a room for laxity of any form in any sphere in the persuasion theorisation.

4.3 ETISALAT ADVERTISEMENTS: THEMATIC CHOICES ANALYSIS

Neologism Based Adverts

Advert 1

wwwwherever	you	are
Theme[1]	Theme[2]	Rheme

www whenever	you	www want
Theme[1]	Theme[2]	Rheme

www whatever	you	need
Theme[1]	Theme[2]	Rheme

Get up to	1 GB freeeee
Theme	Rheme

it	's easy with with easynet
Theme	Rheme

Get	the internet plan of your choice with easynet
Theme	Rheme

Get	1 month free bonus data plan
Theme	Rheme

when	you	buy any of our 1.5GB
Theme[1]	Theme[2]	Rheme

Bonus	[is] available instantly upon purchase
Theme	Rheme

Bonus available in the following months after purchase	can be used only on weeknights and weekends
Theme	Rheme

Pick up	your easynet data SIM and USB modem at any etisalat experience centre
Theme	Rheme

Text	'help' to 229
Theme	Rheme

Advert 2

enjoy	the easylife
Theme	Rheme

&	talk on & on & on!
Theme[1]	Theme[2]

25k per sec to any network, anytime
Rheme

enjoy	25k per sec calls for am access fee of only N20 per day
Theme	Rheme

All calls to anyone, anytime on any network anywhere in Nigeria	/is/ at just 25k per sec
Theme	Rheme

Daily access charge	<i>/is/</i> N20 only
Theme	Rheme

Available to all easy cliq and easy starter subscribers
Rheme

Advert 3

9javaganza	enjoy	free weekend calls
Rheme	Theme	Rheme

get	50% of airtime spent*	it	's your time to talk!
Theme	Rheme	Theme	Rheme

From now till 31-March	simply	make as many calls as you wish to any network on weekends
Theme[1]	Theme[2]	Rheme

and	get	50% of the amount you spend to make free call to any etisalat line!
Theme[1]	Theme[2]	Rheme

And	you	get this week after week after week
Theme[1]	Theme[2]	Rheme

So	pick up	your 0809ja phone	and	start calling!
Theme[1]	Theme[2]	Rheme	Theme[1]	Theme[2]

It	's your time to talk!
Theme	Rheme

Offer	open to all new and existing easystarter and easycliq subscribers.
Theme	Rheme

Advert 4

your favourite club	your favourite network, ETISALAT the winning team
Rheme	Rheme

Enjoy	the best of both worlds with Etisalat and Barcelona
Theme	Rheme

etisalat	<i>/is the/</i> official international partner of FC BARCELONA
Theme	Rheme

Regular Adverts

Advert 1

not just a network	it	is an attitude
Rheme	Theme	Rheme

Advert 2

travel	with home	when	you	roam for as low as N99 per min
Theme	Rheme	Theme[1]	Theme[2]	Rheme

call	from the UK at a fantastic rate	stay in touch	with work
Theme	Rheme	Theme	Rheme

have	fun	when	you	travel
Theme	Rheme	Theme[1]	Theme[2]	Rheme

Home	is whatever you happen to be
Theme	Rheme

Prepaid roaming	is available automatically
Theme	Rheme

Promo	is available to prepaid and postpaid customers
Theme	Rheme

Only applicable	when	you	roam on Vodafoam in the UK
Rheme	Theme[1]	Theme[2]	Rheme

Offer	is valid till January 31, 2011
Theme	Rheme

Advert 3

We	have our roots across 9ja
Theme	Rheme

Olumo rock-abeokuta
Rheme

During the 19th century	the Olumo rock	served as a point of refuge for the Egba people
Theme[1]	Theme[2]	Rheme

Who	were the original inhabitants of Abeokuta, a name which means 'under the rock'
Theme	Rheme

Covering the nation with quality services
Rheme

As Nigerian fastest growing network,	the lives	we	touch are just as important as the places we reach
Theme[1]	Theme[2]	Theme[3]	Rheme

And	with a quality network connecting over 10million people	our roots	are firmly entrenched in all states across 9ja
Theme[1]	Theme[2]	Theme[2]	Rheme

Advert 4

Have you	met the geek?
Theme	Rheme

Promotion Based Ads

Advert 1

Recharge and stand	a chance to win 100,000 free credit
Theme	Rheme

Buy and register	your SIM from may to june to get 30% of your recharge up to N100,000 free credit to call all network
Theme	Rheme

buy and register	on etisalat SIM
Theme	Rheme

and	recharge	as much as you like over the next 30 days
Theme[1]	Theme[2]	Rheme

ger rewarded with	30% of your total recharges up to N100,000 free credit to call any network
Theme	Rheme

get	an extra 10% instantly
Theme	Rheme

when	you	recharge electronically with N200 or more with e-top up
Theme[1]	Theme[2]	Rheme

open to	any new customers
Theme	Rheme

you	can register at any etisalat experience centre or dealer's shop
Theme	Rheme

Advert 2

it	's back	ready	set	talk!
Theme	Rheme	Rheme	Rheme	Theme

talk	for 1 minute	get	1 minute free	no raffle draws!
Theme	Rheme	Theme	Rheme	Rheme

Buy	an etisalat SIM from the nearest etisalat experience centre or retailer
Theme	Rheme

Recharge and make	a call to any etisalat line
Theme	Rheme

Get	100% extra minutes on all calls made within the etisalat network
Theme	Rheme

This	means that from every one minute (60 sec) you spend within the network,
Theme	Rheme

we	give you 1 minute back for free!
Theme	Rheme

Use	your free minutes to make calls to anyone on the etisalat network
Theme	Rheme

So	what	are you waiting for?	Hurry	now
Theme[1]	Theme[2]	Rheme	Theme	Rheme

and	get	your etisalat SIM	and	start	talking to enjoy the free minutes
Theme[1]	Theme[2]	Rheme	Theme[1]	Theme[2]	Rheme

The promo	is open to all new and existing etisalat subscribers
Theme	Rheme

Promo	runs till April 30th, 2010
Theme	Rheme

Advert 3

double	your recharge
Theme	Rheme

double	your talk every weekend
Theme	Rheme

to opt	dial *356#
Theme	Rheme

or	text	ON to 356 for free
Theme [1]	Theme [2]	Rheme

Etisalat	will double your recharge you make from 6.00pm on Friday to 11.59pm on Sunday in your double your recharge double your talk weekend promo
Theme	Rheme

That is	100% bonus of any recharge you make
Theme	Rheme

Offer	is open to N200, N500, N750, N1000, N2000 & N5000 recharges only
Theme	Rheme

Promo recharges and credit	can only be used for local and international calls SMS and pay as you go data
Theme	Rheme

BlackBerry, Bundles data and smartphone voice plans	are not eligible to this promo
Theme	Rheme

All unused recharges and bonus credit for the promo	will expire by 12 midnight on Sunday
Theme	Rheme

Advert 4

do	it now
Theme	Rheme

and	get up to	N100,000 free credit
Theme[1]	Theme[2]	Rheme

register	this july at any etisalat registration point
Theme	Rheme

register	your SIM in july
Theme	Rheme

recharge	for the next 30 days
Theme	Rheme

and	get	free credit
Theme[1]	Theme[2]	Rheme

recharge	as you like over the next 30 days
Theme	Rheme

get rewarded	with 30% of your total recharges up to N10,000 free credit to call any network
Theme	Rheme

open to	new and existing customers
Theme	Rheme

who	are yet to register
Theme	Rheme

you	can register at any etisalat experience centre, dealer's shop or selected oceanic banks
Them	Rheme

or	call	200 for more information
Theme[1]	Theme[2]	Rheme

Project Oriented Adverts

Advert 1

growing your business with the right connections
Rheme

Etisalat Nigeria	invites you to the Market Access network event
Theme	Rheme

Theme:	facilitating market access to small and growing business
Theme	Rheme

Keynote speaker:	Minister of Trade and Investment
Theme	Rheme

sponsored	by Ministry of Trade and Investment
Theme	Rheme

Brought to you by Pan African University	Strictly by invitation
Rheme	Rheme

For more information	go to www.etisalat.com.ng/easybusiness
Theme	Rheme

Advert 2

9ja next idol	needs your votes!	Vote	your favourite all day, every weekend
Theme	Rheme	Theme	Rheme

The final countdown	is on	Who	will become 9ja's next idol?
Theme	Rheme	Theme	Rheme

Who	will win nigerian idol season 2?	to vote:	dial the contestant's number from your etisalat line
Theme	Rheme	Theme	Rheme

or	text	the contestant's number to 33680 from any network
Theme[1]	Theme[2]	Rheme

SMS votes	are charged at N50/sms
Theme	Rheme

Voice voting	is exclusive to etisalat subscribers at N50/call
Theme	Rheme

for more information	follow us on twitter@etsalat.9ja and www.facebook.com/etisalat
Theme	Rheme

or	call	our customer care hotline on 08090000200
Theme[1]	Theme[2]	Rheme

Nigerian idol	is proudly brought to you by etisalat
Theme	Rheme

AD 3

ignite	ur dream	vote	weekly for your idol
Theme	Rheme	Theme	Rheme

and	win	exciting prizes
Theme[1]	Theme[2]	Rheme

to vote:	text	the contestant's number to 33680 from any network
Theme[1]	Theme[2]	Rheme

or	dial	the contestant number from your etisalat line	vote	every week
Theme[1]	Theme[2]	Rheme	Theme	Rheme

and	you	could win fantatic prizes weekly and a brand new car at the season finale in April
Theme[1]	Theme[2]	Rheme

SMS votes	are charged at N50/sms	Voice voting	is exclusive to etisalat subscriber at N50/call
Theme	Rheme	Theme	Rheme

Advert 4

African Artists Foundation	Presents...	this	is lagos
Theme	Rheme	Theme	Rheme

the grand finale of the lagos festival and amateur photography competition
Rheme

lagos photo	/is/ powered by etisalat
Theme	Rheme

Complementary Based Adverts

Advert 1

experience	the Samsung GALAXY Tab	free!
Theme	Rheme	Rheme

1 year voice and SMS plan	the new Samsung GALAXY Tab	[is] powered by etisalat
Rheme	Theme	Rheme

The mobile phone	meets the computer
Theme	Rheme

Get	the Samsung GALAXY Tab for only N125,000	and	make	calls
Theme	Rheme	Theme[1]	Theme[2]	Rheme

browse	the web
Theme	Rheme

download	loads of free applications
Theme	Rheme

search for	exiting places of interest
Theme	Rheme

read	books
Theme	Rheme

all in the palm of your hand
Rheme

The Samsung GALAXY bundle	is available only on the etisalat network with a free platinum number 250MB free internet data, 25 min calls and 25sms every month for 12 months plus a 12 months warranty cover
Theme	Rheme

limited time offer
Rheme

available at etisalat experience centre and Samsung dealer outlets
Rheme

It	's a Galaxy experience possibilities available only on the etisalat network
Theme	Rheme

Advert 2

few days to go
Rheme

the rush	is on
Theme	Rheme

free airtime!
Rheme

buy	the dual SIM phone for only N4,999
Theme	Rheme

get	N1,000 free airtime*
Theme	Rheme

benefits	free etisalat SIM card
Theme	Rheme

Spend	up to N500 every month
Theme	Rheme

and	receive	free N250 airtime for the next 4 months
Theme[1]	Theme[2]	Rheme

All free minutes	are usable on-net only
Theme	Rheme

This bonus	is applicable to anyone on the etisalat network
Theme	Rheme

Advert 3

introducing the Samsung GALAXY Note from etisalat
Rheme

one smartphone to rule them all
Rheme

free 12GB data plus 20k/sec to call any network
Rheme

get	the new Samsung GALAXY Note on etisalat's 3.75G HSPA + network
Theme	Rheme

and	enjoy	free 1.2GB data access over 12 months
Theme[1]	Theme[2]	Rheme

here	's an innovative smart phone
Theme	Rheme

that	combines the core benefits mobile devices
Theme	Rheme

while	maintaining	smartphone possibility
Theme[1]	Theme[2]	Rheme

it	empowers you with everything
Theme	Rheme

You	can ever desire
Theme	Rheme

So	that	you	can simply feel free
Theme[1]	Theme[2]	Theme[3]	Rheme

sketch, create, edit, and publish	at unbeatable speed
Theme	Rheme

the sharpest, smoothest, and largest screen on any smartphone
Rheme

8mp camera plus 2mp secondary camera for video call
Rheme

Wi-Fi and Wi-Fi hotspot device
Rheme

16 GB storage with 1GB RAM
Rheme

5.3 inch touch screen
Rheme

the Samsung GALAXY Note bundle	is available on etisalat network with 100MB free monthly data and 20k/sec call rate for 12 months warranty cover.
Theme	Rheme

Advert 4

Nokia touch and type
Rheme

Nokia	/is/ connecting people
Theme	Rheme

50MB and 40mms monthly
Rheme

unlimited SMS
Rheme

free browsing
Rheme

free midnight calls
Rheme

free ring back tone
Rheme

free wallpaper
Rheme

Bonus on incoming calls
Rheme

Dial	*244*1#
Theme	Rheme

Festival Based Adverts

Advert 1

Happy children's day from one innovator to another
Minor Clause

the future of innovation	starts here
Theme	Rheme

walk	into any etisalat experience centre today/tommorrow with your child
Theme	Rheme

and	get	goodies for him/her
Theme[1]	Theme[2]	Rheme

while	stock	lasts
Theme[1]	Theme[2]	Rheme

For more information on the e-payment options	visit www.etisalat.com.ng
Theme	Rheme

etisalat	now	you	are talking
Rheme	Theme[1]	Theme[2]	Rheme

Advert 2

For 50years	we've spoken with one voice
Theme	Rheme

keep talking	9ja
Theme	Rheme

happy independence day
Minor Clause

Advert 3

eid mubarak
Rheme

after the fast	comes the feast
Theme	Rheme

happy celebration
Minor Clause

For more information	go to www.etisalat.com.ng
Theme	Rheme

or	call	our customer care hotline: 08090000200
Theme[1]	Theme[2]	Rheme

Advert 4

Watch	Nigerian Idol Season II on TV Stations from 4th Dec., 2011 - 1st April, 2011
Theme	Rheme

Visit	www.nigerianidol.com
Theme	Rheme

Pidgin Inclined Adverts

Advert 1

hot gist	don start for 20k/sec
hot gist	has started for 20k/sec
Theme	Rheme

call	any network anytime
Theme	Rheme

talk	longer from your homezone on etisalat
Theme	Rheme

make	all your calls to any network at 20k/s from your favourite place
Theme	Rheme

To activate homezone	dial *242# from your favourite place
Theme	Rheme

To call at 20k/s	*/dial 202# (costs N10 daily)
Theme	Rheme

To opt out or de-activate	dial *202*2#
Theme	Rheme

For terms and condition and more information	go to www.etisalat.com.ng
Theme	Rheme

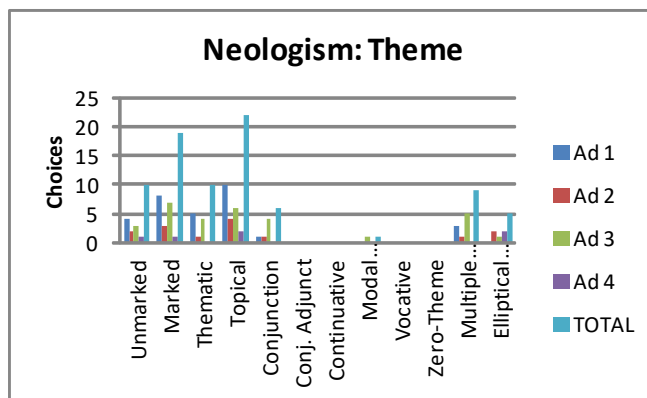
or	call	our customer care hotline on 08090000200
Theme[1]	Theme[2]	Rheme

4.3.1 ETISALAT ADVERTISEMENTS: GRAPHIC REPRESENTATIONS OF THEMATIC CHOICES ANALYSIS

The analysis of *etisalat* thematic choices has been depicted in tables and graphs. Figures 4.4 and 4.5 are represented in tables and bar graphs. The graphs indicate the proportion of quantities recorded in the tables. Figure 4.6 demonstrates the systemic choices in a table and a graph. The graph symbolises the visual representation of the relationships among the advertisements' textual quantities.

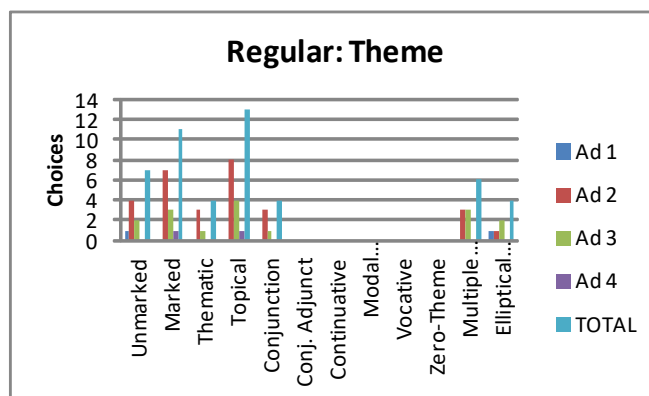
[A] Neologism Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	4	2	3	1	10
Marked	8	3	7	1	19
Thematic	5	1	4	0	10
Topical	10	4	6	2	22
Conjunction	1	1	4	0	6
Conj. Adjunct	0	0	0	0	0
Continuative	0	0	0	0	0
Modal Adjunct	0	0	1	0	1
Vocative	0	0	0	0	0
Zero-Theme	0	0	0	0	0
Multiple Theme	3	1	5	0	9
Elliptical Theme	0	2	1	2	5



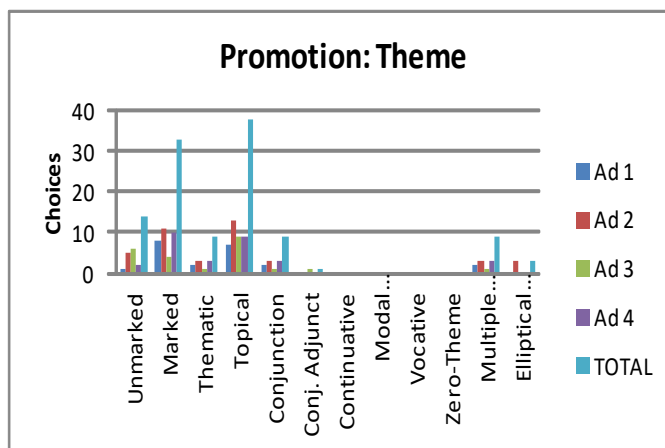
[B] Regular Ads

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	1	4	2	0	7
Marked	0	7	3	1	11
Thematic	0	3	1	0	4
Topical	0	8	4	1	13
Conjunction	0	3	1	0	4
Conj. Adjunct	0	0	0	0	0
Continuative	0	0	0	0	0
Modal Adjunct	0	0	0	0	0
Vocative	0	0	0	0	0
Zero-Theme	0	0	0	0	0
Multiple Theme	0	3	3	0	6
Elliptical Theme	1	1	2	0	4



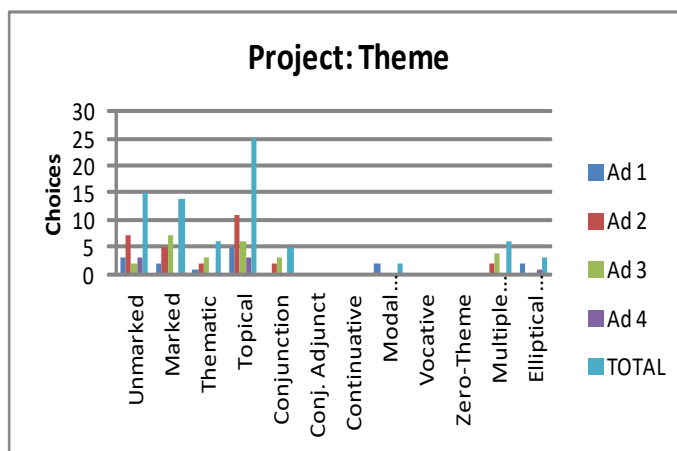
[C] Promotion Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	1	5	6	2	14
Marked	8	11	4	10	33
Thematic	2	3	1	3	9
Topical	7	13	9	9	38
Conjunction	2	3	1	3	9
Conj. Adjunct	0	0	1	0	1
Continuative	0	0	0	0	0
Modal Adjunct	0	0	0	0	0
Vocative	0	0	0	0	0
Zero-Theme	0	0	0	0	0
Multiple Theme	2	3	1	3	9
Elliptical Theme	0	3	0	0	3



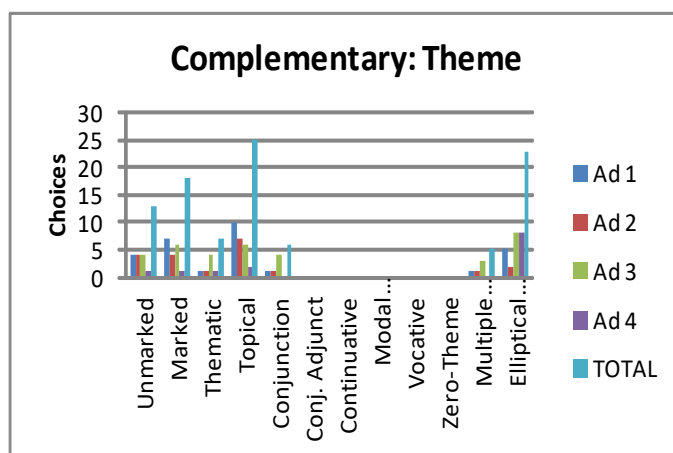
[D] Project Oriented

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	3	7	2	3	15
Marked	2	5	7	0	14
Thematic	1	2	3	0	6
Topical	5	11	6	3	25
Conjunction	0	2	3	0	5
Conj. Adjunct	0	0	0	0	0
Continuative	0	0	0	0	0
Modal Adjunct	2	0	0	0	2
Vocative	0	0	0	0	0
Zero-Theme	0	0	0	0	0
Multiple Theme	0	2	4	0	6
Elliptical Theme	2	0	0	1	3



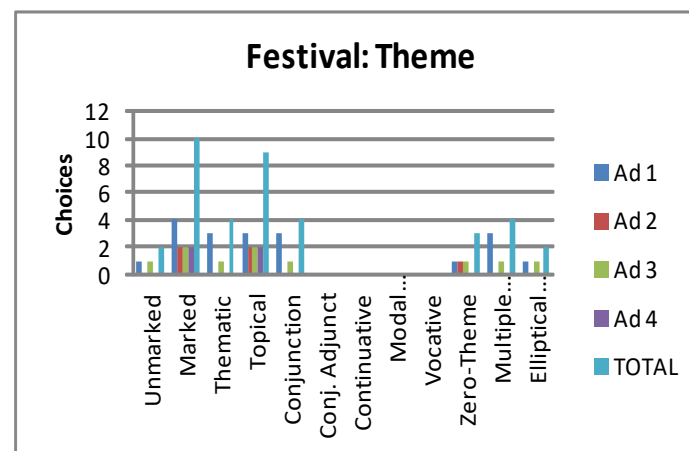
[E] Complementary Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	4	4	4	1	13
Marked	7	4	6	1	18
Thematic	1	1	4	1	7
Topical	10	7	6	2	25
Conjunction	1	1	4	0	6
Conj. Adjunct	0	0	0	0	0
Continuative	0	0	0	0	0
Modal Adjunct	0	0	0	0	0
Vocative	0	0	0	0	0
Zero-Theme	0	0	0	0	0
Multiple Theme	1	1	3	0	5
Elliptical Theme	5	2	8	8	23



[F] Festival Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	TOTAL
Unmarked	1	0	1	0	2
Marked	4	2	2	2	10
Thematic	3	0	1	0	4
Topical	3	2	2	2	9
Conjunction	3	0	1	0	4
Conj. Adjunct	0	0	0	0	0
Continuative	0	0	0	0	0
Modal Adjunct	0	0	0	0	0
Vocative	0	0	0	0	0
Zero-Theme	1	1	1	0	3
Multiple Theme	3	0	1	0	4
Elliptical Theme	1	0	1	0	2



[G] Pidgin Inclined

CHOICES	Ad
Unmarked	1
Marked	8
Thematic	1
Topical	8
Conjunction	1
Conj. Adjunct	0
Continuative	0
Modal Adjunct	0
Vocative	0
Zero-Theme	0
Multiple Theme	1
Elliptical Theme	0

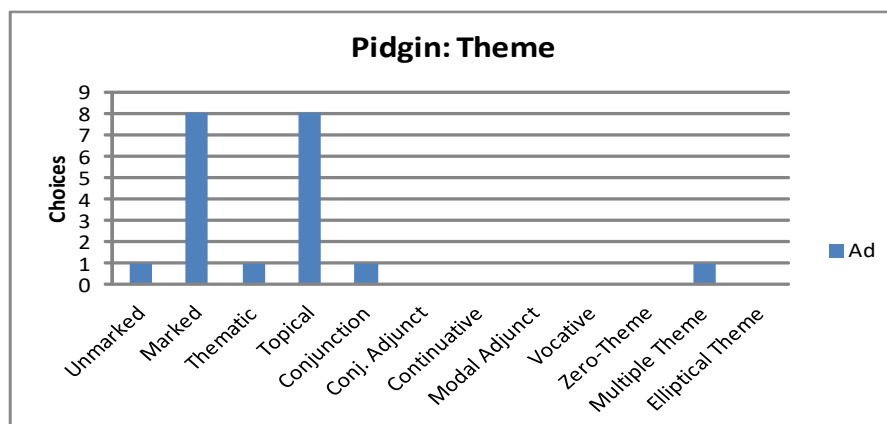


Figure 4.4: Etisalat Themes in Subjects [A-G]

ETISALAT: Thematic Choices Descending Order of Priority

Neologism		Regular		Promotion		Project	
Topical	= 22	Topical	= 13	Topical	= 38	Topical	= 25
Marked	= 19	Unmarked	= 11	Marked	= 33	Unmarked	= 15
Unmarked	= 10	Marked	= 7	Unmarked	= 14	Marked	= 14
Multiple Theme	= 9	Multiple Theme	= 6	Thematic	= 9	Thematic	= 6
Thematic	= 10	Thematic	= 4	Multiple Theme	= 9	Multiple Theme	= 6
Conjunction	= 6	Conjunction	= 4	Conjunction	= 9	Conjunction	= 5
Elliptical Theme	= 5	Elliptical Theme	= 4	Elliptical Theme	= 3	Elliptical Theme	= 3
				Conjunctive Adj.	= 1	Modal Adjunct	= 2

Complementary		Festival		Pidgin	
Topical	= 25	Marked	= 10	Marked	= 8
Elliptical Theme	= 23	Topical	= 9	Topical	= 8
Marked	= 18	Thematic	= 4	Unmarked	= 1
Unmarked	= 13	Conjunction	= 4	Thematic	= 1
Thematic	= 7	Multiple Theme	= 4	Conjunction	= 1
Conjunction	= 6	Zero Theme	= 3	Multiple Theme	= 1
Multiple Theme	= 5	Unmarked	= 2		
		Elliptical Theme	= 2		

SUBJECTS	Unmarked	Marked	Thematic	Topical	Conjunction	Conj. Adjunct	Continuative	Mod. Adjunct	Vocative	Zero Theme	Multiple Theme	Elliptical Theme
Neologism	10	19	10	22	6	0	0	1	0	0	9	5
Regular	7	11	4	13	4	0	0	0	0	0	6	4
Promotion	14	33	9	38	9	1	0	0	0	0	9	3
Project	15	14	6	25	5	0	0	2	0	0	6	3
Complementary	13	18	7	25	6	0	0	0	0	0	5	23
Festival	2	10	4	9	4	0	0	0	0	3	4	2
Pidgin	1	8	1	8	1	0	0	0	0	0	1	0
TOTAL	62	113	41	140	35	1	0	3	0	3	40	40

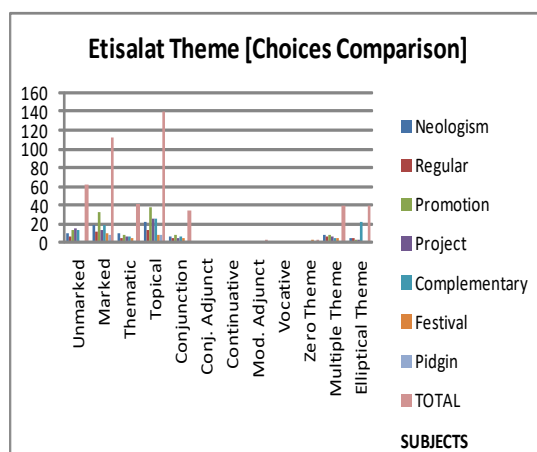


Figure 4.5: Etisalat Themes: Combination of Seven Subjects [in Parallel]

ETISALAT: Thematic Choices Comparison Descending Order of Priority

Topical	= 140
Marked	= 113
Unmarked	= 62
Thematic	= 41
Multiple Theme	= 40
Elliptical Theme	= 40
Conjunction	= 35
Modal Adjunct	= 3
Zero theme	= 3
Conjunctive Adjunct	= 1
Continuative	= 0
Vocative	= 0

Systemic Structures	Thematic Choices Recurrence
Unmarked	62
Marked	113
Thematic	41
Topical	140
Conjunction	35
Conj. Adjunct	1
Continuative	0
Modal Adjunct	3
Vocative	0
Zero-Theme	3
Multiple Theme	40
Elliptical Theme	40

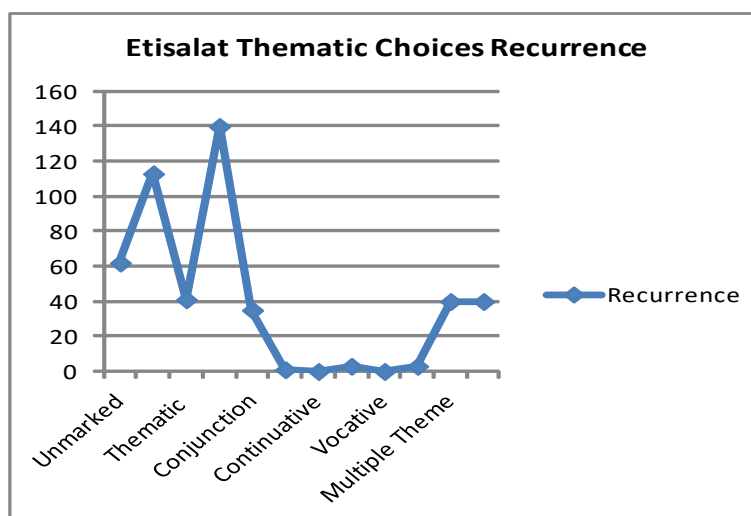


Figure 4.6: Etisalat Themes: Choices Analysis

4.3.2 ETISALAT ADVERTISEMENTS: DISCUSSIONS OF THE THEMATIC CHOICES

4.3.2.1 Systemic Meaning Resources

The study adopts the earlier pattern of the discussions of the *MTN* thematic *choices* analysis.

Therefore, the sequences of the discussions of the *etisalat* thematic choices are: (i) expositions

of linking devices - Conjunction, Conjunctive Adjunct, Modal Adjunct, Continuative and Vocative, (ii) exemplifications of thematic elements -Unmarked, Marked, Topical and Thematic, and (iii) explanations of zero-Theme and Elliptical items. The Multiple Theme of the *etisalat* text *choices* are linked up to four thematic elements and devices.

Figures 4.4, 4.5 and 4.6 above show the statistical representations – Tables, Graphs and Charts – of *etisalat* advertisements thematic *choices*. Figure 4.4 [A – G] represents the thematic structural class of each segmented *etisalat* text. Figure 4.5 represents the combination and interpretation of the seven subjects in parallel. Figure 4.6 depicts the hierarchical systemic paradigms of the thematic structures that are available in the *etisalat* advertisement's language *choices* (Fontaine, Bartlett & O'Grady, 2013, p. 34). The statistical details clearly demonstrate the nature of the structure of the *etisalat* text analysed above.

The *etisalat* advertisements' linguistic *choices* have been deduced in the following levels of recurrence: Topical = 140, Marked = 113, Unmarked = 62, Thematic = 41, Multiple Theme = 40, Elliptical Theme = 40, Conjunction = 35, Zero-Theme = 3, Conjunctive Adjunct = 1, Modal Adjunct = 3, Continuative = 0 and Vocative = 0. No percentage value is assigned to the thematic *choices* of *etisalat* because the systemic *choices* are interwoven in their structures.

Furthermore, the readings for both Continuative and Vocative in the *etisalat* advertisements' *choices* are zero. By implication, the *etisalat* advertisers do not consider the use of the two elements at all in communicating with consumers. Again, it means that in the *choice* of the Multiple Themes which the advertisers make that relate to both textual metafunction and

interpersonal metafunction the *choice* of Continuative and Vocative are not considered. In the domain of Conjunctive Adjunct, only a single element is documented. The element is *That is*. The author considers next how the communicative element is applicable in the text. In Promotion Based Advert 3, there are

///Etisalat will double every recharge you make from 6:00pm – 11:59pm on Sunday in double your talk weekend promo// ***That is***, 100% bonus of any recharge you make.///

That is, as italicised, operates between the two clauses as a co-ordinator which main function is apposition. It has been maintained that ‘Noun apposition is sometimes discontinuous: that is to say, one of the elements is postponed to the end of the clause, and separated from its fellow by other structural constituents’ (Leech, 1966, p. 148). In the linguistic practice, ***that is*** is coordinated as assisting the subordinate structure to ‘continue the development of an on going unit’ (Polanyi, 2002, p. 268) in the clause nexus. The *etisalat* advertiser genuinely deploys ***that is*** appositive to expand the message earlier passed across to the public. More so, it is to give the audience information in a repetitive manner so that it could be memorable.

Regarding the Modal Adjunct, the study recorded two of them in the *etisalat* advertisements analysed. Let us consider them.

Project Based

Advert 1: ‘***Proudly*** sponsored by Ministry of Trade and Investment’

‘***Strictly*** by invitation’

The goal of the *etisalat* advertisers is to impress this linguistic element as an unforgettable thing in the hearts of consumers. This seems the reason these adjuncts *proudly* and *strictly* ‘occur in the clause initial position’ (Eggins, 2004, p. 161) with a very high communicative intensity. It could be impressive and could ring bells to consumers’ mental capacities and subconscious domains. This augmentation might be a sure way of communicating the inexhaustible benefits that are derivable from the *etisalat* product. The language *choice* is, at the same time, systematically putting pressure on consumers.

The first Modal Adjunct is *proudly*, and the second is *strictly*. One of the Modal Adjuncts *proudly* operates within the constituent of the Multiple Theme while the other *strictly* operates within the clime of a single theme structure. Two of the devices operate as Interpersonal Metafunction and the Ideational Metafunction. Besides, the communicative units occur in the domain of the Mood constituent in the clause as an exchange where the organs usually ‘express meanings associated with tense, polarity and modality’ (Thompson, 2004, p. 64). *Proudly* functions as ‘Theme [1]’ in this *etisalat* clausal domain demonstrating self-esteem. However, *strictly* is a comment adjunct which functions in an elliptical clause elucidating stern ‘accuracy’ (Halliday & Matthiessen, 2004, p. 130).

Next among the coordinators is the Conjunction. The Conjunction occurs in about thirty-two of the *etisalat* language *choice*. It could be very difficult to eliminate or do without the Conjunctions in cases where clause complex is inevitable. These are the cohesive devices that help *etisalat* text to connect thematic *choices* together. Many of the Conjunctions in the *etisalat* texts function within the Multiple Theme. It is said that ‘Conjunction is the term used to describe

the cohesive tie between clauses or sections of text in such a way as to explicate a meaningful relationship between them' (Bloor & Bloor, 2004, p. 97). The following examples operationalise the ramification of conjunctions, thus;

Neologism Based

Advert 2: '**&** talk on & on & on'

Advert 3: '**So** pick your 0809ja phone'

Regular Based

Advert 1: '**when** you travel'

Advert 3: '**As** Nigerian fastest growing network, the lives we touch are just as important as the places we reach'

Promotion Based

Advert 2: '**So** what are you waiting for?'

Advert 4: '**or** call 200 for more information'

Project Oriented

Advert 2: '**or** text the contestant's number to 33680 from any network'

Advert 3: '**and** win exciting prizes'

Complementary Based

Advert 1: '**and** make calls'

Advert 2: ‘**and** receive free N250 airtime for the next 4 months’

Festival Based

Advert 1: ‘**while** stock lasts’

Advert 3: ‘**or** call our customer care hotline 08090000200’

The Conjunctions in the *etisalat* advertisements *choices* analysed are, *and*, *that*, *while*, *or*, *also*, *so that*, etc.

Two separate functions are ascribed to the Conjunctions in their various domains, that is, linking and binding. It is argued that ‘A conjunction is a word or group that either links (paratactic) or binds (hypotactic) the clause in which it occurs structurally to another clause. Semantically, it sets up a relationship of expansion or projection’ (Halliday & Matthiessen, 2004, p. 81). Therefore, the analysts deduces that *or*, *and*, *but* and *so* used in the *etisalat* texts are paratactic and linking the clause nexus. *When*, *which*, *because*, *that*, *also* and *so that* are hypotactic and binding the *etisalat* clause nexus for a proper linguistic structural management (2004, p. 81).

The Unmarked Theme has one of the highest numbers of themes in *etisalat*, which is also similar to the analyst’s observation with the *MTN* thematic *choices* previously analysed. About sixty-four of the communicative tools operate in the *etisalat* advertisements. As earlier mentioned in the discussions of the *MTN* thematic structures that the reason for this experience is because most of the clauses are either declarative or imperative. One could also recall and reinstate that the declarative clause is the most widely used among the others (Thompson, 2004, p. 40-41) as shown earlier in Figure 3.8.

From the graph, the author can reiterate that both the declarative and the imperative operate frequently. It was mentioned earlier that the Unmarked Theme, among other things, has two strong parameters which are; (i) the Subject of the Theme is the same as the Subject of the clause, and (ii) the Predicator of a clause is the same as the Theme (Rashidi, 1992, p. 190-202; Ravelli, 2000, p. 54; Thompson, 2004, p. 144, 2014; Halliday & Matthiessen, 2004, p. 78, 2014; Eggins, 2004, p. 318). These factors might be responsible for having the Unmarked Theme in the position it occupies in the *etisalat* thematic choices. Some examples are shown below.

Neologism Based

Advert 1: '*It*'s easy with easynet; **Get** 1 month free bonus data plan'

Advert 2: '*enjoy* the easylife; **Daily access charge** [is] N20 only'

Regular Based

Advert 2: '**Home** is whatever you happen to be; **Offer** is valid till January 2011'

Advert 3: '**We** have our roots across 9ja; **covering** the nation with quality service'

Promotion Based

Advert 1: '**You** can register at any etisalat experience center or dealer's shop'

Advert 2: '**We** give you 1 minute back for free; **this promo** is open to new and existing etisalat subscribers'

Project Oriented

Advert 3: '**Vote** weekly for your idol; **voice voting** is exclusive to etisalat subscribers at N50/call

Advert 4: '*this* is lagos; *lagos photo* [is] powered by etisalat'

Complementary Based

Advert 1: '*Browse* the web; download loads of free applications'

Advert 2: '*the rush* is on; buy the dual SIM phone for only N4,999'

Festival Based

Advert 2: '*keep* talking 9ja'

Advert 4: '*visit* www.nigerianidol.com'

The peak of prominence of the *etisalat* thematic *choices* is foregrounded as either the Subject functioning as the Theme or the Predicator functioning as the Theme.

The Multiple Theme occurs with either double thematic elements or triple thematic elements. So, a clause with one Theme is known as a simple Theme clause while a clause that has more than one Theme is labelled a Multiple Theme clause. In a Multiple Theme clause choice other Themes might occur before the Topical Theme. Thus, the recurrence could operate in any of these parameters: (i) Textual ^ Interpersonal ^ Ideational; (ii) Interpersonal ^ Textual ^ Ideational; (iii) Textual ^ Ideational and (iv) Interpersonal ^ Ideational (Thompson, 2004, p. 161 - 162). The most significant thing in this order is that the Topical Theme is typically functioning at the extreme *choice* of the organisation. As earlier mentioned in the arrangement of the Multiple Themes, it is any other element (s) that functions before the Topical Theme, that is, the Thematic Theme.

Therefore, the Thematic Theme *choice* is a clause situation where other element(s) occur before the Topical Theme (Ravelli, 2000, p. 53). It is significant to also recall that the Topical Theme in the *MTN* text *choice* is a situation in a clause where the Theme is the Participant, Process or Circumstance. This might be the most likely situation in a text of any nature (Halliday & Matthiessen, 2004, p. 79). The analyst could infer that the Thematic Theme *choice* in *etisalat* is similar to what appear in the situations of Conjunctions and Multiple Theme above. The Topical Theme in *etisalat* is also similar in operations to what one experiences in both the Unmarked and Marked Themes as demonstrated above. As a result of the domain of operations of the Topical Theme in the *etisalat* texts; the communicative ingredient plays a dominant role in the entire clause process within the confine of the systemic paradigms. Therefore, Topical Theme is featured in the *etisalat* text *choices* analysed as the most recurring structure. The writer has experienced the same behaviour in the *MTN* advertisement *choices* analysis.

Relevance to the Unmarked Theme just discussed is the Marked Theme. The Marked Theme in the *etisalat* text *choice* is signaling that something is not equal (Eggins, 2004, p. 318) as earlier referred to in the *MTN* thematic *choices* discussed. The Marked Theme in *etisalat* references something else, besides the Subject and the Predicator. It serves as the Theme of a clause, that is, atypical meaning is required to be made (Ravelli, 2000, p. 55). Besides the Topical Theme, Marked Theme records the highest number in the *etisalat* text *choices* analysis, thus, the consideration for some examples.

Neologism Based

Advert 1: ‘**www***wherever* you are; **www***wherever* you want; **www***whatever* you need’

Advert 3: '***So*** pick up your 0809ja phone'

Regular Based

Advert 3: '***During the 19th century***, the Olumo rock served as a point of refuge for the Egba people'

Advert 3: '***As Nigerian fastest growing network*** the lives we touch are just as important as the places we reach'

Promotion Based

Advert 1: '***when*** you recharge electronically with N200 or more'

Advert 3: '***to opt in*** dial *356*1#'

Project Oriented

Advert 1: '***for more information*** follow us on [twitter@etisalat_9ja](https://twitter.com/etisalat_9ja)'

Advert 2: '***to vote***: dial the contestant's number from phone'

Complementary Based

Advert 2: '***and*** receive free N250 airtime for the next 4 month'

Advert 3: '***and*** enjoy free 1.2GB data access over 12 months'

Festival Based

Advert 1: '***For more information on the e-payment options*** visit www.etsalat.com.ng'

Advert 3: '***For 50 years***, we've spoken with one voice'

Pidgin Based

Advert: ‘**To activate homezone**, dial *242# from your favorite place; **To call at 20k/s** dial *202#’
‘**To opt out or de-activate** dial *202*2#’

There are Adjuncts and Conjunctions occurring as the Themes of the *etisalat* clause *choices* as indicated above. The devices do not in any way function as Subjects of the *etisalat* clause *choices*; yet, the components are the point of departure that the *etisalat* advertisers employed to stimulate each of the texts.

Before the investigator examines the last operational element – Elliptical Theme – in the texts, it is important to make mention of the minor clause as few of them appear in the *etisalat* texts. Minor clauses, as earlier explained, are zero-Theme element clauses. The elements are tagged this way because the systemic linguists seem not to have developed adequate theoretical concepts and resources that can be used to analyse their systemic indices. Minor clauses are known to be; exclamations, greetings, etc. (Thompson, 2004, p. 148; Halliday & Matthiessen, 2004, p. 153). The three of the ‘sets’ discovered in the *etisalat* advertisements *choices* are found in the Festival Based Adverts 1, 2 and 3. *Etisalat* employs the facilities for greetings during the Children Day, Nigerian Independence Day, and Muslims’ *eid Mubarak* celebrations. The minor clauses operate thus;

‘Happy children day from one innovator to another’

‘happy independence day’

‘happy celebration’

The *etisalat* text *choice* of elliptical clauses is much higher than that of the *MTN* textual *choices*. The reasons may be as simple as the saving of cost as well as the saving of words (Cook, 2001, p. 171). Besides the Guy Cook's argument on elliptical clauses, Martins has said that 'ellipsis refers to resources for omitting a clause, or some part of a clause or group, in contexts where it can be assumed' (1992, p. 36). The examples below as used by the *etisalat* advertisers where the omitted cryptic *choices* are predictable. It means that despite that Themes are not present in the clause one could predict the Theme for some of the disjunctive structures, this is the motive for considering ellipsis as 'a tracking device with an implicit reference' (Martin & Rose, 2005, p. 167; 2013). The chopped up elements function thus (with their predicted Themes),

Neologism Based

Advert 2: '**[It is]** Available to all easy cliq and easy starter subscribers'

Advert 3: '**[Here is]** 9javaganza'

Regular based

Advert 3: '**[This is]** Olumo rock – Abeokuta'

Project Oriented

Advert 4: '**[This is]** the grand finale of the lagos festival and amateur photography competition'

Complementary Based

Advert 1: '**[It is]** free!'

Advert 2: '**[There are]** few days to go'

Festival Based

Advert 1: ‘*[This is]* etisalat’

Advert 2: ‘*[Today is]* eid Mubarak’

The consistent use of the *etisalat* elliptical clause *choices* ‘as a rule of the thumb’ (Martin & Rose, 2005, p. 168; *also in* Fontaine, 2013) cuts across all the selected subjects of the *etisalat choices* analysis. The elliptical constituent in the *etisalat*, which the study has predicted to be the Theme has been done to illustrate the full stretch of the clause. Most of the *etisalat* fragmented statements are the Mood constituent of the clause if one expounds the clause from the window of the Interpersonal Metafunction.

What one has learnt from the systemic analysis of the *etisalat* thematic *choices* is that the three Metafunctions – Textual, Interpersonal and Ideational – have interrelated/cross-carpeted functional relationships. When a researcher analyses and discusses an arm of the metafunctions, the individual may find himself/herself in a fix where a reference is to be made to others. This might be only the need of *choice* for a fuller meaning resourceful explication.

4.4 MTN AND ETISALAT THEMATIC CHOICES ANALYSIS COMPARISON

The values in Figure 4.7 below exhibit the recurrences of both *MTN* and *etisalat* in their domains of operations as analysed. The relationships in the set of language *choices* employed in their texts are demonstrated just below the graphical representation.

Themes	Choices Recurrence	
	MTN	Etisalat
Unmarked	64	62
Marked	91	113
Thematic	40	41
Topical	124	140
Conjunction	35	35
Conj. Adjunct	0	1
Continuative	1	0
Modal Adjunct	4	3
Vocative	1	0
Zero-Theme	4	3
Multiple Theme	39	40
Elliptical Theme	21	40

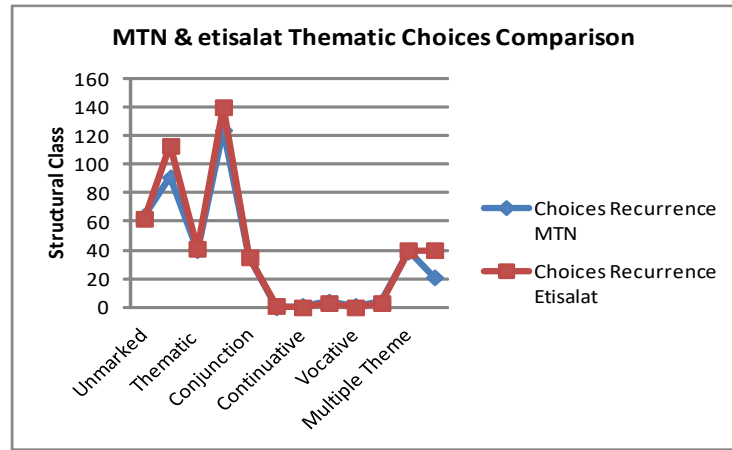


Figure 4.7: MTN and Etisalat Thematic Choices Comparison

Thematic *choices* relationships of *MTN* and *etisalat* are further shown in the values abstracted below.

Comparison Deductions

MTN

Unmarked [64]
 Marked [91]
 Thematic [40]
 Topical [124]
 Conjunction [35]
 Conjunctive Adjunct [0]
 Continuative [1]
 Modal Adjunct [4]
 Vocative [1]
 Zero-Theme Element [4]
 Multiple Theme [39]
 Elliptical Theme [21]

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ETISALAT

Unmarked [62]
 Marked [113]
 Thematic [41]
 Topical [140]
 Conjunction [35]
 Conjunctive Adjunct [1]
 Continuative [0]
 Modal Adjunct [3]
 Vocative [0]
 Zero-Theme Element [3]
 Multiple Theme [40]
 Elliptical [40]

The thematic *choices* of both *MTN* and *etisalat* appear to operate in almost the same common grounds. This is observed in the lowest Theme *choices* and the highest Theme *choices* of these telecommunications operators. The lowest Theme *choices*: Conjunctive Adjunct, Continuative and Vocative score 0:1, 1:0, and 1:0 in the *MTN* and *etisalat* textual *choices*. It is also observed that the Topical *choices* of *MTN* and *etisalat* record the highest point of the thematic *choices* with 124 and 140 respectively.

4.5 CONCLUSION

On the one hand, attempts have been separately made to analyse and explain the discourse features in the thematic *choice* structures that *MTN* and *etisalat* utilise in their advertisements. The language *choices* have been analysed as appeared in the advertisements through the concept of THEME. These are further exemplified through tables and graphs. These tools demonstrate the values and visual representations of the textual nature of the advertisements. The investigation has employed tables and graphs in three stages: (i) subjects analysis, (ii) combination of seven subjects in a composite form, and (iii) choices analysis.

On the other hand, the study has analysed the thematic *choices* of *MTN* and *etisalat* advertisements as compared in a single table and graph. The table and graph signal, in the comparison, the nature of relationships observed in their language *choices*. It is indicated in Figure 4.7 that Topical Theme and Marked Theme in both *MTN* and *etisalat* advertisements record the highest values. Conjunctive Adjunct, Continuative as well as Vocative are not usually exhibited as observed in the respective *MTN* and *etisalat* advertisements considered.

CHAPTER FIVE

DISCOURSE FEATURES IN THE MTN AND ETISALAT ADVERTISEMENTS

LANGUAGE CHOICES (III)

5.1 INTRODUCTION

The *MTN* and *etisalat* clause *choices* have been examined through two concepts of the three Metafunctions (i.e. Interpersonal and Textual) in chapters Three and Four. One could say that the full meaning potential might not be realised except the whole Metafunctions are analysed. All the three Metafunctions are three tripod stands on which a clause of a language (e.g. English) hangs (Halliday & Matthiessen, 2014). Kress particularly emphasises that the clause is the domain of Transitivity, Mood and Theme, all of whose options have to be accommodated in its structure. There seem to be more complex interactions among Metafunctional ethos than of earlier stages in the language illuminations (Kress, 1981, p. 169). From the standpoint of Kress, the structure of a clause is incomplete when either of the Metafunctions – Ideational or interpersonal or Textual – is left behind in a clausal analysis. The full meaning potential might be obtained when a researcher has systemically subjected a clause into the logical domain of the Mood, Transitivity, and Theme.

Thus, this chapter has attempted to structurally examine the *MTN*[®] and *etisalat*[®] advertisements' clause *choices* from the concept of Transitivity in English in order to complete the systemic 'metafunctional' paradigms of Systemic Functional Theory. The clause *choices* of *MTN* and *etisalat* previously presented in Chapter Three were extended here for further investigations. The

analysis of the Transitivity covers these specific areas: Material Processes, Mental Processes, Relational Processes, Behavioural Processes, Existential Processes and Verbal Processes; and their Circumstances. Thompson (2004, p. 87) articulates that Processes are the cores of the clause from the Experiential perspective. Clause facilities are impinged with participants that are inherently associated with them (Kress, 1981, p. 159). Beyond the analysis of Mood and Theme, Transitivity has moved a step ahead to accommodate almost all the facets of the clause in its wholeness. This encompassing investigation, through process-participant density, and circumstantial elements is referred to as factual-notional structure of the clause in its entirety (Kress, 1981). This might imply that all those features of the clause, which contribute in one way or another to the linguistic representations of the speaker's experience come under the Transitivity system of Halliday's (1994), Halliday's and Matthiessen's (2004), and Halliday's and Matthiessen's (2014) insightful illustrations.

The study has further depicted the analysis of both the *MTN* and *etisalat* clause *choices* with graphic representations. These graphic representations have been applied to an individual subject (mentioned in the methodology); that is, Neologism, Regular, Promotion, Project, Complementary, Festival, and Pidgin inclined advertisements. The investigation has also juxtaposed the seven subjects of the *MTN* and *etisalat* as a complete entity to aid the observation of recurrence variations in their textual meanings. Explanations are offered also to the analyses of *MTN* and *etisalat* text choices. Besides, the systemicist has utilised explanations of significant lexemes of the *MTN* and *etisalat* advertising experts to elucidate the texts in this chapter.

5.2 MTN ADVERTISEMENTS: TRANSITIVITY CHOICES ANALYSIS

Neologism Based Adverts

Advert 1

MTN biztime bundles	Subscribe
Participant	Pro: Material

and	win	from Oct. 20th - Dec. 9th
	Pro: Material	Circum: Extent [Duration]

Get	free SIM Back up kit + 10% Bonus *3months	as low as N8 per min
Pro: Material	Goal	Circum: Manner [Comparison]

As low as N18 per sec.	No Access Fee
Circum: Manner [Comparison]	Participant

Cost Control	No IDD or Security Deposit
Participant	Participant

Open to	pay as you go and customers too
Pro. Material	Goal

MTN Biztime Bundles	is	a part of MTN Enterprising Solutions.
Token	Pro: Rel. identifying	Value

Advert 2

MyCustomer,	your smile	is	worth a thousand 'Thank Yous'
	Carrier	Pro: Rel. attributive	Attribute

Our celebration	starts with	you
Actor	Pro: Material	Goal

For 10 amazing years	you	have offered	us	the opportunity	to serve you like no other
Circum: Extent	Actor	Pro: Material	Recipient	Goal	Circum: Cause [Purpose]

This week as we celebrate a decade of fond memories	we	promise	that
Circumstance: Location [Time]	Senser	Pro: Mental (emotion)	

the best	is	yet	to come with	the continuous roll out of new look MTN Walk-In-Centre across Nigeria
Actor	Pro: Ma-		terial	Goal

It	is	a pleasure to serve you
Carrier	Pro: Rel. attrib.	Attribute

Advert 3

MTN F@astLink	[is]	[the] Super fast internet	on the go.
Token	Pro: Rel.ident.	Value	Cicum: Location [Place]

To start:	simply	insert	the modem	into USB port
Cicum: Cause [Purpose]	Manner [Quality]	Pro: Material	Goal	Cicum: Location [Place]

Click	the 'set up' icon	and	follow	installation prompts
Pro: Material	Goal		Pro: Material	Goal

Load	airtime	select	preferred bundle
Pro: Material	Goal	Pro: Material	Goal

then	click on	'connect' to browse
	Pro: Material	Goal

3G service coverage	is	currently available	in most part of Lagos, Abuja... Asaba.
Carrier	Pro: Rel. attrib.	Attribute	Cicum: Location [Place]

Advert 4

MTN Y'ello Bounty
Participant

The Richer Life	is	back	with Big SurPrizes!
Carrier	Pro: Rel. attributive	Attribute	Cicum: Manner [Means]

To win	Get	one MTN SIM
Cicum: Cause [Purpose]	Pro: Material	Goal

if	you	don't have	one
Cicum: Conting. [Condition]	Actor	Pro: Material	Goal

Migrate	to HappyLink, FunLink, ProLink, BizLink or SmartLink basic plans
Pro: Material	Cicum: Location [place]

Migrate	is	free
Carrier	Pro: Rel. attrib.	Attribute

Load and spend	a minimum of N200	every two weeks
Pro: Material	Goal	Cicum: Location [Time]

and	you	qualify	for the fortnight draws
	Carrier	Pro: Rel. attrib.	Circum: Cause [Purpose]

where	you	stand	a chance to be a winner	of...
Circum.	Actor	Pro: Material	Goal	Circumstance

Remember,	the more you spend, the higher your chances	of winning
Pro: Mental [Cog.]	Phenomenon	Circum: Conting. [Concition]

Offer	lasts	till 8th January 2013
Carrier	Pro: Rel. attributive	Circum: Location [Time]

Regular Adverts

Advert 1

Friends	are	the reasons	we	smile
Token	Pro: Rel. ident.	Value	Behaver	Pro: Behavioural

Friends	have	a way	of making everyday seem special
Actor	Pro: Material	Goal	Circum: Conting. [Condition]

so	reach out
	Pro: Material

and	life	will	always	bring	you	reasons to smile
	Actor	Pro: Mat-		erial	Recipient	Goal

with MTN,	life	is	fun...
Circum: Manner [Means]	Carrier	Pro: Rel. attributive	Attribute

life	is	beautiful
Carrier	Pro: Rel. Attributive	Attribute

visit	us	on line www.mtnonline.com
Pro: Material	Goal	Circ: Location [Place]

Advert 2

Are	you	in love?
Pro:Rel. identifying	Token	Circ: Projection [Matter]

Love	is	a feeling that brightens your day
Carrier	Pro:Rel. attributive	Attribute

brings	a smile	to your face
Pro: Material	Goal	Recipient

and	lifts	your heart	forever
	Pro: Material	Goal	Circum: Location [Time]

So	make	someone	feel beautiful
	Pro: Material	Recipient	Goal

Share	the priceless gift of love
Pro: Material	Goal

Happy Valentine Day
Minor Clause

Advert 3

Seasons	come	and	seasons	go
Actor	Pro: Material		Actor	Pro: Material

But	y'ello days	are	forever
	Carrier	Pro: Rel. attrib.	Circum: Location [Time]

It	's	a new dawn
Carrier	Pro: Rel. attrib.	Attribute

It	's	a new year
Token	Pro: Rel. attrib.	Value

A year of new challenges and opportunities; of new friendships and relationships
Participant

Reach out	and	extend	your boundaries
Pro: Material		Pro: Material	Goal

Rest assured
Pro: Menta [emotion]

that	as sure as the sun would rise	MTN	is	with you all the way.
	Circum: Manner [Comparison]	Token	Pro: Rel. indent.	Circum: Manner [Means]

Look on	the y'ello side of life
Pro: Behavioural	Behaver

because	life	is	beautiful
	Carrier	Pro. Rel. attrib.	Attribute

Happy New Year, Nigeria		The future	is	y'ello
Minor Clause		Carrier	Pro. Rel. attrib.	Attribute

Advert 4

MTN	crashes	rates	at 10
Actor	Pro. Material crash:	Goal	Circum: Location [Time]

calls	[is]	now	as low as 17k/sec
Carrier	Pro: Rel. attrib.	Circum: Location [Time]	Circum: Manner [Comp.]

A celebration	is	complete
Carrier	Pro: Rel. attrib.	Attribute

Promotion Based Adverts

Advert 1

Julius	is	now	N20 Million richer
Carrier	Pro: Rel. attrib.	Circum: Location [Time]	Attribute

Text	GO	to 2010
Pro: Material	Goal	Recipient

and	you	could be	next!
	Carrier	Pro: Rel. attrib.	Attribute

Yes,	it	's	true!
	Carrier	Pro: Rel. attrib.	Attribute

MTN	is	still	giving away	N20 million monthly, N2 million daily and N20,000 hourly
Actor	Pro: Mate-		rial	Goal
to players		in the MTN World Cup Naira Splash Competition		
Recipient		Circum: Location [Place]		

You	could be	the next winner.
Token	Pro: Rel. identifying	Value

Simply	text	GO	to 2011	to join these lucky people!
Circum: Manner [Quality]	Pro: Material	Goal	Recipient	Circum: Location [Place]

N100 per SMS
Participant

Advert 2

Buy	a new SIM
Pro: Material	Goal

Get	20 per cent bonus credit	monthly for 3 months
Pro: Material	Goal	Circum: Location [Time]

How to enjoy:	Buy	a new SIM
Participant	Pro: Material	Goal

Register	and	recharge
Pro: Material		Pro: Material

Bonus airtime	is credited	every 30 days
Actor	Pro: Material	Circum: Location [Time]

and	is	valid	for 5days
	Pro: Rel. attrib.	Attribute	Circum: Location [Time]

The more you recharge	/is/	the more credit you receive	at the end of the month
Token	Pro: Rel. ident.	Value	Circum: Location [Time]

Bonus	/is/	valid	for MTN to MTN calls only from 1st of June and ends August. 2010
Carrier	Pro: Rel. attributive	Attribute	Circumstance: Contingency [Condition]

Advert 3

Over 30,000,000 in the MTN Friend is Beautiful Promo	/is/	up for grab!
Carrier	Pro: Rel. attributive	Circum: Location [Place]

Buy	MTN 0806 Starter Pack	for N480
Pro: Material	Goal	Circum: Cause [Purpose]

and	enjoy	N480 free airtime	at your first recharge
	Pro: Mental [emotion]	Phenomenon	Circum: Location [Time]

From 11th July - 14th August	when	you	load up to	N1500
Circum: Extent [Duration]		Actor	Pro: Material	Goal

you	will qualify for	the MTN Frienship is Beautiful Promotion draw
Actor	Pro: Material	Goal

where	30 customers	will win	N1million each
	Actor	Pro: Material	Goal

and	50 customers	will win	a Hi-Fi system each
	Actor	Pro: Material	Goal

There	's	only one thing to do to be a part of this promotion
	Pro: Existential	Existent

keep loading		and	you	could be	a winner
Pro: Material			Carrier	Pro: Rel. attributive	Attribute

Offer	open to	both 0803 & 0806 customers
Actor	Pro: Material	Goal

No one	covers	Nigeria	better than MTN
Actor	Pro: Material	Goal	Circum: Manner [Comparison]

Advert 4

It	's	showtime	in PortHarcourt!
Carrier	Pro: Rel. attributive	Attribute	Circum: Location [Place]

Join	the MTN Friendship train
Pro:Material	Goal

as	Y'elloFest	hits	the University of PortHarcourt	live!
	Actor	Pro:Material	Goal	Circum: Manner

Featuring	some of the hottest perfomers of the continent: Styl-plus - African China...
Pro: Mental	Phenomenon

It	's	party time	on a whole new level
Carrier	Pro: Rel. attributive	Attribute	Circum: Manner [Degree]

You and your friends	have to be	there -
Carrier	Pro: Rel. attributive	Circum: Location [Place]

Next stops	is	Jos
Token	Pro: Rel. identifying	Value

Watch out!
Pro. Behavioural

Project Oriented Adverts

Advert 1

We	can't wait
Actor	Pro: Material

Let's	go	2011
Actor	Pro: Material	Circum: Location [Time]

Only	MTN	can bring	you	the excitement of the World Cup	on African soil
Circum.	Actor	Pro: Material	Recipient	Goal	Circum: Location [Place]

Advert 2

MTN Lagos Polo Tournament 2010
Participant

Swing and network	with the best
Pro: Material	Circum: Manner [Means]

Catch	all the action packed chukkas, swings and shots	at the Lagos tournament polo
Pro: Material	Goal	Circum: Location [Place]

brought to	you	by MTN, your leading network
Pro: Material	Goal	Actor

Mingle with	people	from across Nigeria
Pro: Material	Goal	Circum: Location [Place]

be entertained
Pro: Mental (emotion)

and	interact with	top notch products and services	like MTN Back up, BlackBerry Storm and BlackBerry Bold	from MTN
	Pro: Behavioural	Behaver	Circum: Manner [Comparison]	Location. [Place]

that	enable	you	stay on top of	your game
	Pro: Material	Goal	Pro: Material	Goal

Advert 3

World Environmental Day	Let's all	play	our role
Participant	Actor	Pro: Material	Goal

Today	is	World Environmental Day
Token	Relational: Ident.	Value

At MTN Foundation,	we	are	constantly	working to ensure	improved waste management practices are carried out	through our Project C.L.E.A.N (clean the Local Environment Around Nigeria) recycling in Aleshinloye Market, Ibadan, Oyo State and Ose Market, Onitsha, Anambra State.
Circum.	Actor	Pro: Mate-		rial	Goal	Circum: Manner [Means]

Advert 4

Fame	strikes	again
Senser	Pro: Mental (cognition)	Phenomenon

Monica Ogah	has emerged	winner	of MTN Project Fame Season 5
Actor	Pro: Material	Goal	Circum: Cause [Behalf]

Watch out for	her
Pro: Behavioural	Behaviour

as	she	takes	the entertainment world	by storm...
	Actor	Pro: Material	Goal	Circum: Manner [Means]

Get	ready!	visit	www.mtnonline.com
Pro: Material	Participant	Pro: Material	Goal

Complementary Based Adverts

Advert 1

One month free data
Participant

Nokia Asha	from MTN
Participant	Circum: Location [Place]

Unlimited chat,	everywhere you go
Participant	Circum: Location [Place]

Now,	you	can enjoy	the best of instant messaging, social networking preloaded gaming faster internet and long lasting music playback	everywhere you go
Circum.	Senser	Pro: Mental (emotion)	Phenomenon	Circum: Location [Place]

Available	on MTN shops and Nokia Partner retailers nationwide
Participant	circum: Location [Place]

To activate free bundle	text	Nokia to 131
Circum: Manner [Degree]	Pro: Material	Goal

Advert 2

Enjoy	the full strength of the ipod
Pro: Mental (emotion)	Phenomenon

uniquely	powered	by MTN 3.5G
Circum: Manner [Quality]	Pro: Material	Actor

Enjoy	the perfect blend of business and pleasure	on the widest 3.5G network in Nigeria
Pro: Mental (emotion)	Phenomenon	Circum: Location [Place]

It	is	an ipad experience	with a difference...
Carrier	Pro: Rel. attrib.	Attribute	Circum: Manner [Means]

another taste of value
Participant

Advert 3

MTN & Oando	Refuel
Actor	Pro: Material

Reconnect	Recharge
Pro: Material	Pro: Material

Bringing	world class customer service closer	to you
Pro: Material	Goal	Recipient

With MTN and Oando	the best of world class customers	is	always
Circum: Manner [Means]	Token	Pro: Rel. ident.	

within reach
Circum: Location [Place]

So	just	refuel
		Pro: Material

and	recharge for	a richer life
	Pro: Material	Goal

Advert 4

Open	yourself	to unlimited possibilities
Pro: Material	Goal	Recipient

BlackBerry Unlimited Plan N3,000	with Special call rate of 17k/sec.
Participant	Circum: Manner [Means]

Life	is	richer	with MTN
Carrier	Pro: Rel. attrib.	Attribute	Circum: Manner [Means]

Festival Based Adverts

Advert 1

Truth	is	it's a woman's world
Token	Pro; Rel. ident.	Value

Happy International Women's Day
Minor Clause

Today,	women	are rising, breaking	the barriers of gender
Circum: Loc. [Time]	Actor	Pro: Material	Goal

and	leading	the way	to a better world
	Pro: Material	Goal	Circum: Location [Place]

It	's	the reason
Token	Pro: Rel. identifying	Value

we	take	them to heart	in all we do
Actor	Pro: Material	Goal	Circum: Conting. [Condition]

They	make up	29 per cent of our staff contributing immersely to our commitment to enriching lives
Actor	Pro: Material	Goal

Here	's	our salute to them
	Pro: Existential	Existent

They	keep	our world	going
Actor	Pro: Mat-	Goal	erial

Advert 2

MTN Kulturefest Lisabi
Participant

Lisabi Cultural Festival
Participant

Let's	go rock
Actor	Pro: Material

It	's going to be	a Y'ellow Celebration
Actor	Pro: Material	Goal

as	all Egband	honours	Lisabi the Great
	Behaver	Pro: Behavioural	Behaviour

From March 1st to 8th	you	too	can be	part of the Lisabi Festival
Circum: Extent [Duration]	Token		Pro: Rel. ident.	

and	experience	Egba culture	as well as innovative MTN products and services on full display
	Pro: Mental. [cognition]	Phenomenon	Circum: Accompaniment [Additive]

It	's	an experience
Carrier	Pro. Rel. attrib.	Attribute

that	will	surely	enrich	your life
	Pro. Ma-	Circum: Manner [Quality]	terial	Goal

Advert 3

Keep	the faith	this Ramadan	with MTN callertunez
Pro: Material	Goal	Recipient	Circum: Manner [Means]

The joy of the call to holiness	is	yours to share this season	with MTN Islamic Callertunez
Token	Pro: Rel. ident.	Value	Circum: Manner [Means]

You	can	also	send	Callertunez	as gifts to loved ones.
Actor	Pro: Mat-		erial	Goal	Circum: Manner [Comparison]

Text	the code of your preferred	to 4100
Pro: Material	Goal	Circum: Location

Each download	costs	N50
Carrier	Pro: Rel. attrib.	Attribute

Monthly subscription of N50	also	applies.
Actor		Pro: Material

To present a tune to a friend	text	present-code + recipient's number	to 4100
Circum: Cause [Purpose]	Pro: Material	Goal	Circum: Loc. (Place)

Life	is	richer	with MTN
Carrier	Pro: Rel. attrib	Attribute	Circum: Manner [Means]

Advert 4

From today	we	can weave	a beautiful tomorrow.
Circum: Location [Time]	Actor	Pro: Material	Goal

As Nigerians,	we	only	need to look	within
Circum: Manner [Comparison]	Behavior		Pro: Behavioural	Circum: Location [Place]

inspired	by the thread of our green white green
Pro: Mental [Emotion]	Senser

and	make	things	happen
	Pro: Mat-	Goal	erial

Our Nation	is	in our hands
Token	Pro: Rel. ident.	Circum: Location [Place]

and	we	can make	our dream a reality.
	Actor	Pro: Material	Goal

Happy Independent Day, Nigeria
Minor Clause

Pidgin Inclined Adverts

Advert 1

Angola	go wound!
'Angola	will be wounded
Actor	Pro: Material

In Kano,	Nigeria	will tame	the Angolans
Circum: Loc. [Place]	Actor	Pro: Material	Goal

Join	us	in sharing the Super Eagles to a memorable feat
Pro: Material	Goal	Circum: Manner [Means]

that	would propel	them	to World Cup victory
Actor	Pro: Material	Goal	Circum: Location [Place]

Watch	the Super Eagles live	on Saturday, 18th June 2005	on syndicated stations
Pro: Behavioural	Behaviour	Circum: Location [Time]	Location [Place]

Brought	to you	by MTN
Pro: Material	Recipient	Goal

No one	covers	Nigeria	better than MTN
Actor	Pro: Material	Goal	Circum: Manner [Comparison]

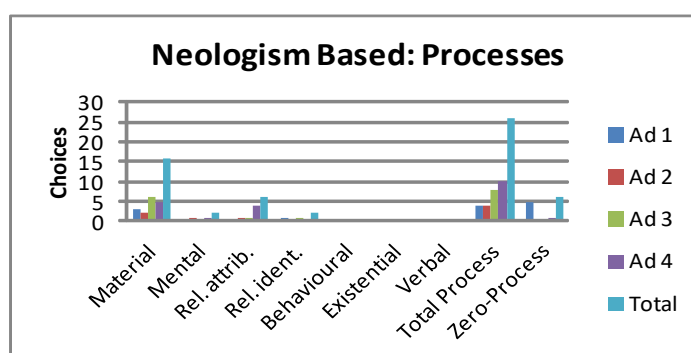
MTN	<i>/is/</i>	everywhere you go
Token	Pro: Rel. ident.	Circum: Location [Place]

5.2.1 MTN ADVERTISEMENTS: GRAHICAL REPRESENTATIONS OF TRANSITIVITY CHOICES ANALYSIS

The investigation has represented the Transitivity analysis of *MTN* advertisements in Figures 5.1, 5.2 and 5.3. Figures 5.1 and 5.2 contain both tables and graphs. The graph values are proportional to the values in the tables. The proportion of values in Figure 5.3 has fundamentally been depicted in a pie chart to calibrate and illustrate their recurrent percentages.

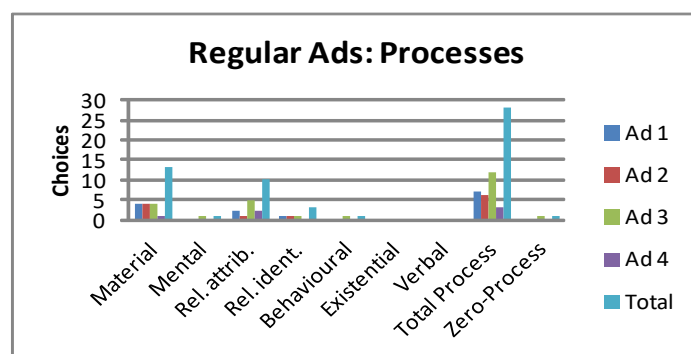
[A] Neologism Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	3	2	6	5	16
Mental	0	1	0	1	2
Rel. attrib.	0	1	1	4	6
Rel. ident.	1	0	1	0	2
Behavioural	0	0	0	0	0
Existential	0	0	0	0	0
Verbal	0	0	0	0	0
Total Process	4	4	8	10	26
Zero-Process	5	0	0	1	6



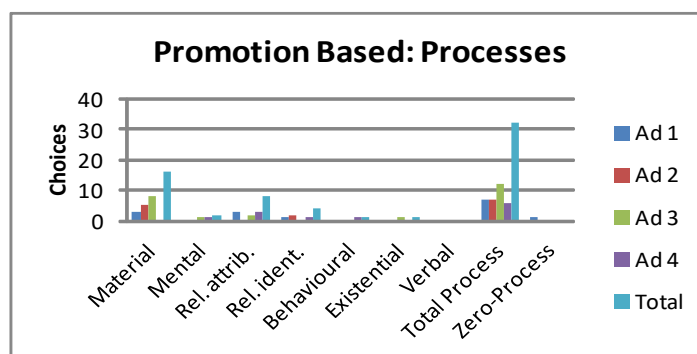
[B] Regular Ads

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	4	4	4	1	13
Mental	0	0	1	0	1
Rel. attrib.	2	1	5	2	10
Rel. ident.	1	1	1	0	3
Behavioural	0	0	1	0	1
Existential	0	0	0	0	0
Verbal	0	0	0	0	0
Total Process	7	6	12	3	28
Zero-Process	0	0	1	0	1



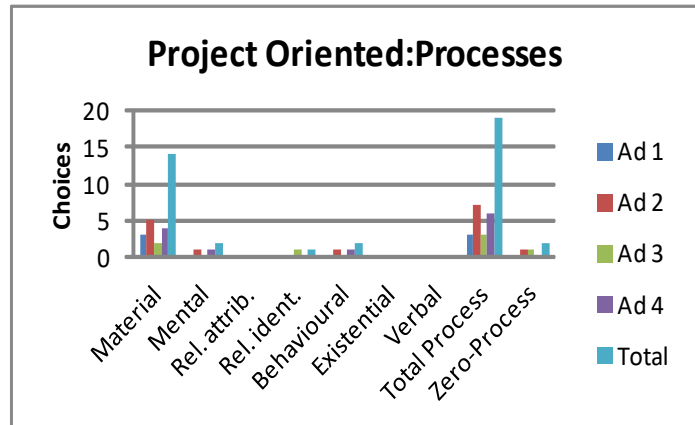
[C] Promotion Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	3	5	8	0	16
Mental	0	0	1	1	2
Rel. attrib.	3	0	2	3	8
Rel. ident.	1	2	0	1	4
Behavioural	0	0	0	1	1
Existential	0	0	1	0	1
Verbal	0	0	0	0	0
Total Process	7	7	12	6	32
Zero-Process	1	0	0	0	1



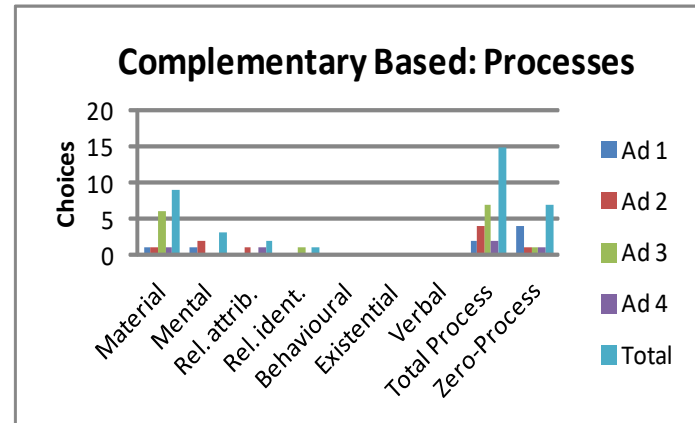
[D] Project Oriented

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	3	5	2	4	14
Mental	0	1	0	1	2
Rel. attrib.	0	0	0	0	0
Rel. ident.	0	0	1	0	1
Behavioural	0	1	0	1	2
Existential	0	0	0	0	0
Verbal	0	0	0	0	0
Total Process	3	7	3	6	19
Zero-Process	0	1	1	0	2



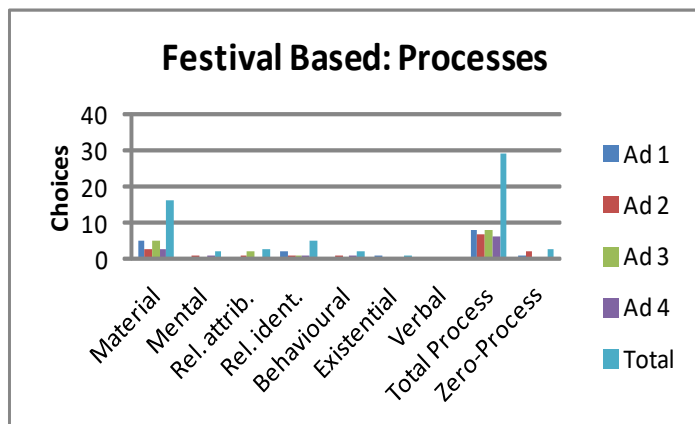
[E] Complementary Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	1	1	6	1	9
Mental	1	2	0	0	3
Rel. attrib.	0	1	0	1	2
Rel. ident.	0	0	1	0	1
Behavioural	0	0	0	0	0
Existential	0	0	0	0	0
Verbal	0	0	0	0	0
Total Process	2	4	7	2	15
Zero-Process	4	1	1	1	7



[F] Festival Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	5	3	5	3	16
Mental	0	1	0	1	2
Rel. attrib.	0	1	2	0	3
Rel. ident.	2	1	1	1	5
Behavioural	0	1	0	1	2
Existential	1	0	0	0	1
Verbal	0	0	0	0	0
Total Process	8	7	8	6	29
Zero-Process	1	2	0	0	3



[G] Pidgin Inclined

CHOICES	Ad
Material	6
Mental	0
Rel. attrib.	0
Rel. ident.	1
Behavioural	1
Existential	0
Verbal	0
Total Process	8
Zero-Process	0

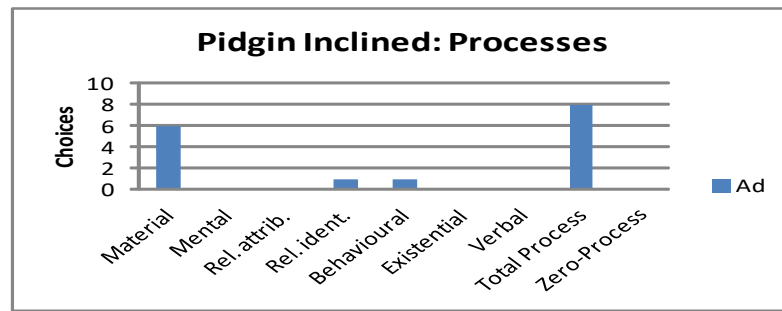


Figure 5.1: MTN Processes in Subjects [A-G]

MTN ADVERTISEMENTS: Process Choices Descending Order of Priority

Neologism		Regular		Promotion		Project	
Material	= 16	Material	= 13	Material	= 18	Material	= 14
Rel. attrib.	= 6	Rel. attrib.	= 10	Rel. attrib.	= 8	Mental	= 2
Rel. ident.	= 2	Rel. ident.	= 3	Rel. ident.	= 4	Behavioural	= 2
Mental	= 2	Mental	= 1	Mental	= 2	Re. ident.	= 1
		Behavioural	= 1	Behavioural	= 1		
				Existential	= 1		
Complementary		Festival		Pidgin			
Material	= 9	Material	= 16	Material	= 6		
Mental	= 3	Rel. ident.	= 5	Rel. ident.	= 1		
Rel. attrib.	= 2	Rel. attrib.	= 3	Behavioural	= 1		
Rel. ident.	= 1	Mental	= 2				
		Behavioural	= 2				
		Existential	= 1				

SUBJECTS	Material	Mental	Rel. Attrib.	Rel. Ident.	Behavioural	Existential	Verbal	Zero-Process
Neologism	16	2	6	2	0	0	0	6
Regular	13	1	10	3	1	0	0	1
Promotion	18	2	8	4	1	0	0	1
Project	14	2	0	1	2	1	0	2
Complementary	9	3	2	1	0	0	0	7
Festival	16	2	3	5	2	1	0	3
Pidgin	6	0	0	1	1	0	0	0
TOTAL	92	12	29	17	7	2	0	20

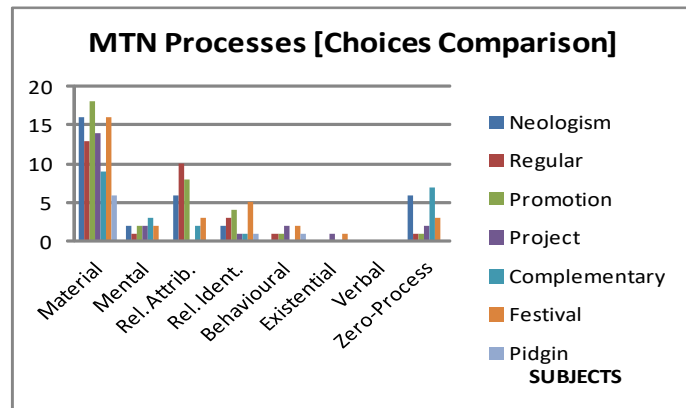


Figure 5.2: MTN Processes: Combination of Seven Subjects [in Parallel]

MTN ADVERTISEMENTS: Processes Choices Comparison Descending Order of Priority

Material	= 92
Rel. attrib.	= 29
Zero-Process	= 20
Rei. Ident.	= 17
Mental	= 12
Behavioural	= 7
Existential	= 2
Verbal	= 0

Systemic Structure	Processes Choices Recurrence
Material	92
Mental	12
Rel. attrib.	29
Rel. ident.	17
Behavioural	7
Existential	2
Verbal	0

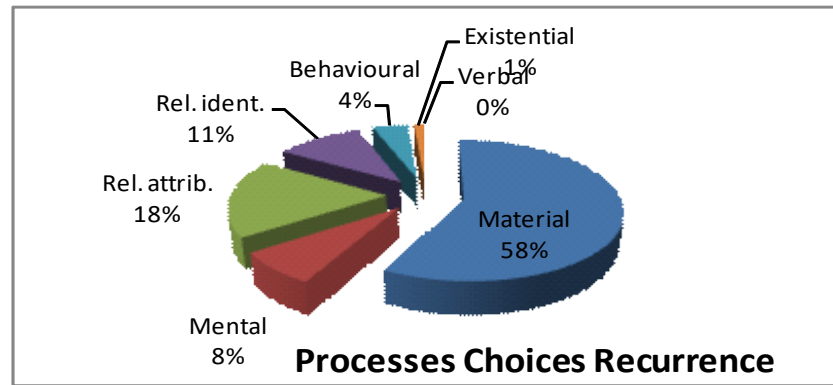


Figure 5.3: MTN Processes: Choices Analysis

5.2.2 MTN ADVERTISEMENTS: DISCUSSIONS OF TRANSITIVITY CHOICES

5.2.2.1 Processes

Figures 5.1 [A – G] represent the processes of the *MTN* advertisements' *choices* as interpreted above. Figure 5.2 accounts for the seven subjects in a parallel module, showing the order in which the processes operate in the *MTN* advertisements. Figure 5.3 indicates the rankings, in which the processes of the *MTN* advertisements' *choices*, as occurred in the frames. The organisations have indicated a descending order, in which each process functions in the *MTN* textual *choices* investigated via the analysis.

Figures 5.1 and 5.2 are presented in tabular forms that are accompanied with bar charts to show the *MTN* advertisements processes' gradients. Whereas Figure 5.3 is done with a table accompanied with a pie chart whose fractional recurrence of the *MTN* textual process *choices* is expressed in percentage. It is from this statistical principle that the following figures in percentages are specified: Material Processes = 92 [58%], Relational Attributive Processes = 29 [18%], Relational Identifying Processes = 17 [11%], Mental Processes = 13 [8%], Behavioural Processes = 7 [4%], and Existential Processes = 2 [1%]. However, there is no occurrence of the Verbal Processes in the *MTN* advertisements investigated. Therefore, zero is recorded for the Verbal Processes from both ends of the table and pie chart.

The relevant contextual variable here is that of Field. It refers to what is happening to the nature of the social action that is taking place and on-going. In addition, Field exposes the readers to the exact thing the participants are engaging in. It is the domain where language choice is figured as the essential component.

Before the analyst discusses the other processes, it is imperative to query thus; 'Why is it that Verbal processes are not featured in the *MTN* textual *choices* analysed in a large number?' The following considerations could be satisfactory for the Verbal process's inactive on advertisements. It has been argued that 'The central verbal processes, however... relate to the transfer of messages through language' (Thompson, 2004, p. 100). It is added that 'Verbal processes are to do with forms of saying and its related synonyms' (Ravelli, 2000, p. 41). Functionally, one could see that Verbal processes have to do with reported speeches in cases where people are making crucial references to others or attempts where issues or events are

textually related to one another. One could also suggest that verbal processes are mostly useful in the dramatic theatre, journalism investigation or police reports rather than in the advertising activities. Their discourses could fall in line with the narratives. It seems that advertisers do not use any of these Verbal processes, and if otherwise, the process might function once in a while.

In advertising, as earlier established, messages are selectively purposefully passed to the audience. Such a particular purpose could have motivated *MTN* advertisers in the print media to keep their messages very apt, direct, meaningfully short, and simple. The advertising experts might not have such enough time to project a text which may relate to the entire other clause. Verbal Processes may be favourable in a clause such as ‘The police commissioner *reports* that Chomsky is innocent of the crime he is accused of.’ The italicised *reports*, in the clause, is the Verbal process singly operating in the clause complex.

In Figure 5.2, the Total Processes in the entire subjects is 159. The Material Processes recur about 92 times out of Total Processes. Figure 5.3 has also estimated Material Processes’ percentage as 58%. This indicates that the Material Processes carry a weight of recurrence that is above a half of the total processes’ summation. To provide proper descriptions of the *MTN* advertisements’ Material Processes, the study has approached the discussions on this phenomenon in the following sequential order: (i) it brings out all the Material Processes in the entire clause; (ii) it considers those processes that are phrasal verbs; (iii) the favourite Material Processes repeated are discussed together; and (iv) general discussions has been made about the Material Processes from the perspective of ‘middle’ and ‘non middle’ clauses.

5.2.2.1.1 Material Processes in the Transitivity

Neologism Based

Advert 1: *Subject, win, get open to*

Advert 2: *starts with, is....to come*

Advert 3: *insert, click, follow, load, select, check on*

Advert 4: *get, don't have, migrate, load and spend, stand*

Regular Ads

Advert 1: *have, reach out, will...bring, visit*

Advert 2: *brings, lift, make, share*

Advert 3: *come, go, reach out, extend*

Advert 4: *crashes*

Promotion Based

Advert 1: *text, is....giving away, text*

Advert 2: *buy, get, register, recharge, is credited*

Advert 3: *buy, will qualify for, will win, will win, keep loading, open to covers*

Advert 4: Nil

Project Oriented

Advert 1: *can't wait, go, can bring*

Advert 2: *swing and network, catch, brought to, mingle with, enable*

Advert 3: *play, are... working to ensure*

Advert 4: *has emerged, takes, get, visit*

Complementary Based

Advert 1: *text*

Advert 2: *powered,*

Advert 3: *refuel, reconnect, recharge, bringing, refuel, recharge for*

Advert 4: *open*

Festival Based

Advert 1: *are rising, breaking, leading, take, make up, keep*

Advert 2: *go rock, 's going to be, will... enrich*

Advert 3: *keep, can... send, text, applies, text*

Advert 4: *can weave, make... happen, can make*

Pidgin Inclined

Advert: *will be wounded, will tame, join would propel, brought, covers*

There is a claim that ‘material processes form the largest and most diverse category in transitivity’ (Thompson, 2004, p. 91). The data of *MTN* the writer has analysed have also confirmed the claim of this scholar. Almost all the *MTN* advertisements’ clauses considered for analysis portray this claim. Material Processes have the highest recurrence except for few of the advertisements. If one considers the recurrence per subject (as observed in Figure 5.3), Material Processes are on top of the chart. Probably, of all things that interactants use language to do in

general and telecommunications advertisers use language to do in specific, the Material Processes operate in the acme.

From the Material Processes analysed above, one observes that, there are some of the processes that are not appearing as verbs, but they are standing alone. Few of these processes appear in a lexical verb alongside with an adverbial (a particle). It is understood that, this type of formation, in the grammar of English is known as *phrasal verb*. The phrasal verb arrangement usually poses constraints to analysts and researchers. Notwithstanding, except the lexical verbs are analysed with their adverbials, the meaning potential residing in the clause process might be hard to attain. As earlier discussed in the theory (see Chapter 2), the verbal group is analysed and not necessarily as a single verb. To avert the confusion the phrasal verbs may pose in the Transitivity process management, Eggins has provided the rules to follow in deciding whether a particle or an adverbial is a part of the lexical verb or not. These are: (a) movability, (b) substitution, and (c) position (2004, p. 157). The making of a *choice*, on the phrasal verbs in the Material Processes of *MTN* text *choices* analysed, has critically been based on the above rules. One may consider some of the phrasal verbs.

Neologism Based

Advert 1: ***Open to*** pay as you go customers too

Advert 3: then ***click on*** 'connect' to browse

Regular Based

Advert 3: ***Reach out***

Promotion Based

Advert 3: you *will qualify for* the MTN Friendship is Beautiful Promotion draw

Advert 3: offer *open to* both 0803 and 0806 customers

Project Oriented

Advert 2: *brought to* you by MTN, your leading network

Advert 2: *mingle with* people from across Nigeria

Complementary Based

Advert 3: and *recharge for* a richer life

Festival Based

Advert 1: They *make up* 29 percent of our staff...

Advert 2; It *'s going to be* a y'ello celebration

A critical examination of the adverbial/prepositional components attached to the lexical verbs provides readers the information that these adverbials/prepositions cannot stand alone most especially when they are transferred to the end of the clause. The communicative components seem not independently movable. In practice, if the prepositions (to, on, out, for, with, etc.) are allowed to move to the other items it will not only alter the pattern of analysis but will change the meaning potential. These could lead to arguments. So, in the entire Metafunction analysis, whichever way it is approached, the decision to authenticate which of the processes is a standing lexical verb and which one is a phrasal verb should be thoroughly thought of.

The researcher has repeatedly mentioned that the Material Processes recorded the highest number of processes in the *MTN* text *choices*. The investigation has considered a quantum of clauses to help the analyst to establish some facts about the language *choices* of the *MTN* advertisements. As observed, there are some vividly striking processes that the study gives preferences to. These are repeated vocabularies often engaged in the *MTN* advertisements. Such devices are used for a sole purpose of gaining consumers' loyalty for the product's patronization at all costs. At this juncture, one needs to consider some of the processes that are repeatedly engaged in the *MTN* advertising campaigns. Table 5.1 enlists these processes as shown below.

		Favourite Material Processes															
Subjects	Ads	win	get	open	click	load	visit	reach	will	bring	make	go	text	buy	keep	recharge	refuel
Neologism Based	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	0	0	0	2	1	0	0	0	0	0	0	0	0	0	0	0
	4	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
Regular Ads	1	0	0	0	0	0	1	1	0	1	0	0	0	0	0	0	0
	2	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0
	3	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Promotion Based	1	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0
	2	0	1	0	0	0	0	0	0	0	0	0	0	1	0	1	0
	3	2	0	1	0	1	0	0	3	0	0	0	0	1	1	0	0
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Project Oriented	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
	2	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0
Complementary Based	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	2
	4	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
Festival Based	1	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0
	2	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
	3	0	0	0	0	0	0	0	0	0	0	0	2	0	1	0	0
	4	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0
Pidgin Inclined	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
Total		3	4	3	2	3	2	2	3	6	4	2	5	2	3	2	2

Table 5.1: MTN Favourite Material Processes

Table 5.1 above shows that about sixteen favourite Material Processes are repeatedly deployed in the *MTN* advertisements' clauses examined. It then indicates that the *MTN* advertisers are very careful about the *choice* of words. Professionals seem to enjoy using these processes often times because the same message is passed several times in the same language at different occasions to the consumers. The list goes thus: *win, get, open, click, load, visit, migrate, reach, will, bring, make, go, text, buy, keep, recharge* and *refuel*. The total repeated description is about forty-eight times. Let us consider some of the usage modalities.

Neologism Based

Advert 1: and ***win*** from oct.20th- Dec. 9th

Promotion Based

Advert 3: where 30 customers ***will win*** N1million each

Neologism Based

Advert 1: ***get*** free SIM free Back up kit + 10% Bonus x 3 months

Project Based

Advert 4: ***get*** ready!

Promotion Based

Advert 3: offer ***open to*** both 0803 and 0806 customers

Complementary Based

Advert 4: ***Open*** yourself to unlimited possibilities

Neologism Based

Advert 3: ***click*** the 'set up' icon; then ***click on*** 'connect' to browse

Neologism Based

Advert 3: ***Load*** airtime

Promotion Based

Advert 3: ***Keep loading***

Regular Adverts

Advert 1: ***Visit*** us online www.mtnonline.com

Project oriented

Advert 4: ***visit*** www.mtnonline.com

Regular Adverts

Advert 1: So ***reach out***

Advert 3: ***Reach out***

Project oriented

Advert 1: Only MTN *can bring* you the excitement of the world cup on African soil

Complementary Based

Advert 3: *Bringing* world-class customer service closer to you

Pidgin Advert

Advert: Angola *will be* wounded

Promotion Based

Advert 3: and 50 customers *will win* a Hi-Fi system each

Regular Advert

Advert 2: So *make* someone feel beautiful

Festival Based

Advert 4: and *make* things happen

Regular Adverts

Advert 1: and seasons *go*

Festival Based

Advert 2: Let's *go rock*

Promotion Based

Advert 1: ***Text*** Go to 2011

Complementary Based

Advert 1: To activate free Bundle ***text*** Nokia to 131

Promotion Based

Advert 2: ***Buy*** a new SIM

Advert 3: ***Buy*** MTN 0806 Starter Pack for N480

Festival Based

Advert 1: They ***keep*** our world going

Advert 3: ***Keep*** faith this Ramadan with MTN caller tunes

Promotion Based

Advert 2: and ***recharge***

Complementary Based

Advert 3: ***recharge***

Complementary Based

Advert 3: ***refuel***

Advert 3: so just ***refuel***

These Material Processes are carefully selected and might be considered as register aligned with the motives of the *MTN* advertising *choices*. The analyst will not be surprised if the *etisalat* advertisements analysed later in this study will possess these types of processes' *choices*. Then, the Material Processes employed by both *MTN* and *etisalat* could be considered as register in the telecommunications industry.

Win seems a persuasive word that *MTN* advertisers utilise to persuade consumers to do a particular thing and act in a particular way.

MTN employs *Open* to let the audience understand that there is no restriction on what the advertisement propagates. The window of opportunities is unlocked to all. The gap of difference between *MTN* and the audience is bridged.

Click is employed by *MTN* to enjoin the audience to press a particular button to make something happen so that recipients can enjoy better services.

MTN employs the process *Load* as a command asking customers to put a large quantity of air-time in their telephone lines.

Visit as used in this context is in connection with the *MTN* website. Consumers are simply asked to browse the *MTN* website for further information that requires additional action.

Reach out is another process that *MTN* applies to excite consumers to get in touch and be involved in the events happening and never to be left behind for any reason.

Bring sounds as a process that involves both the *MTN* and the consumer whereby the business partners are engaged mutually in a particular business conference. There is a need to have the person that is bringing something new to the conference and the audience need to be informed about the current development. It is a kind of movement that requires both entities (*MTN* and consumers) to connect in a kind of relationship.

The *choice* of *Make* as a process in *MTN* advertisements is employed as a bait for achieving success in the persuasive campaign. *MTN* advertisers have selected the process formulated to cajole the consumers as successful people in walking along with their instructions.

MTN uses *go* as a command *choice* that propels consumers to act as quickly as possible as someone who moves fast or travel to a particular destination without wasting a dime and time.

Text is a noun and a verb as a linguistic lexeme (as discussed it earlier in Chapter 3). However, *MTN* uses the influential module as a Material Process here. The interpretation is that consumers should send a message (wordings) through their handsets into a designated location.

Probably, *buy*, *recharge*, *keep loading* and *refuel* are the conclusion of the whole reasons for the advertisements. All advertising activities are done so that the *MTN* crew could make cash from consumers. If this reason is deleted from the motives of advertisements nothing else might remain. Those processes highlighted seem to have concluded the motivation that advertisements are ubiquitous with clever puzzles without a check.

When one examines the Material Processes that operate in the *MTN* texts analysed, one does not consider the ‘participant involvement in each process’ (Halliday & Matthiessen, 2004, p. 180) having shown the systemic contextual partakers in the analysis. ‘The actor of a clause may be (i) subject, (ii) adjunct with *by*, or (iii) not expressed at all’ (Kress, 1981, p. 161). Kress posits that, Material Processes are involved in two ways, that is, middle and non-middle. The *non-middle* clause is either *operative* or *receptive* whereas the middle clause has only one *Actor*. The operative and receptive clauses in Material processes have two participants each, nonetheless, the major difference is that their *Actor* and *Goal* act in an opposite direction. To identify this, the adjunct *by* indicates the actor of a receptive clause *choices*. Such participant is known as *Agent*. Both the operative and receptive clause choices are transitive. The *middle* clause is intransitive. The *operative* clause is active while the *receptive* clause is passive. The transitive clause depicts ‘of doing’ while the intransitive clause represents ‘happening’. (Kress, 1981, p. 161-162; Halliday & Matthiessen, 2004, p. 180-181; Fontaine, Bartlett & O’Grady, 2013, p. 182-184). Examined here are the *MTN* advertisements to clarify such *choices*. The *middle clauses* function thus;

Neologism Based

Advert 1: ***subscribe*** (intrinsic participant)

Regular Adverts

Advert 3: *seasons come*, seasons *go*; ***Reach out***

Promotional Based

Advert 2: **Register**; and **recharge** (intrinsic participant)

Advert 3: **keep loading** (intrinsic participant)

Project Oriented

Advert 1: we **can't wait**

Complementary Based

Advert 3: **Refuel**; **Reconnect**; **Recharge**; so just **refuel** (intrinsic participant)

Festival Based

Advert 2: **Let's go** rock

Advert 3: monthly subscription of N50 also **applies...**

Few of the *middle clauses* that operate in the Material Processes of *MTN* advertisements' *choices* are with intrinsic participants except for just five of the elements. There are also few of the **non-middle** clauses of a *receptive* type as highlighted below.

Project **Oriented**

Advert 2: Brought to you **by** MTN, your leading network

Complementary Based

Advert 2: uniquely **powered by** MTN 3.5G

Pidgin Advert

Brought to you ***by*** MTN

These clauses are action clauses of happening. They are *non-middle* yet *receptive*, identified with the adjunct ***by*** serving, as a pointer to the agent that makes things happened.

With the few middle clauses, and few receptive clauses that are found in the *MTN* advertisements' *choices*, it could imply that most of the clause *choices* employed are operative ones. It is then clear that, the *MTN* has tried as much as possible to make the message a bit simple and interactive despite that it has a sole intention to economise textual applications in the messages. Many clauses have participants as *Actor* and *Goal* in a transitive form. Beyond the participants, some of the clauses are accompanied with circumstantial elements. The study will consider that later. Below are the illustrations of the operative ***Non-Middle*** clauses.

Neologism Based

Advert 4: where ***you*** stand ***a chance to be a winner***

Regular Adverts

Advert 1: ***MTN*** is still giving away ***N20million*** monthly

Project Oriented

Advert 1: ***Only MTN*** can bring ***you the excitement*** of the World Cup on African soil

Advert 4: ***Monica Ogah*** has emerged ***the winner*** of MTN Project Fame Season 5

Festival Based

Advert 1: *They* keep *our world* going

Advert 2: *It* 's going to be *a Y'ello celebration*

Pidgin Inclined

Advert: In Kano, *Nigeria* will tame *the Angolans*

Advert: *No one* covers *Nigeria* better than MTN

The MTN clause choices above have participants as *Actors* and *Goals*. *You* and *a chance, friends* and *away, MTN* and *N20million, only MTN* and *the excitement of the World Cup, Monica Ogah* and *the winner, they* and *our world, it* and *a y'ello celebration, Nigeria* and *the Angolans, and no one* and *Nigeria* are the *Actors* and *Goals* in the Transitivity of the above clauses. The Transitivity in the Project Ad 1 has *you* as the Recipient of the clause.

5.2.2.1.2 Mental Processes in the Transitivity

Neologism Based

Advert 2: *promise* (emotion)

Advert 4: *Remember* (cognition)

Regular Adverts

Advert 3: *Rest assured* (emotion)

Promotion Based

Advert 3: *enjoy* (emotion)

Project Oriented

Advert 2: *be entertained* (emotion)

Advert 4: *strikes* (cognition)

Complementary Based

Advert 1: *can enjoy* (emotion)

Advert 2: *enjoy* (emotion)

Advert 2: *enjoy* (emotion)

Festival Based

Advert 2: *experience* (cognition)

Advert 4: *inspired* (emotion)

From the *MTN* advertisements' *choices*, the investigation records eleven (11) Mental Processes.

Out of these processes, eight of them are emotional while the remaining three are cognitive.

Mental processes operate thus;

Neologism Based

Advert 2: This week as we celebrate a decade of fond memories we *promise*

Regular Ads

Advert 3: *Rest assured*

Promotion Based

Advert 3: and *enjoy* N480 free airtime at your first recharge

Project Oriented

Advert 2: *be entertained*

Complementary Based

Advert 1: Now, you *can enjoy* the best of instant messaging, social networking, preloaded gaming, faster internet and long lasting music playback

Advert 2: *Enjoy* the full strength of the ipod

Advert 2: *Enjoy* the perfect blend of business and pleasure on the widest 3.5G network in Nigeria

Festival Based

Advert 4: *inspired* by the thread of our green white green.

These emotional Mental Processes in *MTN*, *promise*, *rest assured*, *enjoy*, *be entertained*, *can enjoy*, and *inspired* are projecting. The processes refer to the benefits that consumers will derive from the package in the nearest future. The author has also perceived that ‘the most natural present tense is the simple form’ (Thompson, 2004, p. 93). These processes appeal to the

consumers' emotion by arousing their feelings, boosting their morale (*esprit de corps*) and igniting their interest for the products. *MTN* makes a promise to consumers for future benefits. Having understood that people love enjoyment rather than sufferings, the process *enjoy* has been used in the clauses as if things that consumers will enjoy from *MTN* services do not attract any payment. Consumers are stage-managed to enjoy *N480 free airtime* but *at the first recharge*. Readers are further informed to enjoy *instant messaging, pre-loaded games, full strength of ipod etc.* as if these things will settle all their problems. It is mentioned that 'We generally accept without conscious query the fact that advertisers talk about their products as solutions to our problems – as opposed to talking about willingness to pay for the products as the solution to the advertisers' problems, which is at least equally valid a view'(Thompson, 2004, p. 10).

The cognitive Mental processes adopted in the analysis are *strikes, remember* and *experience*. The investigation considers their clauses in the following parameters, thus;

Neologism Based

Advert 4: ***Remember***, the more you spend, the higher your chances of winning

Project Oriented

Advert 4: Fame ***strikes*** again

Festival Based

Advert 2: and ***experience*** Egba culture as well as innovative *MTN* products and services on full display

Cognitive, a scholar has said, ‘normally brings ideas and wishes into existence’ (Thompson, 2004, p. 118). The Mental processes, *remember*, *strikes*, and *experience* are very tempting. These are motivational processes that may be irresistible, except for few consumers that can hold themselves and decide exactly what they want. These are some of the processes ‘which, on the face of it, offer the consumer advice on a product’s use or availability’ (Vestergaard & Schroder, 1985, p. 69).

Generally, the favorite Mental process that is constantly deployed in the *MTN* advertisement’s *choices* is *enjoy*. This is an indirect way of calling the consumers to action out of all the variety of methods available to the advertisers. The favourite vocabulary process *enjoy* is ‘expressing admonition’ (Vestergaard & Schroder, 1985, p. 68) to consumers. The Mental Processes in the *MTN* advertisement’s *choices* function within ‘the emotional state and reactions’ (Thompson, 2004, p. 118) of the consumers.

5.2.2.1.3 Relational (Attributive) Processes in the Transitivity

Neologism Based

Advert 2: *is, is,*

Advert 3: *is*

Advert 4: *is, is, qualify, lasts*

Regular Ads

Advert 1: *is, is*

Ad 2: *is*

Ad 3: *is, is, is, is, are*

Ad 4: *is, is*

Promotion Based

Advert 1: *could be, is, 's, could be*

Advert 2: *is, is*

Advert 3: *could be, is*

Advert 4: *'s, 's, have to be*

Complementary Based

Advert 2: *is*

Advert 4: *is*

Festival Based

Advert 2: *'s*

Advert 3: *costs, is*

Relational (Identifying) Processes in the transitivity

Neologism Based

Advert 1: *is*

Advert 3: *is*

Regular Adverts

Advert 1: *are*

Advert 2: *are*

Advert 3: *is*

Promotion Based

Advert 2: *is*

Advert 4: *is*

Advert 1: *could be*

Complementary

Advert 3: *is*

Festival Based

Advert 1: *is, 's*

Advert 3: *is*

Advert 4: *is*

Pidgin

Advert: *is*

The MTN clause choices analysed have shown that Relational Processes are next in number of recurrence to the Material Processes. The Relational Process (Attributive) = 32 while the

Relational Process (Identifying) = 14. Before the researcher offers any discussions on the Relational Processes, it is imperative to remove the veil on how to identify them. Thompson has said that ‘The key test is reversibility – identifying clauses are reversible, whereas attributive clauses are not’ (Thompson, 2004, p. 99).

The processes above indicate *is* as the major lexical preference in the clause. The study has earlier established that the process *is* in the Relational Processes is used simply to signal in Chapter 2 the existence of the relationship in the Transitivity. The process *is* recurs thirty-five times, *are* recurs two times and *could be* three times. Some examples are;

Neologism Based

Advert 2: my customer, your smile *is* worth a thousand ‘Thank Yous’

Advert 4; Migrate *is* free

Regular Adverts

Advert 1: life *is* beautiful

Advert 2: Love *is* a feeling that brighten your day

Advert 2: A celebration *is* complete

Promotion Based

Advert 1: and you *could be* next

Advert 2: Bonus *is* valid for MTN to MTN calls only.....

Advert 4: It ‘s showtime in Port Harcourt !

Complementary Based

Advert 2: It **is** an ipad experience with a difference.....

Advert 4: Life **is** richer with MTN

Festival Based

Advert 2: It 's an experience

Advert 3: Each download **costs** N50

The *MTN* processes in the following clauses, *It's showtime in Port Harcourt! It is an experience, it is an ipad experience with a difference* and *Each download costs N50*, manifest the existence of relationships between their participants. In other words, the communicative facilities exhibit the relationship of identity. The processes of all the other clauses in this terrain 'ascribe attribute' (Thompson, 2004, p. 96) to the Carrier (participant). The Attributive reveals the characteristics of the Carrier through the process. The main function of the process there is to make known the status or quality or nature of the Carrier.

Neologism Based

Advert 1: MTN Bundle **is** a part of MTN Enterprising Solutions

Advert 3: MTN F@stLink **is** the Super fast internet on the go

Regular Adverts

Advert 1: Friends **are** the reasons we smile

Advert 3: The future *is* y'ello

Promotion Based

Advert 1: You *could be* the next winner

Advert 2: The more you recharge *is* the more credit you receive

Complementary Based

Advert 3: With MTN and Oando, the best of World class service *is* always within reach

Festival Based

Advert 1: It's the reason

Advert 4: Our Nation *is* in our hands

Pidgin Advert

Advert: MTN *is* everywhere you go

The processes, *is*, *are*, and *could be*, in the *MTN* text *choices* refer to the same real world entity. The goings-on also identify the Token in terms of the Value. These processes are employed in those ways 'to show the consumer that what the product has to offer is of interest to him' (Vestergaard & Schroder, 1985, p. 58).

5.2.2.1.4 Behavioural Processes in the Transitivity

Regular Adverts

Advert 3: *Look on*

Promotion Based

Advert 4: *Watch out*

Project Oriented

Advert 2: *interact with*

Advert 4: *Watch out for*

Festival Based

Advert 2: *honours*

Advert 4: *need to know*

Pidgin Advert

Advert: *Watch*

Behavioural processes operate in all the subjects except in the Neologism and Complementary Based *MTN* advertisements' *choices*. The sequence above demonstrates how the linguistic elements occur in the clauses analysed. The following examples could be sufficed;

Regular Adverts

Advert 3: ***Look on*** the y'ello side of life

Promotion Based

Advert 4: ***Watch out!***

Project Oriented

Advert 2: and ***interact with*** top notch products and services like MTN Backup, BlackBerry

Storm and BlackBerry Bold from MTN

Advert 4: ***Watch out*** for her

Festival Based

Advert 2: as all Egbaland ***honours*** Lisabi the Great

Advert 4: As Nigerians, we only ***need to look*** within

Pidgin Advert

Advert: ***Watch*** the Super Eagles live on Saturday, 8th June 2005 our syndicated stations

Examining these processes, *look on*, *watch out*, *interact with*, *honours*, *need to look* and *watch*, from the face value appears as if they are Material Processes, while the others seem Mental Processes. The systemicists also are of this opinion that is why it is mentioned that Behavioural, ‘is the grey area between material and mental process’ (Bloor & Bloor 2004, p. 126). The study indicated earlier in the theoretical analysis that the Behavioural Processes function between the boundaries and border lines of both Material and Mental Processes. *Watch* and *look* behave as actions and at the same time sensing most especially when they connect the organs of sensing, the eyes. Yet, Thompson has thrown much light on the function of the Behavioural Process when he argues that ‘they have few obvious grammatical features that set them apart, and are largely identical on semantic grounds’ (Bloor & Bloor, 2004, p. 103).

Three times, the investigation has recorded *watch out*, *watch out for*, and *watch* in the *MTN* process choices. Apart from the particles, the lexical verb in the *process* is *watch* functioning as the crest of the information. The lexical verb, *watch*, as employed in these contexts is a command given to the audience to perform a particular ‘action’ and the ‘action’ is to be ‘executed’ by the eyes, which happened to be the organs of sensing. What operates here in the process is the combination of two processes *of doing* and *of sensing*. The implication, probably, is that the audience consumers are asked to perform psychological process which subjects their senses into actions, and also motivate their actions through sensing.

There are *look on* and *need to look* in the advertisements’ plates. These two processes are in one way of another both thought provoking and thought projecting. The *MTN* advertisers are simply disturbing and working on the psyche of consumers. These requests are compelling the audience to project something and at the same time to be thinking on how to take necessary actions on the inciting information passed across to them. The *MTN* bait here is the utilisation of these linguistic elements as persuasive resources to inspire consumers to act in line with the advertiser’s instructions. The linguistic visual depiction is a tool used to reinforce the message in order to influence consumers not to be distracted from what is expected of them.

Behavioural Processes are linguistic tools, in *MTN* advertisements, that could be used to convince the consumers in hard times when a particular quality of their product is in doubt. Socially, many human beings are prone to associate with highly placed people in the society. Given that justification, *MTN* deploys the processes *interact with* and *honour* as associative companions. The first is connected to *top notch products and services* and the second with *Lisabi*

the Great. These process *choices* are used to convincingly lure new consumers to the *MTN* products and at the same time to retain the old ones. The applications of Behavioural Processes such as; *honour, interact with* high caliber of people in the society may encourage the audience to sustain their loyalty for *MTN* goods and services.

The Existential Process is the one that records the lowest unit of recurrence in the *MTN* process *choices*, as exhibited in Figures 5.2 and 5.3. The main function of the Existential Process is that ‘it presents an entity as simply existing’ (Martin & Rose, 2005, p. 80). Thus, there are;

Promotion Based

Advert 3: ***There’s*** only one thing to do to be a part of this promotion, keep loading

Festival Based

Advert 1: ***Here’s*** our salute to them.

The thrust of the Existential Process is that it involves “the verb ‘to be’” (Ravelli, 2000, p. 41). From the two examples above the verb ‘to be’ – *there is* – is the one that functions as a pointer to the message that *MTN* conveys to the target audience. The pointer figures out the intention of the advertiser in the ‘unmarked jussive imperative’ (Thompson, 2004, p. 58) that follows it, that is, *keep loading*. This is a separate clause where the information of the *MTN* to the public is pinged.

The second example *Here’s our salute to them* could generate argument for being classified under the Existential Process rather than the Relational Process. From a linguistic perspective,

Here's could go either way. It could function in alignment with the Relational Identifying Process for possessing two of its characteristics: it could operate perfectly as an equative statement; the noun group *our salute* is definite. Yet, the researcher has considered this clause as an Existential Process type because its entirety is close in meaning to the verb exist (Thompson, 2004, p. 105). In this connection, Martin and Rose (2005) have removed the veil when the systemicists offer a piece of advice that the most common form of this figure begins with the Existential *there is*. This might imply that apart from *there is*, other elements may occur in its stead because language is dynamic. Besides, linguists attest to the fact that language is a nebulous phenomenon that evolves day-in day-out. So, the *Existent* in this clause is *our salute*. This may mean that the *MTN* crew is appreciating consumers in an in-depth manner via salute to show them respect with the textual composition. Customers are thumped up for the patronage that *MTN* has enjoyed from them for about ten years, probably, without a disappointment.

Thus far, one has explicated the Material Processes where 'some entity does something, undertakes some action. This is the semantic description of Material processes' (Eggins, 2004, p. 215). So, the presence of the Material Processes is an important step towards understanding that each *MTN* text *choice* is concerned with concrete and physical actions. This step needs to be taken 'in conjunction with their associated participants' (Ravelli, 2000, p. 37). This step had earlier been taken in the *MTN* language *choice* analysis before the discussions because of the significant roles that the participants play in a clause for co-patterning the process in order to identify the content.

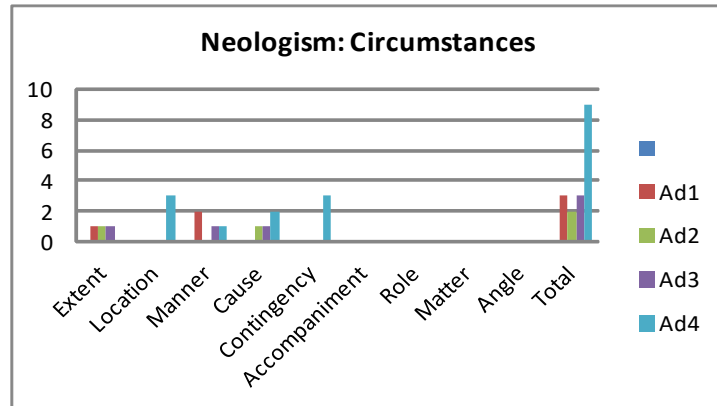
The investigation has also computed about twenty zero-process elements in the *MTN* text *choices* explored. One counts the devices thus because the components have no process at all. Therefore, the researcher could not classify the elements into any of the processes in the Transitivity. There are no contents in the goings-on as the systemicist (Bloor & Bloor, 2004, p. 232) has been exemplifying in the discourse of *MTN* advertisements' texts.

5.2.2.2 MTN Circumstances: Graphic Representations

MTN Circumstances analysis has been explained with statistical tools. The charts elements are proportional to the recurring values in the tables as illustrated in Figures 5.4, 5.5 and 5.6.

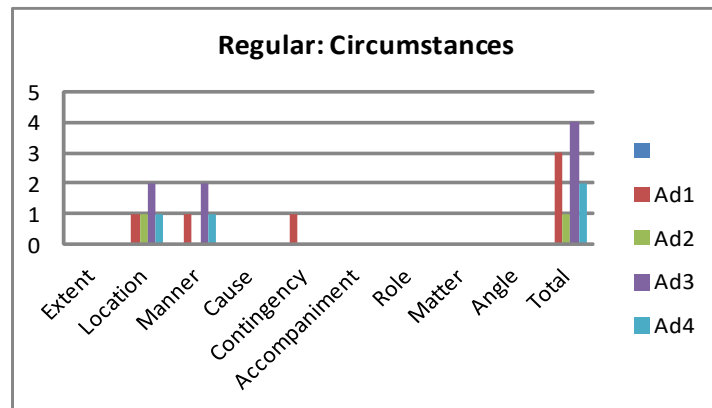
[A] Neologism Based

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	1	1	1	0
Location	0	0	0	3
Manner	2	0	1	1
Cause	0	1	1	2
Contingency	0	0	0	3
Accompaniment	0	0	0	0
Role	0	0	0	0
Matter	0	0	0	0
Angle	0	0	0	0
Total	3	2	3	9



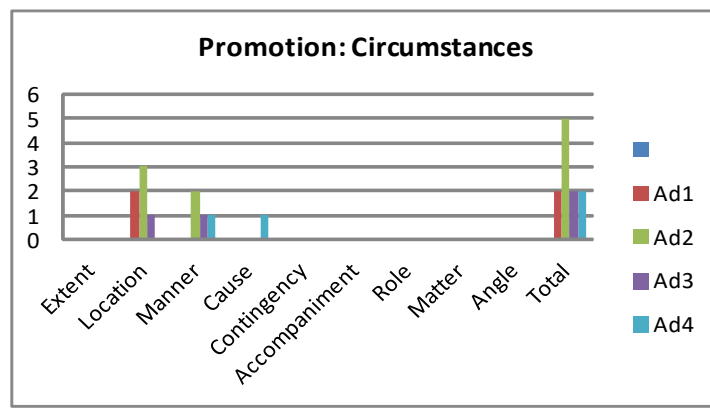
[B] Regular Ads

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	0	0	0	0
Location	1	1	2	1
Manner	1	0	2	1
Cause	0	0	0	0
Contingency	1	0	0	0
Accompaniment	0	0	0	0
Role	0	0	0	0
Matter	0	0	0	0
Angle	0	0	0	0
Total	3	1	4	2



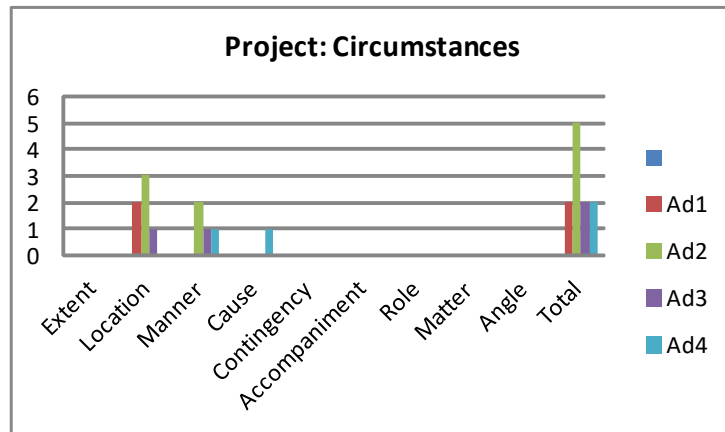
[C] Promotion Based

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	0	0	0	0
Location	2	3	1	0
Manner	0	2	1	1
Cause	0	0	0	1
Contingency	0	0	0	0
Accompaniment	0	0	0	0
Role	0	0	0	0
Matter	0	0	0	0
Angle	0	0	0	0
Total	2	5	2	2



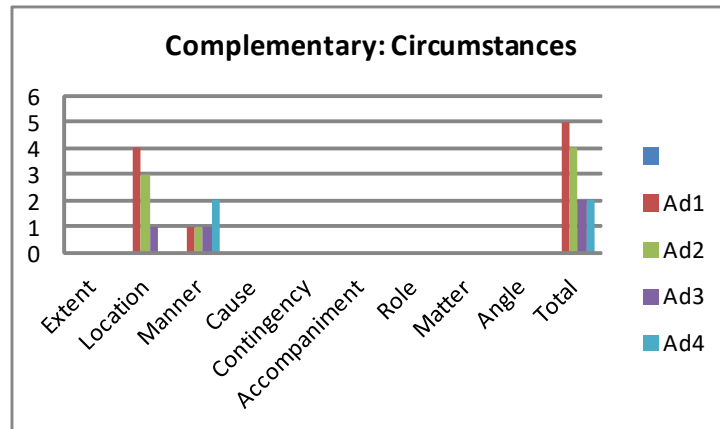
[D] Project Oriented

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	0	0	0	0
Location	2	3	1	0
Manner	0	2	1	1
Cause	0	0	0	1
Contingency	0	0	0	0
Accompaniment	0	0	0	0
Role	0	0	0	0
Matter	0	0	0	0
Angle	0	0	0	0
Total	2	5	2	2



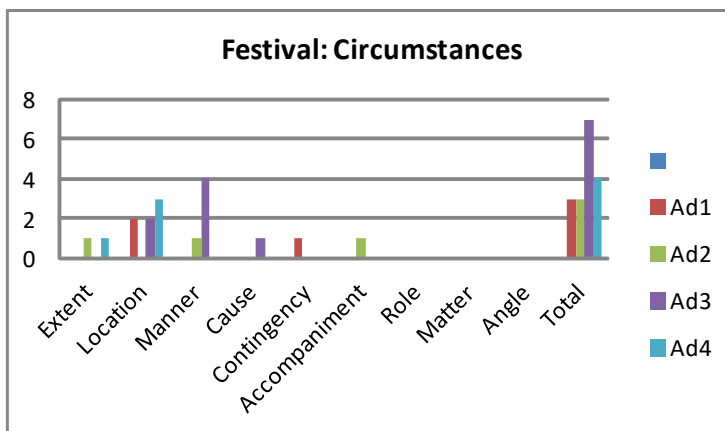
[E] Complementary Based

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	0	0	0	0
Location	4	3	1	0
Manner	1	1	1	2
Cause	0	0	0	0
Contingency	0	0	0	0
Accompaniment	0	0	0	0
Role	0	0	0	0
Matter	0	0	0	0
Angle	0	0	0	0
Total	5	4	2	2



[F] Festival Based

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	0	1	0	1
Location	2	0	2	3
Manner	0	1	4	0
Cause	0	0	1	0
Contingency	1	0	0	0
Accompaniment	0	1	0	0
Role	0	0	0	0
Matter	0	0	0	0
Angle	0	0	0	0
Total	3	3	7	4



[G] Pidgin Inclined

Circumstances	Ad1
Extent	0
Location	5
Manner	2
Cause	0
Contingency	0
Accompaniment	0
Role	0
Matter	0
Angle	0
Total	7

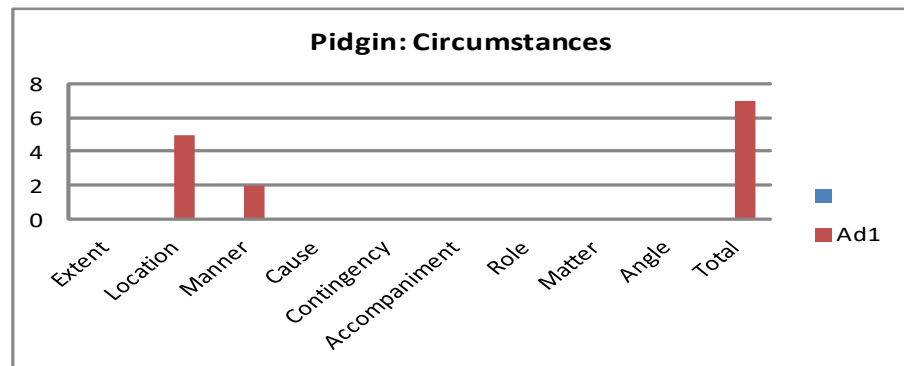


Figure 5.4: MTN Circumstances in Subjects [A-G]

MTN ADVERTISEMENTS: Circumstantial Choices Descending Order of Priority

Neologism

Location	= 7
Manner	= 4
Cause	= 4
Contingency	= 3
Extent	= 2

Regular

Location	= 5
Manner	= 4
Contingency	= 1

Promotion

Location	= 11
Manner	= 3
Cause	= 1
Contingency	= 1

Project

Location	= 6
Manner	= 4
Cause	= 1

Complementary

Location	= 8
Manner	= 5

Festival

Location	= 7
Manner	= 5
Extent	= 2
Cause	= 1
Contingency	= 1
Accompaniment	= 1

Pidgin

Location	= 5
Manner	= 2

SUBJECTS	Extent	Location	Manner	Cause	Contingency	Accompaniment	Role	Matter	Angle
Neologism	2	7	4	4	3	0	0	0	0
Regular	0	5	4	0	1	0	0	0	0
Promotion	1	11	3	1	1	0	0	0	0
Project	0	6	4	1	0	0	0	0	0
Complementary	0	8	5	0	0	0	0	0	0
Festival	2	7	5	1	1	1	0	0	0
Pidgin	0	5	2	0	0	0	0	0	0
TOTAL	5	49	27	7	6	1	0	0	0

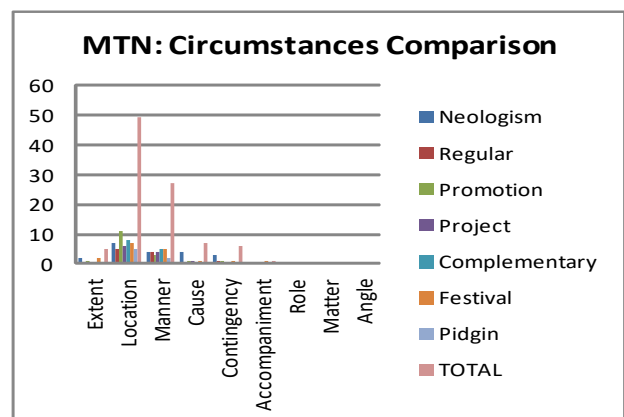


Figure 5.5: MTN Circumstances: Combination of Subjects [in Parallel]

MTN ADVERTISEMENTS: Circumstantial Choices Comparison Descending Order of Priority

Location	= 49
Manner	= 27
Cause	= 7
Contingency	= 6
Extent	= 5
Accompaniment	= 1

Systemic Structures	Circumstances Choices Recurrence
Extent	5
Location	49
Manner	27
Cause	7
Contingency	6
Accompaniment	1
Role	0
Matter	0
Angle	0

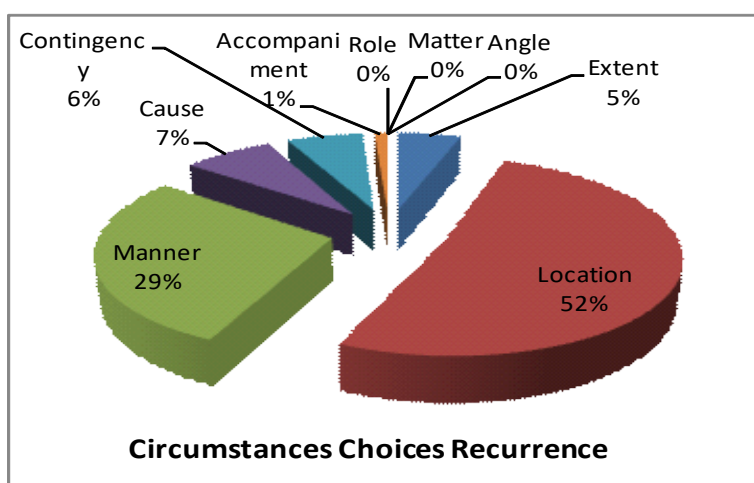


Figure 5.6: MTN Circumstances: Choices Analysis

5.2.2.2.1 MTN: Circumstances Discussions

Figure 5.6 summarises the values displayed in both tables and graphs in 5.4 and 5.5. The figure computes the circumstantial elements in the *MTN* language *choice* investigated. ‘In Systemic Functional Theory, Circumstances ...fall into nine types’ (Bloor & Bloor, 2004, p. 132). It is from this standpoint that the investigator has subjected the advertisements’ textual nuances into the analysis. The study calculates the *MTN* textual choice thus; Extent = 5 [5%], Location = 49 [52%], Manner = 27 [29%], Cause = 7 [7%], Contingency = 6 [6%], Accompaniment = 1 [1%], Role = 0 [0%], Matter = 0 [0%] and Angle = 0 [0%].

These accounts show that *Role*, *Matter* and *Angle* do not occur as circumstantial elements in the *MTN* text *choices*. It seems that these two elements function most times in ‘complex propositions’ (Halliday & Matthiessen, 2004, p. 274, 276). Advertisements’ copywriters, in Goddard’s (2011, p. 1) viewpoint, are skillfully crafty with ‘clever puzzles’ meant to be pungent, understandable, and memorise-able by consumers. These remarks could be the convincing justifications that circumstantials, *Role*, *Matter* and *Angle*, are not represented in the *MTN* language *choices* at all. Complex propositions could confuse the target audience. The messages circulate to the consumers may tend to do more harm to the products rather than acceptability.

It has been said that *Role* functions in a clause so well when there is a change in status or appearance different from what it is said to be. This change in the outward appearance is often connected to a person and not product (Halliday & Matthiessen, 2004, p. 274). It then tends to mean that if *Role* is to be employed in this case of the *MTN* advertisements’ *choices*, the product in question ought to be personified so that the product could reflect the status of a man. The groups of circumstantial elements that make up the *Angle* are (i) source and (ii) viewpoint. The first is linked up to the *Sayer* of a verbal clause, while the second is connected to somebody’s viewpoint in a clause nexus. The complexity of these circumstances – *Role*, *Matter* and *Angle* – might run along with logical semantics (Conjunctions) and relative elements. The *MTN* advertisers could see the application very unnecessary to get involved in such textual complexity.

The other circumstance that is least accounted for in the data is *Accompaniment*. The communicative instrument functions in the entire *MTN* text *choice* just once as shown below.

Festival Based

Advert 2: and experience Egba culture *as well as innovative MTN products and services...*

In the *MTN* clause *choice*, there are *as well as MTN products and services...* accompanying in the Transitivity. Two phenomena are connected in parallel here, that is, *Egba culture* and *MTN products*. The thrust of the message is additive. When the consumer enjoys the fun in the *Egba culture* that person is also encouraged to patronize the *MTN* goods and services.

Next on the table of *MTN* circumstances language choices are *Extent* and *Cause*. These components of enhancement occur three times each in the analysis. They operate thus;

Neologism Based

Advert 1: and win *from Oct. 20th – Dec. 9th*

Promotion Based

Advert 3: *From 11th July – 14th August* when you load up to N1500

Festival Based

Advert 2: *From March 1st to 8th* you too can be part of the Lisabi Festival

These *MTN* circumstantial *choices from Oct. 20th – Dec. 9th, From 11th – 14th August, and From March 1st to 8th* refer to temporal durations which go along with the question ‘how long?’ (Eggins, 2004, p. 222).

Neologism Based

Advert 4: and you qualify *for the fortnight draws*

Promotion Based

Advert 3: Buy MTN 0806 Starter Pack *for N480*

Project Oriented

Advert 4: Monica Ogah has emerged winner *of MTN Project Fame Season 5*

The *MTN* circumstantials, *for the fortnight draws*, *for N480*, are functioning as Cause in reference to Purpose. The other *of MTN Project Fame Season 5* functions as Cause but in reference to Behalf. It is said that *Cause*, as a supplement, construes the reason and purpose the existing conditions are actualised (Halliday & Matthiessen, 2004, p. 269; 2014).

Contingency recurrence is accounted for five times. These are;

Neologism Based

Advert 4: *if* you don't have one

Advert 4: Remember, the more you spend, the higher your chances *of winning*

Regular Adverts

Advert 1: Friends have a way *of making everyday seems special*

Promotion Based

Advert 2: Bonus is valid *for MTN to MTN calls only*

Festival Based

Advert 1: We take them to heart *in all we do*

The *MTN* circumstantial elements of *Contingency* fall into (i) Condition, (ii) Default and (iii) Concession. Yet, Thompson has stated that there is no general set of categories. Whichever set of categories you rely on, you are likely to find that they will not easily account for all the... circumstances you come across' (2004, p. 109). He has also advised that, one needs to sometimes consider the whole clause in order to arrive at the function of the Circumstance against which the process takes place (Thompson, 2004, p. 110). It is based on these claims that the writer has classified the italicised Circumstances above as contingency elements which are conditional referents.

The most familiar categories of Circumstance are place and time, which 'can... be seen in terms...of location... Another familiar category is manner...' (Thompson, 2004, p. 110). This position seems true when one considers the figure recorded in this wise regarding the data analysis. In terms of Location, the investigation records forty-five (2004, p. 45) times. In terms of Manner, there are thirty (30) times from the *MTN* language *choice*. The account and application of their recurrence variations are shown below in Tables 5.2 and 5.3 respectively.

LOCATION														
	NEOLOGISM		REGULAR		PROMOTION		PROJECT		COMPLE- MENTARY		FESTIVAL		PIDGIN	
Ads	Place	Time	Place	Time	Place	Time	Place	Time	Place	Time	Place	Time	Place	Time
1	0	0	1	0	2	1	1	1	4	0	1	1	4	1
2	0	1	0	1	0	4	3	0	1	0	0	0	0	0
3	2	0	0	1	1	1	1	0	1	0	1	0	0	0
4	1	2	0	2	2	0	0	0	0	0	2	1	0	0
Total	3	3	1	4	5	6	5	1	6	0	4	2	4	1

Table 5.2: MTN Circumstantial Elements [Location]

The Tables 5.2 and 5.3 account for the following: Location (Place) = 28, Location (Time) = 17; Manner (Means) = 15, Manner (Quality) = 4, Manner (Comparison) = 8, and manner (Degree) = 3.

MANNER																													
	NEOLOGISM				REGULAR				PROMOTION				PROJECT				COMPLEMT.				FESTIVAL				PIDGIN				
Ads	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree	
	1	0	0	2	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	1	0
	2	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	1	1	0	0	0	1	0	0	0	0	0	0
	3	0	0	0	0	1	0	1	0	0	0	0	0	1	0	0	0	1	0	0	0	2	0	1	1	0	0	0	0
	4	2	0	0	0	0	0	1	0	0	0	0	1	1	0	0	0	2	0	0	0	0	0	1	0	0	0	0	0
Total	2	0	2	0	2	0	2	0	0	1	0	1	3	0	1	0	4	1	0	1	2	1	2	1	1	0	1	0	

Table 5.3: MTN Circumstantial Elements [Manner]

Neologism Based

Advert 3: 3.5G service coverage is currently available *in most part of Lagos, Abuja... Asaba*

Advert 4: Migrate *to HappyLink, FunLink, ProLink, BizLink or SmartLink basic plan*

Promotion Based

Advert 3: Over 30,000 in the MTN Friendship is Beautiful Promo is *up for grab!*

Advert 4: It's showtime *in PortHarcourt*

Project Oriented

Advert 1: Only MTN can bring you the excitement of the world Cup *on African soil*

Advert 2: Catch all the action packed chukkas, swings and shots *at the Lagos tournament polo*

Complementary Based

Advert 1: Nokia Asha *from MTN*

Advert 3: With MTN and Oando, the best of world class customer service is always *within reach*

Festival Based

Advert 1: and leading the way *to a better life*

Advert 4: Our Nation is *in our hands*

Pidgin Inclined

Advert: that would propel them *to the World Cup victory*

Advert: MTN *is everywhere you go*

The MTN circumstantial elements *in most part of Lagos, Abuja...Asaba* shows where the process, *is* unfolds. *To HappyLink, FunLink, ProLink, BizLink or SmartLink basic plan* indicates where the process, *is*, unfolds. *Up for grab!*, pinpoints where the process, *is*, unfolds. *In*

PortHarcourt shows where the process, 's, unfolds. *On African soil* reveals where the process, *can bring*, unfolds. *At the Lagos tournament polo* displays where the process, *catch*, unfolds. *From MTN* demonstrates where the intrinsic process, *is*, unfolds. *Within reach* illustrates where the process, *is*, unfolds. *To a better life* displays where the process, *leading*, unfolds. *In our hands* points to where the process, *is*, unfolds. *To the World Cup victory* reveals where the process, *would propel*, unfolds. ...*everywhere you go* shows where the intrinsic process *is* unfolds. The Location in terms of place discussed here is 'not only static but also seen as the source, path and destination of movement' (Halliday & Matthiessen, 2004, p. 265).

Neologism Based

Advert 2: ***This week*** as we celebrate a decade a decade of fond memories we promise

Advert 4: Load and spend a minimum of N200 ***every two weeks***

Regular Adverts

Advert 4: MTN crashes rate ***at 10***

Advert 4: Calls are ***now*** as low as 17k/sec

Promotion Based

Advert 1: Julius is ***now*** N20million richer

Advert 2: Bonus airtime is credited ***every 30days***

Project Oriented

Advert 1: Let's go ***2011***

Festival Based

Advert 1: **Today**, women rising, breaking the barriers of gender

Advert 4: **From today**, we can weave a beautiful tomorrow

Pidgin Inclined

Advert: Watch the Super Eagles live **on Saturday, 18th June 2005** on syndicate stations

The indicators of *Location* in relations to *Time* are italicised in the clauses above. The enhancements are *this week*, *every two weeks*, *now*, *every 30 days*, *2011*, *today*, *from today*, and *on Saturday, 18th June 2005*. These Circumstances seem to show the time that the process event operates as Halliday and Matthiessen have commented further that ‘time includes not only static location in time, but also the temporal analogues of source, path and destination’ (2004, p. 265). The use of circumstance *Location* in terms of *Time* in the clauses is very definite.

The circumstantial elements of *Manner* generally construe the way in which the process the communicative events give further information about is actualised (Halliday & Matthiessen, 2004, p. 267). From Figure 5.3 above, the elements of *Manner* are *Means*, *Quality*, *Comparison* and *Degree*. The applications follow thus;

Neologism Based

Advert 4: The Richer Life is back **with Big SurPrizes!**

Regular Adverts

Advert 1: *With MTN*, life is fun...

Project Oriented

Advert 4: as she takes the entertainment world *by storm*...

Complementary Based

Advert 4: Life is richer *with MTN*

Pidgin Inclined

Advert: Join us *in sharing the Super Eagles to a memorable feat*

The *MTN* circumstantials, *with Big SurPrizes*, *with MTN* and *by storm*, show the researcher the means in which their processes *is*, *takes* and *join* take place. These positions indicate the concept of both agency and instrumentality (Halliday & Matthiessen, 2004, p. 267; 2014).

Neologism Based

Advert 3: To start: *simply* insert the modem into the USB port

Complementary Based

Advert 2: *Uniquely* powered by MTN 3.5G

Festival Based

Advert 2: that will *surely* enrich your life

The Circumstances indicated in the above clauses *simply*, *uniquely* and *surely* express quality.

They pinpoint how their processes *insert*, *text* and *will...enrich* function in the clause.

Neologism Based

Advert 1: Get free SIM Back up kit + 10% Bonus x 3months *as low as N8 per min*

Regular Adverts

Advert 3: that *as sure as the sun would rise* MTN is with you all the way

Project Oriented

Advert 2: and interact with top notch products and services *like MTN Back up, BlackBerry*

Storm and Blackberry Bold

Festival Based

Advert 4: *As Nigerians*, we only need to look within

The comparison signifies that there is a quality of likeness and similarity in the participants that the process represents in the Transitivity.

Promotion Based

Advert 4: It's party time *on a whole*

Complementary Based

Advert 1: *To activate free bundles*, text Nokia to 131

Festival Based

Advert 3: *To present a tune to a friend*, text present-code + recipient's number to 4100

The major function of the italicised circumstances is that, they show a high level of intensity on their processes.

5.3 ETISALAT ADVERTISEMENTS: TRANSITIVITY ANALYSIS

Neology Based Adverts

Advert 1

wwwwherever	you	are
Circum: Location [Place]	Carrier	Pro: Rel. attrib.

www whenever	you	www want
Circum: Location [Time]	Senser	Pro: Mental [desideration]

www whatever	you	need
Circum: Matter	Senser	Pro: Mental [desideration]

Get up to	1 GB freeeee
Pro: Material	Goal

it	's	easy	with easynet
Carrier	Pro: Rel. attrib.	Attribute	Circum: Manner [Means]

Get	the internet plan of your choice	with easynet
Pro: Material	Goal	Circum: Manner [Means]

Get	1 month free bonus data plan
Pro: Material	Goal

when	you	buy	any of our 1.5GB
	Actor	Pro: Material	Goal

Bonus	/is/	available	instantly upon purchase
Token	Pro: Rel. attrib	Attribute	Circum: Manner [Degree]

Bonus available in the following months after purchase	can be used	only	on weeknights and weekends
Actor	Pro: Material		Circum: Location [Time]

Pick up	your easynet data SIM and USB modem	at any etisalat experience centre
Pro: Material	Goal	Circum: Location [Place]

Text	'help'	to 229
Pro: Material	Goal	Circum: Location [Place]

Advert 2

enjoy	the easylife
Pro: Mental [emotion]	Phenomenon

&	talk on & on & on!
	Pro: Behavioural

25k per sec to any network	anytime
Participant	Circum: Location [Time]

enjoy	25k per sec calls	for an access fee of only N20 per day
Pro: Mental [emotion]	Phenomenon	Circum: Manner [Degree]

All calls to anyone, anytime on any network anywhere in Nigeria	/is/	at just 25k per sec
Subject	Pro: Rel. attrib.	Circum: Manner [Degree]

Daily access charge	/is/	N20 only
Value	Pro: Rel. ident.	Token

Available to all easy cliq and easy starter subscribers
Participant

Advert 3

9javaganza	enjoy	free weekend calls
Participant	Pro: Mental [emotion]	Phenomenon

get	50% of airtime spent*	it	's	your time to talk
Pro: Material	Goal	Value	Pro: Rel. ident.	Token

From now till 31-Mar	simply	make	as many calls as you wish to any network	on weekends
Circum: Ext. [Duration]		Pro: Material	Goal	Circum: Loc.[Time]

and	get	50% of the amount you spend to make FREE weekend calls	to any etisalat line!
	Pro: Material	Goal	Circum: Location [Place]

And	you	get	this	week after week after week
	Actor	Pro: Material	Goal	Circum: Location [Time]

So	pick up	your 0809ja phone	and	start calling!
	Pro: Material	Goal		Pro: Material

It	's	your time to talk
Value	Pro: Rel. ident.	Token

Offer	opens to	all new and existing easystarter and easycliq subscribers.
Actor	Pro: Material	Goal

Advert 4

your favourite club	your favourite network, FCB ETISALAT the winning team
Participant	Participant

Enjoy	the best of both worlds	with Etisalat and Barcelona
Pro: Mental [emotion]	Phenomenon	Circum: Manner [Means]

etisalat	[is]	[the] official international partner of FC BARCELONA
Token	Pro: Rel. identifying	Value

Regular Adverts

Advert 1

not	just	a network
Pro: Rel. attrib.		Attribute

it	is	an attitude
Carrier	Pro: Rel. attrib.	Attribute

Advert 2

travel	with home
Pro: Material	Circum: Manner [Means]

when	you	roam for	as low as N99 per min
	Actor	Pro: Material	Circum: Manner [Comparison]

call from	the UK	at a fantastic rate
Pro: Material	Goal	Circum: Manner [Means]

stay in touch	with work
Pro: Mental [emotion]	Circum: Manner [Means]

have	fun
Pro: Material	Goal

when	you	travel
	Actor	Pro: Material

Home	is	whatever you happen to be
Token	Pro: Rel. ident.	Value

Prepaid roaming	is	available automatically
Carrier	Pro: Rel. attrib.	Attribute

Promo	is	available to prepaid and postpaid customers
Carrier	Pro: Rel. attrib.	Attribute

Only	applicable
	Participant

when	you	roam on	Vodafone	in the UK
	Actor	Pro: Material	Goal	Circum: Location [Place]

Offer	is	valid	till January 31, 2011
Carrier	Pro: Rel. attributive	Attribute	Circum: Extent [Duration]

Advert 3

we	have	our roots	across 9ja
Actor	Pro: Material	Goal	Circum: Location Place]

Olumo rock-abeokuta
Participant

During the 19th century	the Olumo rock	served as	a point of refuge	for the Egba people
Circum: Extent [Duration]	Actor	Pro: Material	Goal	Circum: Cause [Behalf]

who	were	the original inhabitants	of Abeokuta, a name which means 'under the rock'
Value	Pro: Rel. ident.	Token	Circum: Location [Place]

covering	the nation	with quality services
Pro: Material	Goal	Circum: Manner [Means]

As Nigerian fastest growing network	the lives we touch	are	just	as important as the places we reach
Circum: Role [Product]	Token	Pro: Rel. ident.		Circum: Accomp. [Additive]

And	with a quality network connecting over 1 million people	our roots	are	firmly	entrenched	in all the states across 9ja
	Circum: Manner [Means]	Actor	Pro: Mat-		erial	Circum: Loc. [Place]

Advert 4

have	you	met	the geek?
	Actor	Pro: Material	Goal

Promotion Based Adverts

Advert 1

recharge and stand	a chance	to win N100,000 free credit
Pro: Material	Goal	Circum: Manner [Degree]

buy and register	you SIM	from may to june to get 30% of your recharge	up to N100,000 to call any network
Pro: Material	Goal	Circum: Location [Time]	Circum: Manner [Degree]

buy and register	an etisalat SIM
Pro: Material	Goal

and	recharge	as much as you can	over the next 30days
	Pro: Material	Goal	Circum: Extent [Duration]

get rewarded with	30% of your total recharge up to N100,000 free credit	to call any network
Pro: Material	Goal	Circum: Cause [Purpose]

get	an extra 10%	instantly
Pro. Material	Goal	Circum: Manner [Degree]

when	you	recharge	electronically	with	N200 or more	with e-top up
	Actor	Pro: Mat-		erial	Goal	Circum: Manner [Means]

open to	only new customers
Pro. Material	Goal

you	can register	at any etisalat experience centre or dealer's shop
Actor	Pro: Material	Circum: Location [Place]

Advert 2

it	's	back
Carrier	Pro: Rel. attrib.	Attribute

ready, set	talk!
Circumstance	Pro: Behavioural

talk	for 1 minute
Pro: Behavioural	Circum: Extent [Duration]

get	1 minute free!
Pro: Material	Goal

Buy	an etisalat SIM	from the nearest etisalat experience centre retailer
Pro: Material	Goal	Circum: Location [Place]

Recharge and make	a call	to any etisalat line
Pro: Material	Goal	Circum: Location [Place]

Get	100% extra minutes on all calls made	within the etisalat network
Pro: Material	Goal	Circum: Location [Place]

This	means	that from every 1 minute (60 sec) you spend	within the network
Value	Pro: Rel. ident.	Token	Circum: Location [Place]

We	give	you	1 minute back	for free
Actor	Pro: Material	Recipient	Goal	Circum: Cause [Purpose]

Use	your free minutes to make calls to anyone	on the etisalat network
Pro: Material	Goal	Circum: Location [Place]

So	what	are	you	waiting	for?
	Circ: Manner [Means]		Actor	Pro: Material	Circum: Cause [Behalf]

Hurry	now
Pro: Behavioural	Circum: Location [Time]

and	get	your etisalat SIM
	Pro: Material	Goal

and	start talking to enjoy	the free minutes
	Pro: Behavioural	Behaviour

This promo	is open to	all new and existing etisalat subscribers
Actor	Pro: Material	Goal

Promo	runs	till April 30th, 2008
Actor	Pro: Material	Circum: Extent [Duration]

Advert 3

double	your recharge
Pro: Material	Goal

double	your talk	every weekend
Pro: Material	Goal	Circum: Location [Time]

to opt in	dial	*356*1#
Circum.	Pro: Material	Goal

or	text	ON'	to 356 for free
	Pro: Material	Goal	Circ. Loc. [Place]

Etisalat	will double	every recharge you make	from 6.00pm on Friday to 11.59pm on Sunday	in double your recharge double your talk weekend promo
Subject	Pro: Material	Goal	Circum: Extent [Duration]	Circum: Location [Place]

That	is	100% bonus of any recharge you make
Value	Pro: Rel. ident.	Token

Offer	is open to	N200, N500, N750, N1000, N2000 & N5000 recharges	only
Actor	Pro: Material	Goal	

Promo recharges and credit	can	only	be used for	local and international calls, SMS and pay as you go data
Actor	Pro: Mat-		erial	Goal

BlackBerry,Bundles data and smartphone voice plans	are not	eligible to this promo
Carrier	Pro: Rel. attrib.	Attribute

All unused recharges and bonus credit for the promo	will expire	by 12 midnight on Sunday
Actor	Pro: Material	Circum: Location [Time]

Advert 4

do	it	now	and	get up to	N100,000 free credit
Pro: Material	Goal	Circum: Loc. [Time]		Pro: Material	Goal

register	this july	at any etisalat registration point
Pro: Material	Goal	Circum: Location [Place]

register	your SIM	in july	recharge	for the next 30days
Pro: Material	Goal	Circum: Loc. [Time]	Pro: Material	Circum: Extent [Duration]

and	get	free credit	recharge	as you like over the next 30 days
	Pro: Material	Goal	Pro: Material	Circum: Manner [Comparison]

get rewarded	with 30% of your total recharges up to N10,000 free credit to call any network
Pro: Material	Circum: Manner [Means]

open to	new and existing customers	who	are	yet	to register	their SIMs
Pro. Material	Goal	Actor	Pro: Mat-	erial	Goal	

you	can register	at any etisalat experience centre, dealer's shop or selected Oceanic branches
Actor	Pro: Material	Circum: Location [Place]

or	call	200	for more information
	Pro: Material	Goal	Circum: Cause [Purpose]

Project Oriented Adverts

Advert 1

growing	your businesses	with the right connections
Pro: Material	Goal	Manner [Means]

Etisalat Nigeria	invites	you	to the Market Access Network event
Actor	Pro: Material	Goal	Circum: Location [Place]

Theme:	facilitating	market access	to small and growing business
Participant	Pro: Material	Goal	Circum: Role [Product]

Keynote speaker:	Minister of Trade and Investment, Dr. Olusegun Aganga
Participant	Participant

sproudly	sponsored	by Ministry of Trade and Investment
Circum: Manner [Degree]	Pro: Material	Actor

Brought	to you	by Pan African University
Pro: Material	Recipient	Actor

Strictly	by invitation
Circum: Manner [Degree]	Circum: Manner [Means]

For more information	go to	www.etisalat.com.ng/easybusiness
Circum: Cause [Purpose]	Pro: Material	Goal

Advert 2

9ja next idol	needs	your votes!
Senser	Pro: Mental [desideration]	Phenomenon

Vote for	your favourite	all day, every week
Pro: Material	Goal	Circum: Loc. [Time]

The final	is	on
Carrier	Relational: attrib.	Attributive

Who	will become	9ja's next idol?
Value	Pro: Rel. ident.	Token

Who	will win	nigerian idol season 2?
Carrier	Pro: Material	Goal

to vote:	dial	the contestant's number	from your etisalat line
Circum: Cause [Purpose]	Pro: Material	Goal	Circum: Location [Place]

or	text	the contestant's number to 33860	from any network
	Pro: Material	Goal	Circum: Location [Place]

SMS votes	are charged	at N50/sms
Actor	Pro: Material	Circum: Manner [Degree]

Voice voting	is	exclusive to etisalat subscribers	at N50/call
Carrier	Pro: Rel. attrib.	Attributive	Circum: Manner [Degree]

for more information	follow	us	on twitter@etsalat.9ja and www.facebook.com/etsalat
Circum: Cause [Purpose]	Pro: Material	Goal	Circum: Location [Place]

or	call	our customer care hotline	on 08090000200
	Pro: Material	Goal	Circum: Location [Place]

Nigerian idol	is	proudly	brought	to you	by etisalat
Goal	Pro: Mat-	Circum: Manner [Degree]	erial	Recipient	Actor

Advert 3

ignite	ur dream
Pro: Material	Goal

vote	weekly	for	your idol
Pro: Mat-	Circum: Loc. [Time]	erial	Goal

and	win	exciting prizes
	Pro: Material	Goal

text	the contestant's number	to 33683	from any network
Pro: Material	Goal	Circum: Loc. [Place]	Circum: Location [Place]

or	dial	the contestant number	from your etisalat line
	Pro: Material	Goal	Circum: Location [Place]

vote	every week
Pro: Material	Circum: Location [Time]

and	you	could win	fantastic prizes weekly and a brand new car at the season finale	in april
	Actor	Pro: Material	Goal	Circum: Loc. [Time]

SMS votes	are charged	at N50/sms
Subject	Pro: Material	Circum: Manner [Degree]

Voice voting	is	exclusive to etisalat subscriber	at N50/call
Carrier	Pro: Rel. attrib.	Attributive	Circum: Manner [Degree]

Advert 4

African Artists Foundation	Presents...
Actor	Pro: Material

this	is	lagos
Token	Pro: Rel. ident.	Value

the grand finale	of the lagos festival and amateur photography competition
Participant	Circum: Cause [Behalf]

lagos photo	[is] powered	by etisalat
Goal	Pro: Material	Actor

Complementary Based Adverts

Advert 1

experience	the Samsung GALAXY Tab
Pro: Mental [cognition]	Goal

free!	1 year voice and SMS plan
Participant	Participant

the new Samsung GALAXY Tab	[is] powered	by etisalat
Goal	Pro: Material	Actor

The mobile phone	meets	the computer
Actor	Pro: Material	Goal

Get	the Samsung GALAXY Tab	for only N125,000
Pro: Material	Goal	Circum: Manner [Degree]

and	make	calls
	Pro: Material	Goal

browse	the web
Pro: Material	Goal

download	loads of free applications
Pro: Material	Goal

search for	exiting places of interest
Pro: Material	Goal

read	books
Pro: Material	Goal

all	in the palm of your hand
Participant	Circum: Location [Place]

The Samsung GALAXY bundle	is	available only on the etisalat network	with a free platinum number 250MB free interest data, 24 min calls and 25sms
Carrier	Pro: Rel. attrib.	Attribute	Circum: Manner [Means]

every month for 12 months plus a 12 months warranty cover
Circum: Location [Time]

limited time offer	available at etisalat experience centre and Samsung dealer outlet
Participant	Participant

It	's	a Galaxy experience possibilities available only	on the etisalat network
Carrier	Pro: Rel. attrib	Attribute	Circum: Location [Place]

Advert 2

few days to go	the rush	is	on	free airtime!
Circum: Loc. [Time]	Carrier	Pro: Rel. attrib	Attribute	Participant

buy	the dual SIM phone	for only N4,999
Pro: Material	Goal	Circum: Manner [Degree]

get	N1,000 free airtime*
Pro: Material	Goal

benefits	free etisalat SIM card
Participant	Participant

Spend up to	N500	every month
Pro: Material	Goal	Circum: Loc. [Time]

and	receive	free N250 airtime	for the next 4 months
	Pro: Material	Goal	Circum: Extent [Duration]

All free minutes	are	usable on-net only
Carrier	Pro: Rel. attrib.	Attribute

This bonus	is	applicable for calls to anyone	on the etisalat network
Carrier	Pro: Rel. attrib.	Attribute	Circum: Location [Place]

Advert 3

introducing	the Samsung GALAXY Note	from etisalat
Pro: Material	Goal	Circum: Location [Place]

one smartphone to rule them all
Participant

free 12GB data plus 20k/sec	to call any network
Participant	Circum: Location [Place]

get	the new Samsung GALAXY Note	on etisalat's 3.75G HSPA + network
Pro: Material	Goal	Circum: Location [Place]

and	enjoy	free 1.2GB data access over 12 months
	Pro: Mental [emotion]	Phenomenon

here	's	an innovative smart phone
	Pro: Existential	Exitent

that	combines	the core benefits	of diverse mobile devices
	Pro: Material	Goal	Circum: Role [Product]

while	maintaining	smartphone possibility
	Pro: Material	Goal

it	empowers	you	with everything
Actor	Pro: Material	Goal	Circum: Manner [Means]

You	can	ever	desire
Senser	Pro: Ment-		al [desideration]

So that	you	can	simply	feel	free
	Senser	Pro: Mental-		[emotion]	Phenomenon

sketch, create, edit, and publish	at unbeatable speed
Pro: Material	Circum: Manner [Degree]

the sharpest, smoothest, and largest screen	on any smart phone
Participant	Circum: Location [Place]

8mp camera plus 2mp secondary camera	for video call
Participant	Circum: Cause [Purpose]

Wi-Fi and Wi-Fi hot spot device
Participant

16 GB storage with 1GB RAM	5.3 inch touch screen
Participant	Participant

the Samsung GALAXY Note bundle	is	available on etisalat network	with 100MB free monthly data and 20k/sec call rate
Carrier	Pro: Rel. attrib.	Attribute	Circum: Manner [Means]

for 12 month warranty cover.
Circum: Extent [Duration]

Advert 4

Nokia touch and type	Nokia	[is] connecting	People
Participant	Actor	Pro: Material	Goal

50MB and 40mms	monthly	unlimited SMS
Participant	Circum: Extent [Distance]	Participant

free browsing	free midnight calls	Free ring back tone
Participant	Participant	Participant

Free wallpaper	Bonus on incoming calls	Dial	*244#
Participant	Participant	Pro: Material	Goal

Festival Based Adverts

Advert 1

Happy children's day from one innovator to another
Minor Clause

the future of innovation	starts	here
Actor	Pro: Material	Circum: Location [Place]

walk into	any etisalat experience centre today/tommorrow	with your child
Pro: Material	Goal	Circum: Accomp. [Additive]

and	get	goodies	for him/her
	Pro: Material	Goal	Circum: Cause [Behalf]

while	stock	lasts
	Carrier	Pro: Rel. attributive

For more information on the e-payment options	visit	www.etisalat.com.ng
Circum: Cause [Purpose]	Pro: Material	Goal

etisalat	now	you	are talking
Participant	Circum: Location [Time]	Behavior	Pro: Behavioural

Advert 2

For 50years	we	've spoken	with one voice
Circum: Extent: [Distance]	Behavior	Pro: Behavioural	Circum: Manner [Means]

keep talking	9ja	happy independence day
Pro: Behavioural	Behavior	Minor Clause

Advert 3

eid mubarak	after the fast	comes	the feast
Participant	Actor	Pro: Material	Goal

happy celebration
Minor Clause

For more information	go to	www.etisalat.com.ng
Circum: Cause [Purpose]	Pro: Material	Goal

or	call	our customer care hotline: 08090000200
	Pro: Material	Goal

Advert 4

Watch	Nigerian Idol Season II on TV Stations	from 4th Dec., 2011 - 1st April, 2012
Pro: Behavioural	Behavior	Circum: Extent [Duration]

Visit	www.nigerianidol.com
Pro: Material	Goal

Pidgin Inclined Adverts

Advert 1

hot gist	don start	for 20k/sec
hot gist	has started	at 20k/sec
Actor	Pro: Material	Circum: Manner [Degree]

call	any network	anytime
Pro: Material	Goal	Circum: Location [Time]

talk	longer for homezone	on easy starter
Pro: Behavioural	Behaver	Circum: Location [Place]

make	all your calls to any network	at 20k/s	from you favourite place
Pro: Material	Goal	Circ.: Manner [Degree]	Circum: Loc. [Place]

To activate homezone	dial	*242#	from your favourite place
Circum: Cause [Purpose]	Pro: Material	Goal	Circum: Location [Place]

To call at 20k/s	dial	*202# (costs N10 daily)
Circum: Cause [Purpose]	Pro: Material	Goal

To opt out or de-activate	dial	*202*2#
Circum: Cause [Purpose]	Pro: Material	Goal

For terms and conditions and more information	go to	www.etisalat.com.ng
Circum: Conting. [Condition]	Pro: Material	Goal

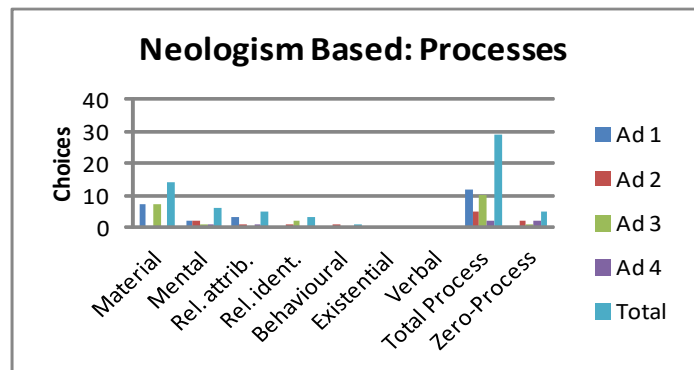
or	call	our customer care hotline	on 08090000200
	Pro: Material	Goal	Circum: Location [Place]

5.3.1 ETISALAT: GRAPHICAL REPRESENTATIONS OF TRANSITIVITY [Process and Circumstance]

The *etisalat* transitivity analysis has been translated into tables, bar graphs and pie chart. Both the bar graphs and pie charts further represent the advertisements proportional values indicated in the tables.

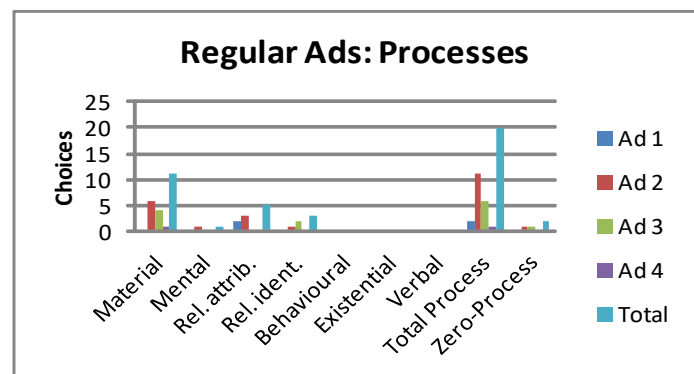
[A] Neologism Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	7	0	7	0	14
Mental	2	2	1	1	6
Rel. attrib.	3	1	0	1	5
Rel. ident.	0	1	2	0	3
Behavioural	0	1	0	0	1
Existential	0	0	0	0	0
Verbal	0	0	0	0	0
Total Process	12	5	10	2	29
Zero-Process	0	2	1	2	5



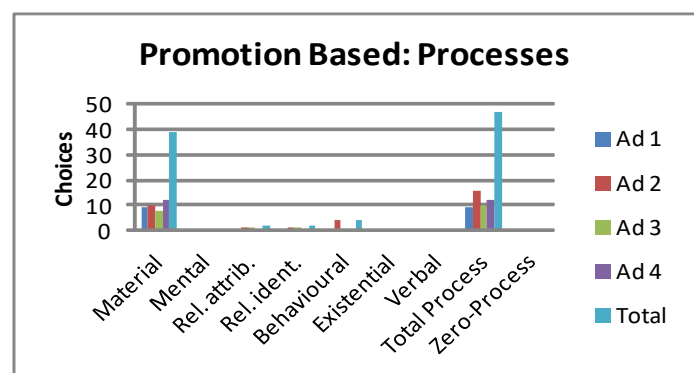
[B] Regular Ads

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	0	6	4	1	11
Mental	0	1	0	0	1
Rel. attrib.	2	3	0	0	5
Rel. ident.	0	1	2	0	3
Behavioural	0	0	0	0	0
Existential	0	0	0	0	0
Verbal	0	0	0	0	0
Total Process	2	11	6	1	20
Zero-Process	0	1	1	0	2



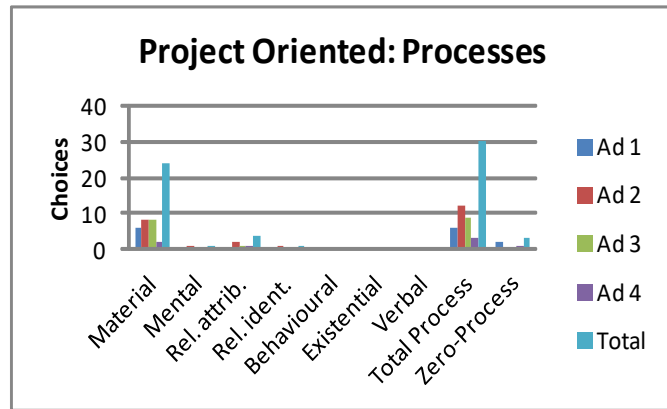
[C] Promotion Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	9	10	8	12	39
Mental	0	0	0	0	0
Rel. attrib.	0	1	1	0	2
Rel. ident.	0	1	1	0	2
Behavioural	0	4	0	0	4
Existential	0	0	0	0	0
Verbal	0	0	0	0	0
Total Process	9	16	10	12	47
Zero-Process	0	0	0	0	0



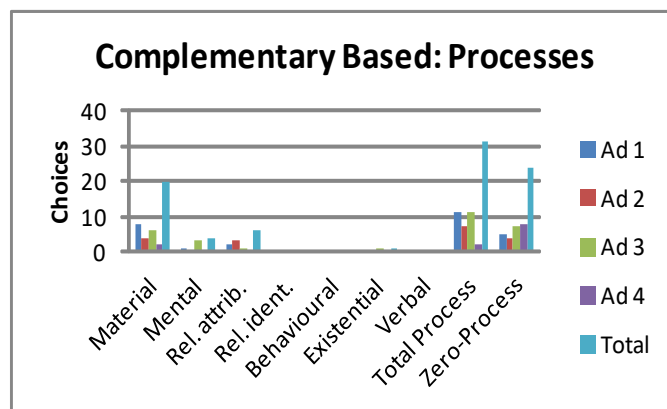
[D] Project Oriented

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	6	8	8	2	24
Mental	0	1	0	0	1
Rel. attrib.	0	2	1	1	4
Rel. ident.	0	1	0	0	1
Behavioural	0	0	0	0	0
Existential	0	0	0	0	0
Verbal	0	0	0	0	0
Total Process	6	12	9	3	30
Zero-Process	2	0	0	1	3



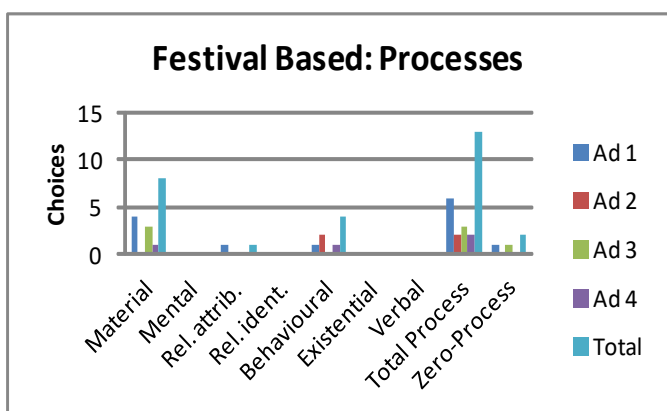
[E] Complementary Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	8	4	6	2	20
Mental	1	0	3	0	4
Rel. attrib.	2	3	1	0	6
Rel. ident.	0	0	0	0	0
Behavioural	0	0	0	0	0
Existential	0	0	1	0	1
Verbal	0	0	0	0	0
Total Process	11	7	11	2	31
Zero-Process	5	4	7	8	24



[F] Festival Based

CHOICES	Ad 1	Ad 2	Ad 3	Ad 4	Total
Material	4	0	3	1	8
Mental	0	0	0	0	0
Rel. attrib.	1	0	0	0	1
Rel. ident.	0	0	0	0	0
Behavioural	1	2	0	1	4
Existential	0	0	0	0	0
Verbal	0	0	0	0	0
Total Process	6	2	3	2	13
Zero-Process	1	0	1	0	2



[G] Pidgin Inclined

CHOICES	Ad 1
Material	8
Mental	0
Rel. attrib.	0
Rel. ident.	0
Behavioural	1
Existential	0
Verbal	0
Total Process	9
Zero-Process	0

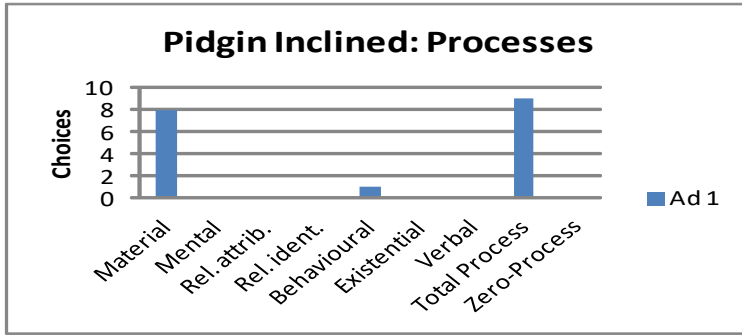


Figure 5.7: Etisalat Processes in the Subjects [A-G]

Etisalat: Processes Choices Descending Order of Priority

Neologism

Material	= 14
Mental	= 6
Rel. ident.	= 5
Rel.attrib.	= 3
Behavioural	= 1

Regular

Material	= 11
Rel. attrib.	= 5
Rel. ident.	= 3
Mental	= 1

Promotion

Material	= 39
Behavioural	= 4
Rel. attrib.	= 2
Rel. ident.	= 2

Project

Material	= 24
Rel. attrib.	= 4
Rel. ident.	= 1
Mental	= 1

Complementary

Material	= 20
Rel. attrib.	= 6
Mental	= 4
Existential	= 1

Festival

Material	= 8
Behavioural	= 4
Rel. attrib.	= 1

Pidgin

Material	= 8
Behavioural	= 1

SUBJECTS	Material	Mental	Rel. attrib.	Rel. ident.	Behavioural	Existential	Verbal	Zero-Process
Neologism	14	6	5	3	1	0	0	5
Regular	11	1	5	3	0	0	0	2
Promotion	39	0	2	2	4	0	0	0
Project	24	1	4	1	0	0	0	3
Complementary	20	4	6	0	0	1	0	24
Festival	8	0	1	0	4	0	0	2
Pidgin	8	0	0	0	1	0	0	0
TOTAL	124	12	23	9	10	1	0	36

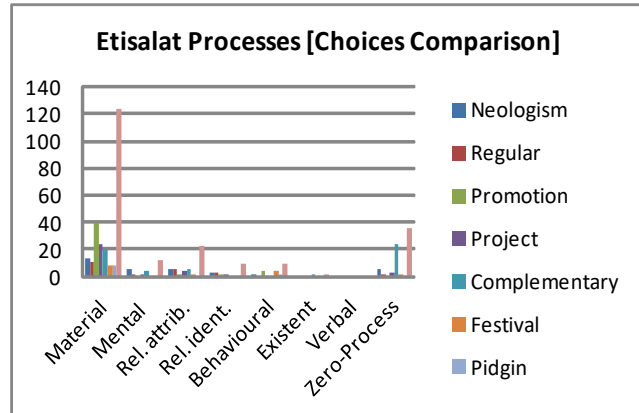


Figure 5.8: Etisalat Processes: Combination of Seven Subjects [in Parallel]

ETISALAT: Processes Choices Comparison Descending Order of Priority

Material	= 124
Zero-Process	= 36
Rel. attrib.	= 23
Mental	= 12
Behavioural	= 10
Rel. ident.	= 9
Existential	= 1
Verbal	= 0

Systemic Structures	Processes Choices Recurrence
Material	124
Mental	12
Rel. attrib.	23
Rel. ident.	9
Behavioural	10
Existential	1
Verbal	0

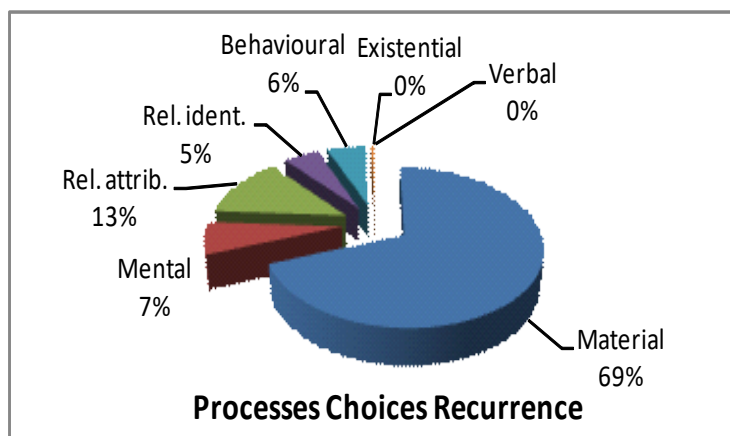


Figure 5.9: Etisalat Processes: Choices Analysis

5.3.2 ETISALAT: DISCUSSIONS OF FINDINGS ON TRANSITIVITY

5.3.2.1 Processes

The analysis of the *etisalat* language *choices* has been shown above. The texts analysed have further been translated into the tabulated and graphical representations. These representations have been conducted in order to attain adequate statistical means. These computational activities have assisted the reading audience to understand the nature of the *etisalat* advertisements' *choices* under investigation. In order words, the technological devices served as viable tools of analysis that have enhanced readers' perceptions on the useful linguistic *choices*. However, the facilities have provided an opportunity of arriving at appropriate deductions.

Figures 5.7 [A – G] are both tabular and graphical forms that represent the *etisalat* advertisements' *choices* in their various subjects. The *etisalat* advertisements in each subject are represented in terms of their *choice* recurrences. Figure 5.8 is the combination of the seven subjects in parallel. The indices of the figure are the summation of the *etisalat* text *choices* recurrence. The *choices* are evaluated in percentages in Figure 5.9 to exhibit the portion of representation of each of the communicative components. The statistics of the processes in the subjects are shown thus: Material Processes = 124 (69%), Mental Processes = 12 (7%), Relational Attributive = 23 (13%), Relational Identifying = 9 (5%), Behavioural Processes = 10 (6%), Existential Processes = 1 (0%) and Verbal Process = 0 (%).

As experienced in the *MTN* advertisements, it is not alarming that, the record of the Verbal Process is zero in the *etisalat* language *choice* analysed. As argued earlier, the simple fact is that advertising practitioners might hardly have time for reported tones. It could be reinforced that 'the advertisements of the other competitors are competing for the reader's attention in the airwave. To make sure that their advertisement is noticed' (Vestergaard & Schroder, 1985, p. 49) is to cultivate a culture of keep-it-short-and-simple.

It has been elaborated that 'Ideational is concerned with how our experience of reality, material and symbolic, is construed in discourse' (Martins & Rose, 2005, p. 66; 2013). From the standpoint of Martins and Rose (2005), the study begins these discussions with the Material Processes of *etisalat* texts where 'some entity does something, undertakes some actions' (Eggins, 2004, p. 215). The Material Processes represent about 70% out of the entire *etisalat* clause processes. Given this linguistic assessment, the analysis has approached the Material Processes

of *etisalat* language choice in this designed procedure: (i) the author selects all the Material Processes from the texts, (ii) the analyst considers the processes that are phrasal verbs, (iii) Material Processes' lexical preference has been attended to, and (iv) general discussions are offered to Material Processes from the perspectives of *Middle* and *Non-middle* clauses.

5.3.2.1.1 Material Processes in the Transitivity

Neologism Based

Advert 1: *get, get, buy, can be used, pick up, text* (6)

Advert 2: *Nil*

Advert 3: *get. Make, get, get, pick up, start calling, opens* (7)

Advert 4: *Nil*

Regular Adverts

Advert 1: *Nil*

Advert 2: *travel, roam for, call from, have, travel, roam on* (6)

Advert 3: *have, served as, covering, are...entrenched* (40)

Advert 4: *met* (1)

Promotion Based

Advert 1: *recharged and stand, buy and register, buy and register, recharge, get rewarded with, get, open to, can register* (9)

Advert 2: *get, buy, recharge and make, get, give, use, waiting, get, is open to, runs* (10)

Advert 3: *double, double, dial, text, will double, is open, can be used for, will expire* (8)

Advert 4: *do, get up to, register, register, recharge, get, recharge, get rewarded with, open to, are...to recharge, can register, call* (12)

Project Oriented

Advert 1: *growing, invites, facilitating, sponsored, brought, go to* (6)

Advert 2: *will win, dial, text, are charged, follow, call, is...brought* (7)

Advert 3: *ignite, vote...for, win, text dial, vote, could win, are charged* (8)

Advert 4: *presents, is powered* (2)

Complementary Based

Advert 1: *is powered, meets, get, make, browse, download, search for, read* (8)

Advert 2: *buy, get, spend up to, receive* (3)

Advert 3: *introducing, get, combines, maintaining, empowers, [sketch, create, edit, and publish]*
(6)

Advert 4: *is connecting, dial* (2)

Festival Based

Advert 1: *starts, walk into, get, visit* (4)

Advert 2: *Nil*

Advert 3: *comes, go to, call* (3)

Advert 4: *visit*

Pidgin Inclined

Advert: *has started, call, make, dial, dial, dial, go to, call* (8)

The selection of the Material Processes in the *etisalat* text *choices* above indicates two important dimensions in the clauses. There are processes that operate alone in the clause and there are lexical items that operate in collaboration or conjunction with other process elements. The latter, which is the lexical verb, is well known as the phrasal verb. The lexical verbs are grammatical constituents, 'which consist of more than just the verb word itself. They are of two kinds, plus a third which is the combination of the other two' (Halliday & Matthiessen, 2004, p. 351; 2014). This explains that the phrasal verbs can function in three distinct forms, that is, (i) verb + adverb, (ii) verb + preposition, and (iii) verb + adverb + preposition. From the *etisalat* advertisements, there are about 20 of the communicative instruments functioning as Material Processes. These are: *pick up, roam for, call for, roam on served as, get rewarded with, open to, is open to, can...be used for, get up to, get rewarded with, open to, go to, vote...for, search for, spend up to, walk into, go to and go to*. One could consider their applications, thus;

Neologism Based

Advert 1: **Pick up** your easynet data SIM and USB modem at any etisalat experience centre

Regular Adverts

Advert 2: when you **roam for** as low as N99 per min

Advert 2: **Call from** the UK at a fantastic rate

Advert 2: When you **roam on** Vodafone in the UK

Advert 3: During the 19th century, the Olumo Rock *served as* a point of refuge for the Egba people

Promotion Based

Advert 1: *get rewarded with* 30% of your total recharges up to N100,000 free credit to call any network

Advert 2: This promo *is open to* all new and existing *etisalat* subscribers

Advert 3: Promo recharges and credit *can only be used for* local and international calls...

Advert 4: and *get up to* N100, 000 free credit

Project Oriented

Advert 3: *vote* weekly *for* your idol

Complementary Based

Advert 1: *Search for* exciting places of interest

Advert 2: *Spend up to* N500 every month

Festival Based

Advert 1: *Walk into* any etisalat experience centre today/tomorrow with your child

Pidgin Inclined

Advert: For terms and conditions and more information, *go to* www.etisalat.com.ng

Two of the lexical verbs in the *etisalat* clauses: *can...be used for* and *vote...for* have allowed other functional elements to come into the phrasal relationship. It seems that an object may occur between the main verb and the particle without resulting in an unacceptable structure (Howard & Ze Amvela, 2005, p. 64; Quirk & Greenbaum, 1973, p. 347; Ukwuegbu, Idris, Okoro, Okebukola & Owokade, 2002, p. 87). Besides, there is another phrasal verb *choice* that contains three elements, that is, *get up to*, and *spend up to* respectively. These items are classified as the ones with the combinations of verb + adverb + preposition. The third group could be seen as the ones with a lexical verb with either circumstance or prepositions. Treating this constituent as a phrasal verb provides an opportunity for the systemicist (Halliday & Fawcett, 1987, p. ix) to pinpoint the next element after it as a participant (Goal) in the Transitivity systemic paradigm rather than a circumstantial element. It is argued that ‘Experientially, a phrasal verb is a single Process, rather than Process plus circumstantial element’ (Halliday & Matthiessen, 2004, p. 352).

The phrasal verbs of Material Processes have the following participants. *You easynet data SIM and USB modem* is the Goal for *pick up*. *You* is the Actor for *roam for*. *You* is the Actor and *Vodafone* is the Goal for *roam on*. *The UK* is the Actor for *call from*. *The Olumo Rock* is the Actor and *a point of refuge* is the Goal for *served as*. *30% of your total recharge* is the Goal for *get rewarded with*. *This promo* is the Actor and *new and existing etisalat subscribers* is the Goal for *is open to*. *Promo recharges and credits* is the Actor and *local and international calls, sms and pay as you go* is the Goal for *can...be used for*. *N100, 000 free credit* is the Goal for *get up to*. *Your idol* is the Goal for *vote...for*. *Exciting places of interest* is the Goal for *search for*. *N500* is the Goal for the process *spend up to*. *Any etisalat experience centre* is the Goal for *walk into*.

The Material Process *go to* has its Goal as www.etisalat.com.ng. Some of these processes have only one participant which is displayed as the Goal simply because the clauses are imperatives (commands). The Actor is also part of the Transitivity but the participant, as an entity, hangs in the air. That is the justification for systemicists referring to the participating subject as the intrinsic phenomenon. The Material Processes of the Goals are ‘items used as direct address advertisement whose semantic function is to point or draw attention to events happening in the advertisements’ (Leech, 1966, p. 41). There are few complexities in the processes above, such as; *recharge and stand, buy and register, recharge and make, and sketch, create, edit and publish*. These are known as ‘lexical density’ (Halliday & Matthiessen, 2004, p. 655; 2014), which *etisalat* advertisers employ to compress their messages to the public in order to reduce the clustering of words in the clauses. Such behaviour, in Cook’s (2001) sense, is known as textual economy. Some of the recurrence Material Processes are shown in Table 5.4 below.

Subjects	Ads	Favourite Material Processes																								
		get	buy	pick	use	open	make	roam	recharge	register	reward	double	dial	text	go	win	vote	charge	power	meet	start	visit	call	have	travel	bring
Neologism Based	1	3	1	1	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0
	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	3	0	1	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Regular Ads	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	2	0
	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
Promotion Based	1	2	2	0	0	1	0	0	3	3	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	3	1	0	1	1	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	0	0	0	1	1	0	0	0	0	0	3	1	1	0	0	0	0	0	0	0	0	0	0	0	0
	4	3	0	0	0	1	0	0	3	3	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Project Oriented	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	1
	2	0	0	0	0	0	0	0	0	0	0	0	1	1	0	1	1	1	0	0	0	0	1	0	0	1
	3	0	0	0	0	0	0	0	0	0	0	0	0	1	0	2	2	1	0	0	0	0	0	0	0	0
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
Complementary Based	1	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0
	2	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
Festival Based	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0
	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
Pidgin Incline	1	0	0	0	0	0	1	0	0	0	0	0	3	0	1	0	0	0	0	0	1	0	2	1	0	0
Total		18	5	2	3	5	4	2	7	6	2	3	6	4	3	3	3	2	2	2	3	2	6	3	2	2

Table 5.4: Etisalat Favourite Material Processes

The table 5.4 above is the vocabulary analysis of the Material Processes found in the language *choice* of the *etisalat* advertisements investigated. The main part of the analysis is a simple operation that accounts for the recurrences of the same item. This means that the same linguistic lexis is performing the same function in different advertising frames. The most recurring process among its equals is *get*, which main illustrative value is commanding the audience to acquire a

product. *Get* occurs about seventeen (17) times in the advertisements. Let us consider how *etisalat* has applied some of them.

Neologism Based

Advert 1: ***Get*** the internet plan of your choice with easynet

Advert 3: ***get*** 50% of airtime spent

Advert 3: and ***get*** 50% of the amount you spend to make FREE weekend calls to any etisalat line!

Promotion Based

Advert 1: ***get*** an extra 10% instantly

Advert 2: ***get*** 1minute free!

Advert 4: and ***get*** free credit

Complementary Based

Advert 1: ***Get*** the Samsung GALAXY Tab for only N125, 000

Festival Based

Advert 1: and ***get*** goodies for him/her

The use of this process, *get*, is an indication that consumers will receive and benefit some things from the goods and services that *etisalat* presented to them if the action required of readers is quickly taken. It is interpreted that, '*get* has to do with acquisition' (Leech, 1966, p. 155). Some

of the Goals that ‘co-pattern the process’ (Ravelli, 2000, p. 38) *get are, the internet plan of your choice, 50% of airtime spent, 50% of the amount you spend to make free weekend calls, an extra 10%, the Samsung Galaxy Note and goodies for him/her.*

The other processes in the chart above that *etisalat* has given preference to are recorded thus: *recharge* = 7, *register* = 6, *dial* = 6, *call* = 6, *buy* = 5, *open* = 5, *make* = 4, *use* = 3, *double* = 3, *text* = 3, *go* = 3, *win* = 3, *power* = 3, *start* = 3, *have* = 3, *pick* = 2, *roam* = 2, *reward* = 2, *vote* = 2, *charge* = 2, *meet* = 2, *visit* = 2, *travel* = 2 and *bring* = 2. Let us consider their usages.

Promotion Based

Advert 1: ***recharge*** and stand a chance to win N100, 000 free credit

Advert 2: ***recharge*** and make a call to any *etisalat* line

Advert 4: ***recharge*** for the next 30 days

Advert 4: ***recharge*** as you like

The process *recharge* operates in a complex lexical density with *stand* and *make*, in which relevance is drawing power from *etisalat* as a source. The Material Processes have their associated Goals *as a chance to win free credit* and *a call to any etisalat line* respectively. There are no participants (either Goal or Actor) identifying the content *recharge* in the other examples. The components are only accompanied with circumstantial elements.

Promotion Based

Advert 1: buy and ***register*** an *etisalat* SIM

Advert 1: you can **register** at any etisalat experience centre or dealer's shop

Advert 4: **register** your SIM in July

The content *register* also functions within the framework of the lexical density with *buy* and the Goal of the Transitivity is *an etisalat SIM*. By implication, *You* is the Actor that identifies *can register* in the next clause, while *your SIM* is the Goal that serves as the participant in the last one. The use of *register* in this content encourages the consumers to put their names in an official list in order to comply with the rules and policy guiding *etisalat* operations in Nigeria. This simple action may assist *etisalat* in providing good services for the consumers without any hindrance.

Promotion Based

Advert 3: to opt in, **dial** *356*1#

Project Oriented

Advert 2: to vote, **dial** the contestant's number from your etisalat line

Complementary Based

Advert 4: **Dial** *244#

Pidgin Inclined

Advert: To activate homezone, **dial** *242#

Advert: To call at 20k/s, **dial** *202#

Advert: To opt out or de-activate, *dial* *202*2#

The *goings-on* in these clauses is *dial*. It implies that consumers should select a particular number from their handsets in order to participate in the events that *etisalat* promotes. The commanding nature of the clauses could only allow the Goal to participate in the process. The Goals are *356*1#, *the contestant's number*, *244#, *242#, *202# and *202*2#.

Neologism Based

Advert 3: and *start calling*

Regular Adverts

Advert 2: *call from* the UK at a fantastic rate

Festival Based

Advert 3: Or *call* our customer care hotline 0809000800

Etisalat employs the Material Process, *call*, here, informing consumers to embark on a participating interaction to someone with their telephones. The entire clause choices have only one participant each, that is, the Goal. These are *our customer care line 0809000800*, *any etisalat network* and a circumstantial element *from the UK*.

Neologism Based

Advert 3: when you *buy* any of our 1.5GB

Promotion Based

Advert 2: **Buy** any etisalat SIM from the nearest etisalat experience centre retailer

Complementary Based

Advert 2: **buy** the dual SIM phone for only N4, 999

Buy is the central message of the advertisements. However, the computational facility is utilised only about five times. It has been elaborated that, '*Buy X!* is the most direct exhortation to action one can think of, but it is rare' (Vestergaard & Schroder, 1985, p. 67). This explains that using the process, *buy*, as the content of the message all the times could not only be monotonous, nonetheless, the sensitising process could also show the direct desire of *etisalat* advertisements. In other words, advertisements' presentations could be boring to consumers sometimes. So, there is a need for *etisalat* copywriters to play on the processes that could serve the same purpose in replacement of *buy*. The sole mission of *etisalat* language *choice* is to notify and inspire consumers to patronize their goods and services; yet, such construct has to be done in creative, dramatic and crafty ways. Some of the participants in the clause *choices* are *you* (Actor) and *any of our 1.5GB* (Goal). The other Goals are *an etisalat SIM*, and *the dual SIM phone*.

Neologism Based

Advert 3: Offer **opens to** all new and existing easy starter and easy cliq subscribers

Promotion Based

Advert 1: **Open to** only new customers

Advert 4: ***Open to*** new and existing customers

Open to is used as a franchise the subscribers have to be part of the *etisalat* activities. The going-on provides the subscribers access to the events that *etisalat* advertisers are campaigning to recipients. The participants in the clauses Transitivity are *Offer* (Actor) and *all new and existing easy starter* and *easy cliq customers* (Goal). Other Goals are *only new customers* and *new and existing customers*.

Neologism Based

Advert 3: From now till 31 Mar. simply ***make*** as many calls as you wish to any network on weekends

Complementary Based

Advert 1: and ***make*** calls

Etisalat demands an action with the use of the process *make*. This could mean that *etisalat* is asking consumers to act fast in making calls to some people. These are imperatives with the following Goals: *as many calls as you wish* and *calls*.

Neologism Based

Advert 1: Bonus available in the following months after purchase ***can be used*** only on weeknights and weekends

Promotion Based

Advert 2: **Use** your free minutes to make calls to anyone on the etisalat network

The first clause in the Transitivity is a declarative one with *Bonus available in the following months after purchase* as the Actor that identifies the process *can be used*. The second clause is an imperative clause with *your free minutes to make a call* to anyone as the Goal that accomplishes the process *use*. The researcher could interpret *Use* as the content of the action here because the more consumers use the *etisalat* credits, the more money is generated.

Promotion Based

Advert 3: **double** your recharge

Advert 3: **double** your talk every weekend

Double, as a *choice*, indicates doing two things at the same time. The two things are also reflected in the Goals that participate in the process. The Goals are *your recharge* and *your talk*.

Promotion Based

Advert 3: or **text** ON to 356 for free

Project Oriented

Advert 3: **text** the contestant's number to 33680 from any network

The investigation has sorted out the use of *text* as a verbal element earlier on. In this context, *text* is a Material Process with *ON* and *the contestant's number*, which are Goals in the transitivity systemic paradigms.

Festival Based

Advert 3: For more information **go to** www.etisalat.com.ng

Pidgin Inclined

Advert: For terms and condition and more information **go to** www.etisalat.com.ng

Festival Based

Advert 1: For more information on the e-top options, **visit** www.etisalat.com.ng

Advert 4: **visit** www.nigerianidol.com

Go to and *visit* command the target audience to move to the website of the *etisalat* company expressed in the advertisements. The website is the Goal that accomplishes the process. The Goals are www.etisalat.com.ng and www.nigerianidol.com.

Project Oriented

Advert 2: Who **will win** Nigerian idol season 2?

Advert 3: and **win** exciting prizes

The advertisements have *Nigerian idol season 2* and *exciting prizes* as the Goals of the process *win*. The first clause *choice* has *who* as the Actor, identifying the *goings-on* in the modal interrogative. The content *win* is used to encourage consumers to begin to compete one with another so that few of them can benefit to feel better than the others at the end of the promotion. The strategy seems good in advertisements because while the consumers are competing through the sending of texts that attract charges to *etisalat*, *etisalat* is busy making fortunes out of that.

Project Oriented

Advert 4: lagos photo ***is powered*** by etisalat

Complementary Based

Advert 1: the new Samsung GALAXY Tab ***is powered*** by etisalat

Project Oriented

Advert 1: ***Brought*** to you by Pan African University

Advert 2: Nigerian idol ***is*** proudly ***brought*** to you by etisalat

Power and *bring* are used to distract the attention of the consumer to knowing the strength behind what *etisalat* is doing. This association with the Goals *lagos photo*, *the new Samsung GALAXY Tab* and *Nigerian idol* will enrich the portfolio and integrity of *etisalat*. This will motivate consumers to be loyal to and associated with *etisalat* goods and services. The Actors in the processes are *by etisalat* and *by Pan African University*. The Transitivity of the last two clause *choices* contains *to you* as the Recipient.

Festival Based

Advert 1: the future of innovation **starts** here

Pidgin Inclined

Advert: hot gist **has started** at 20k/sec

The Material Processes, *starts* and *has started*, are identified by *the future of innovation* and *hot gist*. These contents indicate the beginning of an action. In the second Transitivity, consumers are strongly advised to talk as much as possible whereby the end result is cash generation for *etisalat*.

Neologism Based

Advert 1: **Pick up** your easynet data SIM and USB modem at any etisalat experience centre

Advert 3: **Pick up** your 0809ja phone

Pick up is representing the process *buy*. It has the Goals as *your easynet data SIM and USB modem* and *your 0809ja phone*.

Project Oriented

Advert 2: SMS votes **are charged** at N50/sms

Advert 3: SMS votes **are charged** at N50/sms

In this case, the *etisalat* advertisers are very bold and straight forward by using the process *are charged* without mincing words. Consumers are directly asked to pay for the services to be rendered. Each text attracts an amount of ₦50. The Actor in the content is *SMS votes*.

Regular Adverts

Advert 3: We *have* our roots across 9ja

Advert 4: *have* you met the geeks?

Have has to do with the possession of a thing. It then explains that the Actor *we* (*etisalat* team) is everywhere when one connects the systemic to the Goal, *our roots*. The other clause, interrogative has *the geeks* as the Goal and *you* as the Actor.

Regular Adverts

Advert 2: When you *roam for* as low as N99 per min

Advert 2: When you *roam on* Vodafone

Regular Adverts

Advert 2: *travel* with home

Advert 2: when you *travel*

Roam and *travel* have the same semantic proposition on the Transitivity. The proposition demonstrates that when consumers move around and trot the globe, an *etisalat* line should accompany them. Recipients of the communication are urged never to leave the line behind at

home. If it is left behind, the other telephone lines may be used as alternatives and the *etisalat* will be left out of the communicative course. *You* is the Actor of the process *roam*. *Travel* in the second clause *choice* has *you* as the Actor. The first has no participating entity.

Promotion Based

Advert 1: ***get rewarded with*** 30% of your total recharge up to N100, 000 free credit

Advert 4: ***get rewarded with*** 30% of your total recharge up to N100, 000 free credit

The process *reward* is referring to the benefits the consumers will gainfully derive from the actions *etisalat* directs them to take. The command has no participants.

Project Oriented

Advert 3: ***Vote*** weekly for your idol

Advert 3: ***vote*** every week

Vote in the Transitivity reveals a *choice* made by consumers to elect their favourite candidates in the rivalry. The content has neither the Actor nor the Goal.

Regular Adverts

Advert 4: have you ***met*** the geeks

Complementary Based

Advert 1: The mobile phone ***meets*** the computer

Meet, as a process *choice*, means that two entities come together to liaise on a phenomenon. The first is between the consumer and the experts from the *etisalat* office. The second Transitivity is between the telephone and the computer. The *etisalat* copywriters personify these entities. *You* (Actor) and *the geeks* (Goal) are the participants of the first clause while *the mobile phone* (Actor) and *the computer* (Goal) are the participants in the second clause.

Furthermore, the last aspect of the Material Processes to be discussed is the functional aspect of the *middle* and *non-middle* clauses. As a reminder, the study has earlier discussed these concepts that, the *middle* clause has only one participant. The participant is the Actor. The *non-middle* clause is divided into two. The first is *operative* and the second is *receptive*. The *operative* has its Actor preceding the process while the *receptive* has its Actor after the process. The Actor of the *receptive* is basically indicated with the proposition *by*. By and large, the *non-middle* clauses usually have two participating entities, that is, Actor and Goal. The systemicist (Halliday & Fawcett, 1987, p. ix; Fontaine, Bartlett & O’Grady 2013, p. 182-184) could consider some examples to exemplify their illustrative values. Examples of *non-middle, operative* clauses are:

Neologism Based

Advert 1: When *you* buy *any of our 1.5GB*

Advert 3: *Offer* opens to *all new and existing easy starter and easy cliq subscribers*

Regular Adverts

Advert 3: ...*the Olumo Rock* served as *a print of refuge* for the Egba people.

Advert 3: ...*our roots* are firmly entrenched in all the states across 9ja

Promotion Based

Advert 1: when **you** recharge electronically with N200 or more

Advert 2: **we** give **you 1 minute back** for free

Project Oriented

Advert 1: **Etisalat Nigeria** invites **you** to the market Access Network event

Advert 3: ignite **ur dream**

Complementary Based

Advert 1: **The mobile phone** meets **the computer**

Advert 3: **it** empowers **you** with everything

Festival Based

Advert 1: and get **goodies** for him/her

Advert 3: **after the fast** comes **the feast**

Pidgin Inclined

Advert: call **any network** anywhere

Advert: make **all your calls to any network** at 20k/s...

Examples of **Non-Middle, Receptive** clauses are:

Project Oriented

Advert 1: proudly sponsored **by** Ministry of Trade and Investment

Advert 1: Brought to you **by** Pan African University

Advert 2: Nigerian idol is proudly brought to you **by** etisalat

Advert 4: lagos photo is powered **by** etisalat

Complementary Based

Advert 1: the new Samsung GALAXY Tab is powered **by** etisalat

Examples of *Middle* clauses are:

Neologism Based

Advert 3: and ***start calling!***

Regular Ads

Advert 2: when ***you*** travel

The interpretation reveals that as numerous as the Material Processes are in the *etisalat* language *choice* analysed, only two *middle* clauses are located. The first clause *start calling* contains an intrinsic Actor. The second clause has *you* as the Actor of the process. There is no Goal in any of the clauses, so the communicative mechanisms are intransitive.

Regarding the *non-middle clause (receptive)*, only five of the facilities are observed. The preposition, *by*, illustrates the clauses to show their passivisation qualities. It is the non-inflected, *by*, that introduces the Actor of each process. The Actor of the process *sponsored* is *Ministry of Trade and Investment*. The Actor of the process *brought* is *Pan African University*. The Actor of the process *is...brought* is *etisalat*. The Actor of the process *is powered* is *etisalat*. Besides the few clauses that operate within the *middle* and *non-middle (receptive)* clauses, all the other Material Processes in the data fall under the heading, *non-middle (operative)*. The systematic constructions have participating entities either intrinsic or extrinsic.

5.3.2.1.2 Mental Processes in the Transitivity

Neologism Based (6)

Advert 1: *want, need* [desideration] (2)

Advert 2: *enjoy, enjoy* [emotion] (2)

Advert 3: *enjoy* [emotion]

Advert 4: *enjoy* [emotion]

Regular Adverts (1)

Advert 1: Nil

Advert 2: *stay in touch* [emotion]

Promotion Based (1)

Advert 2: *needs* [desideration]

Complementary Based (4)

Advert 1: *experience* [cognition]

Advert 3: *enjoy* [emotion], *can...desire* [desideration], *can feel* [emotion] (3)

Given the linguistic structures shown above, twelve Mental Processes are recognised from the *etisalat* text choice analysis. The Mental Processes are distinct because *etisalat* advertisers might not always be talking about concrete processes of doing and happening. The advertising creators also communicate entities that are connected to feeling and thinking. The processes in this regard seem to address ‘the state of the mind or psychological events’ (Bloor & Bloor, 2004, p. 116; Fontaine, 2013). The Mental Processes function in *etisalat* advertisements thus: *enjoy* (emotion) = 5, *need* (desideration) = 2, *want* (desideration) = 1, *stay in touch* (emotion) = 1, *experience* (cognition) = 1, *can...desire* (desideration) = 1 and *can feel* (emotion) = 1. Examining the Mental Processes from their types, emotion is accounted for as seven, desideration to be four, and cognition to be one. Let us consider their usages starting from the process, *enjoy*.

Neologism Based

Advert 2: *enjoy* the easylife

Advert 2: *enjoy* 25k per sec calls for an access fee of only N20 per day

Advert 3: *enjoy* free weekend calls

Advert 4: *enjoy* the best of both worlds, FCB ETISALAT, the winning team

Complementary Based

Advert 3: *enjoy* free 1.2GB data access over 12 months

From a semantic point of view, the process *enjoy* in the *etisalat* clauses seems to be used as a ‘bare peg on which descriptions of the product and its effects are loaded’ (Leech, 1966, p. 154). The claim could be explained further by examining at the Phenomenon that follows the imperative. Each of Phenomena appears thus: *the easylife, free weekend calls, the best of both worlds FCB ETISALAT, the winning teams* and *25k per sec calls*. A scholar has also said that, *enjoy* would correspond ‘to *please* as well as *like* does’ (Kress, 1981, p. 165). This suggests that the *etisalat* advertisers are sensitising the consumers that they will find pleasure and satisfaction in the purchase of, and using the goods and services presented to them. *Enjoy*, having recurred about five times in the entire Mental Processes, the researcher could deduce that: (i) it has become *etisalat*’s stock Mental Process, (ii) it is a form of *etisalat*’s favourite vocabulary, and (iii) it has been adopted as a striking and vivid form of expression in *etisalat* communications. The other Mental Processes are shown below.

Neologism Based

Advert 1: *www*whatever you ***need***

Project Oriented

Advert 2: 9ja next idol ***needs*** your votes!

The Mental Processes *need* and *needs* have *you* and *9ja next idol* as their Sensors. The key message to consumers could be that these Sensors that are ‘experientially undergoing’ (Thompson, 2004, p. 92) these processes cannot successfully achieve anything without the

contributions of consumers' actions. The second clause indicates *your votes* as the Phenomenon that assists 'the idol' in question. This process quickens the consumers to be desirous.

Neologism Based

Advert 1: *www* whenever you *wwwant*

Regular Adverts

Advert 2: *stay in touch* with work

Complementary Based

Advert 1: *experience* the Samsung GALAXY Tab

Advert 3: You *can* ever *desire*

Advert 3: So that you *can feel* free

The Mental Processes: *want* has *you* as its Sensor; and *stay in touch* has neither the Sensor nor the Phenomenon. *Experience* has *Samsung GALAXY Tab* as its Phenomenon, *can...desire* has only one participating entity, that is, *you* and *can feel* has *you* as its Sensor and *free* as its Phenomenon. These processes: *experience* could be linked up to having strong knowledge of a particular thing; *want* could be connected to having desires to get something; *desire* could be linked up to having a strong wish to be in possession of something; *feel* could be connected to having a particular emotional and physical sensation for a product. Probably, the processes are used so that consumers can have mental disposition towards the products. The constructs are also used to pinpoint a linking tie between the products and the consumers. The goings-on seem

projecting in a way. Leech has also posited that ‘Members of all these groups are commonly used in the imperative or with *you* as a subject. Following Leech (1966), seven of the clauses are imperatives and three of them have *you* as their Sensors.

5.3.2.1.3 Relational (Attributive) Processes in the Transitivity

Neologism Based

Advert 1: *is, is*

Advert 2: *is*

Regular Adverts

Advert 1: *is*

Advert 2: *is, is, is*

Promotion Based

Advert 2: *‘s*

Advert 3: *are not*

Project Oriented

Advert 2: *is*

Advert 3: *is*

Complementary Based

Advert 1: *is, is, are*

Advert 2: *is, is, is*

Advert 3: *is*

Festival Based

Advert 1: *lasts*

Relational (Identifying) Processes in the Transitivity

Neologism Based

Advert 2: *is*

Advert 3: *'s, 's*

Advert 4: *is*

Regular Adverts

Advert 2: *is*

Advert 3: *were, are*

Promotion Based

Advert 2: *means*

Advert 3: *is*

Project Oriented

Advert 2: *will become*

Advert 4: *is*

The *etisalat* choice of Relational Processes has been tagged to have recorded 17% out of the total processes in the advertisements. Relational Processes are of two types. There are the *Attributive* Processes and the *Identifying* Processes. Their demarcations have earlier been exemplified in (p. 345) on the study. Now, as a single entity, Relational Process takes its title from its major function. That is, the systemic content assists in relating ‘participants to each other, showing that they are connected, without ... necessarily being a strong sense of action involved’ (Ravelli, 2000, p. 39). This explains that the Relational Processes – Attributive and identifying – are used to describe the key elements of the messages of the *etisalat* advertisers. The followings illustrate Relational Processes’ usages;

Neologism Based

Advert 1: it *is* easy with easynet

Advert 2; All calls to anyone, anytime on any network anywhere in Nigeria *is* at just 25k parsec

Advert 1: Bonus *is* available instantly upon purchase

Regular Adverts

Advert 1: it *is* an attitude

Advert 2: Prepaid roaming *is* available automatically

Promotion Based

Advert 2; it’s back

Advert 2: BlackBerry, bundles data and smart phone voice plans *are not* eligible to this process

Project Oriented

Advert 2: Voice voting *is* exclusive to etisalat subscribers at N50/call

Complementary Based

Advert 1: It's a Galaxy experience possibilities available only on the etisalat network

Advert 2: the rush *is* on

Advert 2: All free minutes *are* usable

Festival Based

Advert 1: while stock *lasts*

The first pointer to these *etisalat* Processes is that 'they are typically realised by the verb *be* or some verb of the same class known as *copular verbs*' (Bloor & Bloor, 2004, p. 120). Except for the process *lasts*, all the other functional processes in the *etisalat choice* clauses are of the verb *to be*. The second pointer is that, sizeable numbers of the copular verbs are followed with adjective 'with a nominal meaning' (Kress, 1981, p. 167). Lastly, the 'Attribute', *a galaxy experience*, 'is typically indefinite' (Thompson, 2004, p. 99). Of importance is that the characteristics of this Process could hardly allow it to function in the imperative clause. If one takes the catalog from the first example, *easy* is the Attribute of the Carrier *it* and the circumstance *at just 25k per sec* is the Attribute of the Carrier *all calls to anyone... in Nigeria*. *Available instantly* is the Attribute of the Carrier *Bonus*, *an attitude* is the Attribute of the Carrier *it*, and *available automatically* is the attribute of the Carrier *Prepaid roaming*. *Black* is the Attribute of the carrier *it*, *eligible* is the Attribute of the Carrier *BlackBerry*, *Bundles data...*, and *exclusive to etisalat subscriber* is the

Attribute of the Carrier *voice voting*. *A galaxy experience* is the Attribute of the Carrier, *it, on* is the Attribute of the carrier *the rush* and *usable* is the Attribute of the Carrier *all free minutes* and *stock* is the Carrier of the process *lasts*.

The author could deduce that, (i) the Attributes characterised the Carrier in a class of inclusion, (ii) the Attribute is not as sharply distinct from the notion of a participant as it might seem at first sight and (iii) there is ‘a different contrast in voice’ (Kress, 1981, p. 165). In this case, the processes have attributive functions, indicating how the products confer properties, which are distinct and valuable to the consumers.

Neologism Based

Advert 3: It’s your time to talk

Advert 2: Daily access charge *is* N20 only

Regular Adverts

Advert 2: Home *is* whatever you happen to be

Advert 3: who *were* the original inhabitants of Abeokuta...

Advert 3: As Nigerian fastest growing network, the lives we touch *are* just as important as the places we reach.

Promotion Based

Advert 2: This *means* that from every/minute (60 sec) you spend

Advert 3: That *is* 100% bonus of any recharge you make

Project Oriented

Advert 2: who **will become** 9ja's next idol?

Advert 4: this **is** lagos

It has been suggested that, 'In the *identifying* mode, something has an identity assigned to it. What this means is that one entity is being used to identify another: x is identified by a , or a serves to define the identity of x ' (Halliday & Matthiessen, 2004, p. 227). The participants of the *etisalat* clauses above penetrate into the features elucidated. That is, the communicative elements are employed as identifiers. There are two important phenomena that could be noticed in the clauses above in relation to their functional Transitivity elements: (i) some are reversible in sequence; and (ii) some of the participants are intensifiers.

(i) The following clauses could have their participants interchanged thus:

N20 only is the daily access charge

Whatever you happen to be is home

the original inhabitants of Abeokuta were who?

Just as important as the places we reach are the lives we touch

9ja's next idol will be who?

lagos is this

The principle behind the *Identifying* Process is that either of the Token or the Value could operate first as a participant in the Transitivity, that is , $x = y$ or $y = x$. The reason is that 'these kinds of process identify one entity in terms of another..... because they relate to the same world

entity' (Thompson, 2004, p. 96). The identification nature has made the Token and the Value equative.

(ii) These typical features: possessive and definite article are noticed in the following clauses.

It's *your time to talk*

Who were *the original inhabitants of Abeokuta...*

The Token(s) of the Transitivity are *your time to talk* (possessive) and *the original inhabitants of Abeokuta* (definite article). The analyst could also perceive that, *this means that...*, *that is...*, and *this is...* are used in the message as intensifiers. *That is...* and *this is...* are used in the message as intensifiers that could be echoing times without number in the heart of consumers.

5.3.2.1.4 Behavioural Processes in the Transitivity

Neologism Based

Advert 2: *talk on*

Promotion Based (4)

Advert 2: *talk, talk, hurry, start talking to enjoy*

Festival Based

Advert 1: *are talking, 've spoken*

Advert 2: *keep talking*

Advert 4: *Watch*

Pidgin Inclined

Advert: *talk*

The study computed ten Behavioural Processes in the *etisalat* text *choice* analysed. From the above record, the study has *talk* as the favourite vocabulary in the whole sequence. *Talk* functions about seven times in the entire processes. Behavioural Processes examples are;

Neologism Based

Advert 2: & *talk on* & on & on

Promotion Based

Advert 2: ready, set *talk*!

Advert 2: *Hurry* now

Advert 2: and *start talking* to enjoy the free minutes

Festival Based

Advert 1: now you *are talking*

Advert 2: For 50 years we ‘*ve spoken* with one voice

Advert 2: *Keep talking* 9ja

Advert 4: *Watch* Nigerian Idol Season II on TV station.

Pidgin Inclined

Advert: *talk* longer for homezone

These processes are typically of physiological and psychological behaviour that the *etisalat* advertisers instruct and encourage consumers to put on. 'So behavioural involves the role of a conscious being but being unable to project' (Eggins, 2004, p. 235). Some of the clauses are declaratives while some are commanding. *You* is the Behaver of *are talking*. *We* is the Behaver of *'ve spoken*. *9ja* is the Behaviour of *keep talking*, *Nigerian Idol Season II* is the Behaviour of the process *watch* and *longer* is the Behaviour of the process *talk*. The other Behavioural Processes of the clauses above are followed with circumstantial elements. A critical examination of this process shows that, the communicative content displays 'the grey area between material and mental processes' (Bloor & Bloor, 2004, p. 126; Haratyan, 2011). It is only that backdrop Behavioural Process tends to be associated with physiological processes.

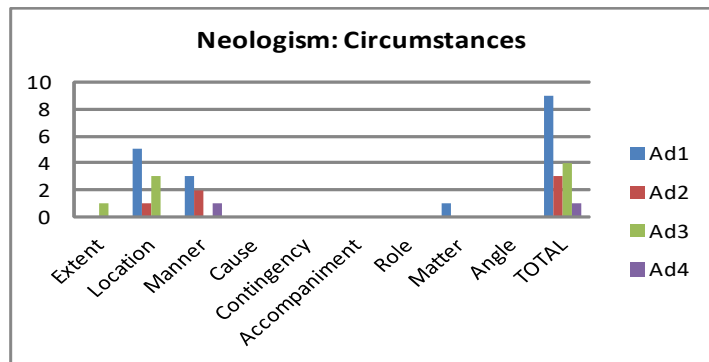
The researcher records only one Existential Process in all the texts. It is in the Complementary Based Advert 3, that is, ***here's an innovative smart phone***. The process indicates 'only one real participant, the Existent' (Ravelli, 2004, p. 41). The Existent in the Transitivity is *an innovative smart phone*. The *here's* is not actually referring to a location. It is an empty participant which has experiential meaning.

5.3.2.2 Etisalat Circumstances: Graphical Representations

The figure 5.10 depicts the circumstantial elements that are featured in the *etisalat* language choice analysed. It has been said that, in Transitivity, ‘the core of the *clause* is the process; closely involved in the process are its participants; and more distantly associated with it are its circumstances’ (Martin & Rose, 2005, p. 70). This could trigger the explanation that, the circumstantial element of a clause, though distant, is connected jointly to both the Process and Participant(s). It gives further information and meaning to the other elements in the text. Some of the major functions are that: (i) it sets the events in the exact time and period and (ii) construes the way in which the process is realised. The analysis of *etisalat* circumstantial elements has been further depicted in tables, graphs and pie chart. Graphs and the pie chart represent the visual proportions of the values of advertisements in the tables.

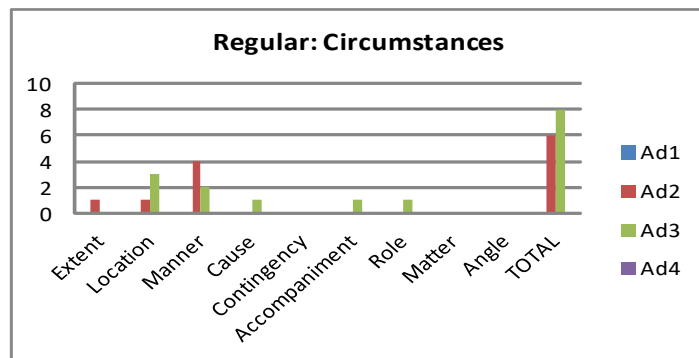
Neologism

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	0	0	1	0
Location	5	1	3	0
Manner	3	2	0	1
Cause	0	0	0	0
Contingency	0	0	0	0
Accompaniment	0	0	0	0
Role	0	0	0	0
Matter	1	0	0	0
Angle	0	0	0	0
TOTAL	9	3	4	1



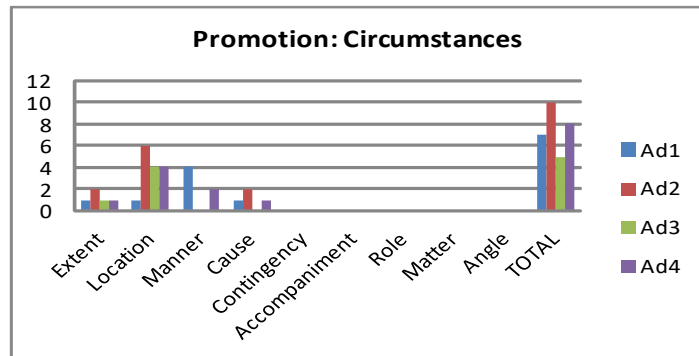
Regular

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	0	1	0	0
Location	0	1	3	0
Manner	0	4	2	0
Cause	0	0	1	0
Contingency	0	0	0	0
Accompaniment	0	0	1	0
Role	0	0	1	0
Matter	0	0	0	0
Angle	0	0	0	0
TOTAL	0	6	8	0



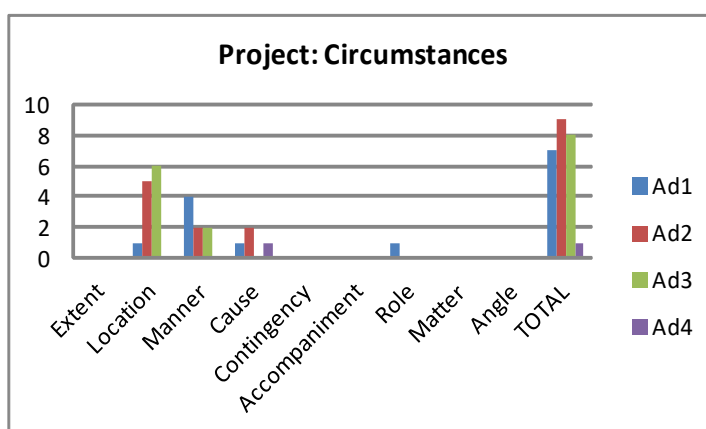
Promotion

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	1	2	1	1
Location	1	6	4	4
Manner	4	0	0	2
Cause	1	2	0	1
Contingency	0	0	0	0
Accompaniment	0	0	0	0
Role	0	0	0	0
Matter	0	0	0	0
Angle	0	0	0	0
TOTAL	7	10	5	8



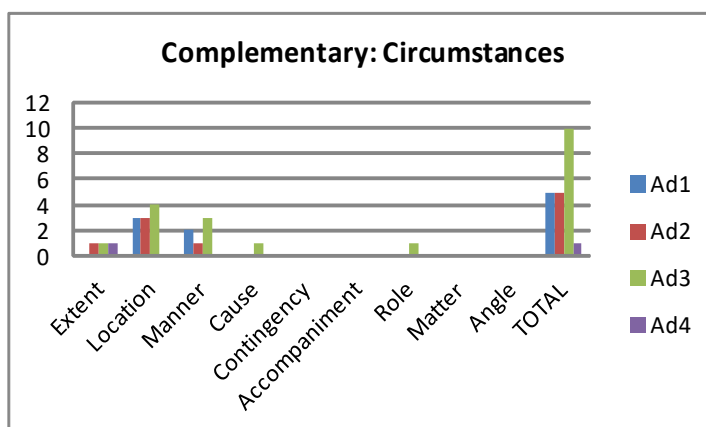
Project

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	0	0	0	0
Location	1	5	6	0
Manner	4	2	2	0
Cause	1	2	0	1
Contingency	0	0	0	0
Accompaniment	0	0	0	0
Role	1	0	0	0
Matter	0	0	0	0
Angle	0	0	0	0
TOTAL	7	9	8	1



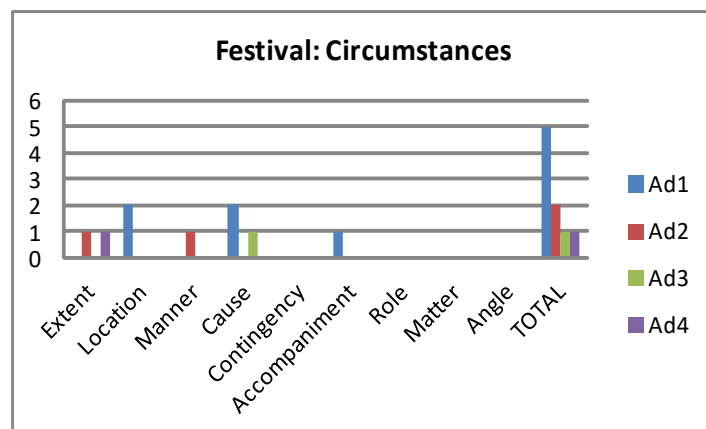
Complementary

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	0	1	1	1
Location	3	3	4	0
Manner	2	1	3	0
Cause	0	0	1	0
Contingency	0	0	0	0
Accompaniment	0	0	0	0
Role	0	0	1	0
Matter	0	0	0	0
Angle	0	0	0	0
TOTAL	5	5	10	1



Festival

Circumstances	Ad1	Ad2	Ad3	Ad4
Extent	0	1	0	1
Location	2	0	0	0
Manner	0	1	0	0
Cause	2	0	1	0
Contingency	0	0	0	0
Accompaniment	1	0	0	0
Role	0	0	0	0
Matter	0	0	0	0
Angle	0	0	0	0
TOTAL	5	2	1	1



Pidgin

Circumstances	Ad1
Extent	0
Location	5
Manner	2
Cause	3
Contingency	0
Accompaniment	1
Role	0
Matter	0
Angle	0
TOTAL	11

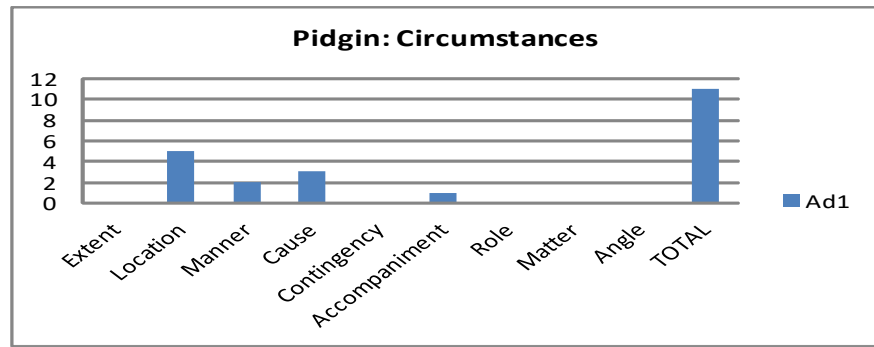


Figure 5.10: Etisalat Circumstantial Elements in Subjects [A-G]

ETISALAT ADVERTISEMENTS: Circumstantial Choices Descending Order of Priority

Neologism

Location	= 9
Manner	= 6
Cause	= 4
Contingency	= 3
Extent	= 1
Matter	= 1

Regular

Manner	= 6
Location	= 4
Contingency	= 1
Cause	= 1
Accompaniment	= 1
Role	= 1

Promotion

Location	= 16
Manner	= 6
Extent	= 5
Cause	= 4

Project

Location	= 12
Manner	= 8
Cause	= 4
Role	= 1

Complementary

Location	= 10
Manner	= 6
Extent	= 3
Cause	= 1
Role	= 1

Festival

Cause	= 3
Extent	= 2
Location	= 1
Manner	= 1
Contingency	= 1

Pidgin

Location	= 4
Cause	= 3
Manner	= 2
Contingency	= 1

Subjects	Extent	Location	Manner	Cause	Contingency	Accompaniment	Role	Matter	Angle
Neologism	1	9	6	0	0	0	0	1	0
Regular	1	4	6	1	0	1	1	0	0
Promotion	5	16	6	4	0	0	0	0	0
Project	0	12	8	4	0	0	1	0	0
Complementary	3	10	6	1	0	0	1	0	0
Festival	2	1	1	3	0	1	0	0	0
Pidgin	0	4	2	3	1	0	0	0	0
TOTAL	12	56	35	16	1	2	3	1	0

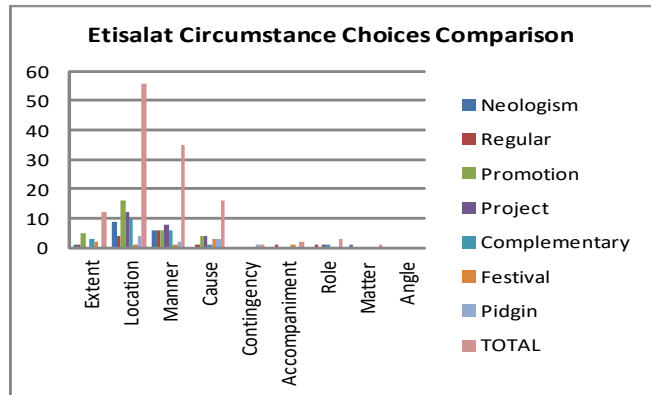
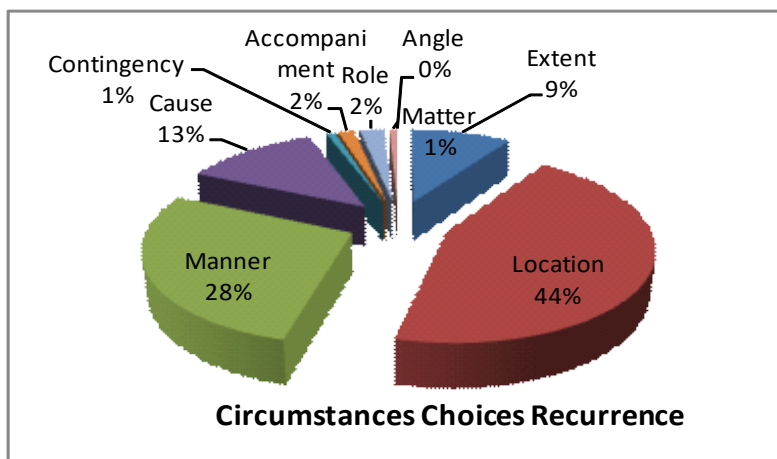


Figure 5.11: Etisalat Circumstances: Combination of Seven Subjects [in Parallel]

Systemic Structures	Circumstance Choices Recurrence
Extent	12
Location	56
Manner	35
Cause	16
Contingency	1
Accompaniment	2
Role	3
Matter	1
Angle	0



Figuer 5.12: Etisalat Circumstances: Choices Analysis

5.3.2.2.1 Etisalat: Circumstances Discussions

There is a claim that circumstantial elements in the Transitivity ‘are participants which could be left out without affecting the basic propositions realised by narrative patterns, even though their deletion would of course entail a loss of information’ (Kress & Leeuwen, 2003, p. 71). The claim of these scholars is true, yet, in the advertising situation, advertisers may use a circumstantial element in a clause to give the adequate information needed to consumers. Such deployment can clear ambiguity from the message to avert doubts. It could further shed lights on some questions that would have arisen from the consumers in respect to the advertised product in the frame. The remark seems to kindle Martin and Rose’s (2005) interest to have said further that, ‘The meaning of most circumstances can be probed by a *wh-item*’ (p. 69).

In the figure above, the circumstantial elements in the *etisalat* text *choices* recur in the following sequence: Extent = 12 [9%], Location = 56 [44%], Manner = 35 [28%], Cause = 16 [13%], Contingency = 1 [1%], Accompaniment = 2 [2%], Role = 3 [2%], Matter = 1 [1%] and Angle = 0. It has been said that, these circumstantial elements ‘are capable of occurring in a final, initial

or medial position within the main clause (generally in that order of frequency, medial position being rare)' (Quirk & Greenbaum, 1973, p. 322). Sincerely, the observations in the *etisalat* text choices indicate that, most of these elements (i.e. Location and others) are either operating at the beginning or at the end of the analysed clauses.

The analyst observes in the *MTN* language choice that the Role and the Angle are not featured at all; whereas, it is only the Angle which is lacking in the *etisalat* language choice. The study has been able to account for about three times that the Role recurs. Therefore, the author will begin the discussions with the Circumstance, Role. The enhancement function thus;

Regular Adverts

Advert 3: *As Nigerian fastest growing network*, the lives we touch are just as important as the places we reach

Project Oriented

Advert 1: facilitating market access *to small and growing business*

Complementary Based

Advert 3: that combines the core benefits *of diverse mobile devices*

The major concern of the Circumstance, Role, is that, the communicative component 'basically answers the question *What as?*, although they include a small sub-category of product circumstantials answering the question *What into?*' (Thompson, 2004, p. 111). The elements, *As*

Nigerian fastest growing network, to small and growing business and of diverse mobile devices appear as if the devices are being compared with another entity. It is certainly not. The communicative apparatuses construe the meanings of *become* which intends to correspond to the characteristic of a Relational attribute. The course that the advertisers employ these elements to propagate is to further explicate the qualities that the brand and products in the advertisements possess. It indicates some good things that consumers will benefit if adhere to the instructions.

In the circumstance, Matter occurs just once in the advertisements. It is recorded thus;

Neologism Based

Advert 1: *wwwwhatever* you need

The key function here is that the element, *what*, makes a reference to the process, *need*. This implies that consumers could achieve the best of services from *easynet* internet devices advertised to them. The question to realise this, as Thompson (204) elucidates, is ‘*What about?*’ (p. 111) and the answer is *about everything you need to surf the internet*. This elements that *etisalat* employ are meant to project something worthwhile to consumers.

Another circumstantial element used just one time is Contingency.

Pidgin Inclined

Advert: *For terms and conditions and information*, go to www.etisalat.com.ng

It is suggested that the ‘Circumstances of Contingency specify an element on which the actualisation of the process depends’ (Halliday & Matthiessen, 2004, p. 271). The Contingency is utilised so that consumers can understand that there are other pieces of information that they need to know in order to have the full message of the advertisements. Some restrictions may be attached to the *etisalat* persuasive acts in the advertisements. To avert a disappointment, the *etisalat* website will clear all hazy information. The condition given to consumers on the message is a sort of information enrichment.

The next element is Accompaniment. This circumstantial element derived its name from the function it performs. One could consider some examples.

Regular Adverts

Advert 3: As Nigerians fastest growing network, the lives we touch are just as important *as the places we reach*

Festival Based

Advert 1: Walk into any etisalat experience centre today/tomorrow *with your child*

The italicised element in Advert 3 links two participating entities together, that is, *the lives* and *the places* which *etisalat touches* and *reaches*. Advert 1 links *the mother* (intrinsic) and *your child* together. Accompaniment is a form of joint participation in the process. The communicative element further gives descriptive information (Kress & Leeuwen, 2003, p. 72-

73). The circumstance extends and expands the message. *As the places we reach* and *with your child* function properly in this circumstantial domain.

The analysis indicates that the circumstance, *Location*, is the dominant element. The appliance is followed by the circumstance, *Manner*. The circumstance, *Cause*, is next and it is followed by the Circumstance, *Extent*. The augmentation devices recur in this descending frequency: Location = 53 ^ Manner = 33 ^ Cause = 15 ^ Extent = 10. Their occurring frequency has motivated the study to chart a separated diagram for each to properly reveal their statistical facts. They are explicated in Tables 5.5, 5.6, 5.7 and 5.8.

LOCATION														
	NEOLOGISM		REGULAR		PROMOTION		PROJECT		COMPLE- MENTARY		FESTIVAL		PIDGIN	
Ads	Place	Time	Place	Time	Place	Time	Place	Time	Place	Time	Place	Time	Place	Time
1	2	2	0	0	1	1	1	0	2	1	1	0	4	0
2	0	1	1	0	5	1	4	0	1	1	0	0	0	0
3	1	2	3	0	3	2	2	3	4	0	0	0	0	0
4	0	0	0	0	2	2	0	0	0	0	0	0	0	0
Total	3	5	4	0	11	6	7	3	7	2	1	0	4	0

Table 5.5: Etisala Circumstantial Elements [Location]

There are two Locative elements as shown in Table 5.5 above, that is, *Place* and *Time*. The ‘Locative circumstances relate other participant(s) to a specific participant we will call *Setting*’ (Kress & Leeuwen, 2003, p. 71). The Circumstance, Location (Place) is mostly ‘introduced by *where* or *wherever*’ (Quirk & Greenbaum, 1973, p. 323) while the Circumstance Location (Time) is mostly ‘seen in terms of *when* and *space*’ (Thompson, 2004, p. 110). Some of the other

subordinators that could serve as the pointers to Time are *after*, *before*, *since*, and *until*. The following examples identify the circumstantial element, Location in terms of Place.

Neologism Based

Advert 1: Pick up your easynet data SIM and USB *at any etisalat experience centre*

Advert 3: and get 50% of the amount you spend to make FREE weekend calls *to any etisalat line!*

Regular Adverts

Advert 2: when you roam on the Vodafone *in the UK*

Advert 3: we have our roots *across 9ja*

Advert 3: ...our roots are firmly entrenched *in all the states across 9ja*

Promotion Based

Advert 2: Buy an etisalat SIM *from the nearest etisalat experience centre retailer*

Advert 2: Get 100% extra minutes on all calls made *within the etisalat network*

Advert 3: or text ON *to 356* for free

Advert 4: register this July *at any etisalat registration point*

Project Oriented

Advert 1: Etisalat Nigeria invites you *to the Market Access Network event*

Advert 2: to vote: dial the contestant's number *from your etisalat line*

Advert 2: or call our customer care hotline *on 080900008000*

Advert 3: text the contestant's number *to 33680 from you etisalat line*

Complementary Based

Advert 1: all *in the palm of your hand*

Advert 3: get the new Samsung GALAXY Note *on etisalat's 3.75GHSPA + network*

Advert 3: the sharpest, smoothest and largest screen *on any smart phone*

Festival Based

Advert 1: the future starts *here*

Pidgin Inclined

Advert: talk longer for homezone *on easy starter*

Advert: To activate homezone, dial *242# *from your favourite place*

The first noticeable thing in the italicised Circumstances of Location above in terms of Place is that each element has a pointer to a place. It is the pointer that locates the function. Some of the pointers are prepositions. Locative devices operate in the frame as *at, to, in, across, from, on*, and the adverbial *here*. They all function to signify a particular place. These elements are added to the message 'to defect arguability from certain consumers' (Eggins, 2004, p. 336) who would have loved to make further enquiries about the information given. These prepositions: *at* indicates *any etisalat experience centre* as a place, *in* pinpoints *the UK* as a place, and *to* indicates *356 for free* as a place. Other prepositions such as, *from* illustrates *your etisalat line* as a place, *on* indicates *08090000800* as a place and *in* reveals *all the states across 9ja* as a place.

Neologism Based

Advert 2: 25k per sec to any network *anytime*

Advert 3: And you get this *week after week after week*

Advert 3: ...simply make as many calls as you wish to any network *on weekends*

Promotion Based

Advert 2: Hurry *now*

Advert 3: double your talk *every weekend*

Advert 3: All unused... bonus credit for the promo will expire *by 12 midnight on Sunday*

Advert 4: register your SIM *in July*

Project Oriented

Advert 3: vote *weekly* for your idol

Advert 3: Vote *every week*

Complementary Based

Advert 2: Spend up to N500 *every month*

There are some periods when the Participant(s) and the Process could not be able to fully pass across to consumers the entire advertisement's message. Such situations demand that, the experiential content of the texts should be increased. What one observes in this *etisalat* choice is that, the circumstantial element, Time adds specificity to the entire information provided to consumers. Unfortunately, neither the Participant nor the Process seems to perform such a

function, mostly, in terms of time. This is an indication that, in Transitivity, the notion and functions of the circumstantial elements are very significant. The operations assist in construing the unfolding of the process in *space* and *time*.

MANNER																												
	NEOLOGISM				REGULAR				PROMOTION				PROJECT				COMPLEMT.				FESTIVAL				PIDGIN			
Ads	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree	Means	Quality	Comparison	Degree
	1	2	0	0	1	0	0	0	0	1	0	0	3	2	0	0	0	1	0	0	1	0	0	0	0	0	0	0
	2	0	0	0	2	3	0	0	0	1	0	0	0	0	0	0	2	0	0	0	1	1	0	0	0	0	0	0
	3	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	2	2	0	0	1	0	0	0	0	0	0	0
	4	1	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	3	0	0	3	5	0	0	0	3	0	1	3	2	0	0	4	3	0	0	3	1	0	0	0	0	0	0	2

Table 5.6: Etisalat Circumstantial Elements [Manner]

The circumstantial element, Manner, is sub-divided into four groups: Means, Quality, Comparison and Degree. The frequency of their occurrences is demonstrated in Table 5.6. In their own way, the enhancements contribute some details ‘to boosting the experiential density in the text’ (Eggins, 2004, p. 337). Some applications are;

Neologism Based

Advert 1: It’s easy *with easynet*

Advert 4: Enjoy the best of both worlds *with Etisalat and Barcelona*

Regular Adverts

Advert 2: travel *with home*

Advert 2: call from the UK *at a fantastic rate*

Advert 3: covering the nation *with quality services*

Promotion Based

Advert 1: when you recharge electronically *with N200 or more with e-top up*

Advert 4: get rewarded *with 30% of your total recharge...*

Complementary Based

Advert 1: The Samsung GALAXY bundle is available only on the etisalat network *with a free platinum number, 250MB free internet data, 24 min calls and 25 min*

Advert 3: it empowers you *with everything*

Festival Based

Advert 2: For 50years, we've spoken *with one voice*

The *etisalat* preposition *choice* indicating the circumstance, Manner, in relation to Means is *with* except for just one, that is, *at*. Basically, the circumstances references a sort of method in which the process is carried out. To Halliday and Matthiessen, Means refers to 'the means whereby a process takes place' (2004, p. 267). The claims of the *etisalat* advertisers from some of the texts in Table 5.6 are that the means with which an individual can browse the internet easily is *with easynet*. The means to travel without so much stress is to go *with home*. *Home* in this context refers to a particular *etisalat* product. The means at which Nigerians have been spoken for the past 50years is *with one voice* which is a unifying factor.

Promotion Based

Advert 4: recharge *as you like* over 30days

As you like is the Circumstance of Manner in relation to comparison in the text. The Circumstance is easily probed with ‘what...like?’ (Thompson, 2004, p. 110). Furthermore, the examples below indicate how the circumstance Manner in terms of Degree operates.

Neologism Based

Advert 1: Bonus is available *instantly upon purchase*

Advert 2: enjoy 25k per sec calls *for an access fee of only N20 per day*

Promotion Based

Advert 1: buy and recharge your SIM from May to June to get 30% of your recharge *up to N100, 000 to call any network*

Advert 1: get an extra 10% *instantly*

Project Oriented

Advert 2: SMS votes are charged *at N50/sms*

Advert 2: Voice voting is exclusive to etisalat subscribers *at N50/call*

Complementary Based

Advert 1: Get the Samsun GALAXY Tab *for only N125, 000*

Advert 2: buy the dual SIM phone *for only N4, 999*

The Degree shown, in the *etisalat* text *choices*, relates to specificity. This is realised through the prepositions *for*, *at*, and *up* and the adverbial *-ly* to indicate the amount that the products can be obtained. The function of Manner in terms of Degree might motivate the *etisalat* advertisers to be using the linguistic organ constantly because the motive of advertisements is to persuade consumers to buy their products. For the *etisalat* advertisers to make the charges entail in the service known to the consumers, the Circumstance Degree has become a must-applied delicacy.

In Table 5.7 below, the circumstantial element, Cause, is applied about fifteen times in this enquiry. The elements under the Cause are sub-categorised into three, that is, Reason, Purpose and Behalf. It could be mentioned that the circumstantial element, Cause, construes the moral and systemic validation for the process actualisation. It could not only be Reason in the narrow sense of existing conditions leading to realisation, but also the Purpose in the sense of intended conditions for which the process is actualised. Reason and Purpose seem to be eventive of a sort. Some of their applications are illustrated after Table 5.7.

CAUSE																							
	NEOLOGISM			REGULAR			PROMOTION			PROJECT			COMPLEMT.			FESTIVAL			PIDGIN				
Ads	Reason	Purpose	Behalf	Reason	Purpose	Behalf	Reason	Purpose	Behalf	Reason	Purpose	Behalf	Reason	Purpose	Behalf	Reason	Purpose	Behalf	Reason	Purpose	Behalf		
1	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	1	1	0	3	0		
2	0	0	0	0	0	0	0	1	1	0	2	0	0	0	0	0	0	0	0	0	0		
3	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0		
4	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0		
Total	0	0	0	0	0	1	0	3	1	0	3	1	0	0	0	0	2	1	0	3	0		

Table 5.7: Etisalat Circumstantial Elements [Cause]

Regular Adverts

Advert 3: ...the Olumo Rock served as a point of refuge *for the Egba people*

Promotion Based

Advert 2: So what are you waiting *for?*

Project Oriented

Advert 4: the grand finale *of the lagos festival and amateur photography competition*

Festival Based

Advert 1: and get goodies *for him/her*

The applications of Behalf in the texts above represent the entities on whose behalf or for the sake the actions are taken. The Participants and the Process are the representatives of the circumstantial element Behalf. All the goings-on are actualised for the Circumstances in the italicised.

Promotion Based

Advert 1: get rewarded with 30% of your total recharge up to N100, 000 free credits *to call any network*

Advert 3: *to opt in*, dial *356*1#

Ad 4: or call 200 *for more information*

Project Oriented

Advert 1: *For more information*, go to www.etisalat.com.ng

Advert 2: *to vote*: dial the contestant's number from your etisalat line

Advert 2: *For more information*, follow us on [twitter@etisalat.9ja](https://twitter.com/etisalat.9ja) and www.facebook.com/etisalat

Festival Based

Advert 1: *For more information on the e-payment options*, visit www.etisalat.com.ng

Advert 3: *For more information*, go to www.etisalat.com.ng

Pidgin Inclined

Advert: *To activate homezone*, dial *242# from your favourite place

Advert: *To call 20k/s*, dial *202#

Advert: *To opt out or de-activate*, dial *202*2#

The italicised elements clearly confirm the intention behind the action of the intrinsic Subjects in the imperative clauses. The Circumstances of Purpose represent the purpose for which an action takes place. The *etisalat* advertisers gave no any other options to consumers than to follow their laid down instructions in order to enjoy the benefits accompanying the products.

EXTENT																						
	NEOLOGISM			REGULAR			PROMOTION			PROJECT			COMPLEMT.			FESTIVAL			PIDGIN			
Ads	Distance	Duration	Frequency	Distance	Duration	Frequency	Distance	Duration	Frequency	Distance	Duration	Frequency	Distance	Duration	Frequency	Distance	Duration	Frequency	Distance	Duration	Frequency	
	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	
	2	0	0	0	0	1	0	0	2	0	0	0	0	1	0	1	0	0	0	0	0	
	3	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
	4	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	1	0	0	0	0	
	Total	0	1	0	0	1	0	0	4	0	0	0	0	1	1	0	1	1	0	0	0	0

Table 5.8: Etisalat Circumstantial Elements [Extent]

The circumstantial elements of Location and Extent, according to scholars ‘construe the unfolding of space and time’ (Halliday & Matthiessen, 2004, p. 263). The major difference is that, the former is probed through the questions ‘*Where?*’ and ‘*When?*’, while the later is probed through the questions ‘*How long?*’ and ‘*How many times?*’ (Thompson, 2004, p. 110). The subdivisions of the circumstance Extent are Distance, Duration and Frequency as described in Table 5.8. the following considerations are some usages in *etisalat* texts of this enquiry.

Neologism Based

Advert 1: ***From now till 31 – Mar***, simply make as many calls as you wish to any network...

Promotion Based

Advert 1: and recharge as much as you can ***over the next 30days***

Advert 2: talk ***for 1 minute***

Advert 2: Promo runs ***till April 30th, 2008***

Advert 4: recharge ***for the next 30days***

Complementary Based

Advert 2: and receive free N250 airtime ***for the next 4 months***

Festival Based

Advert 4: Watch Nigerian Idol Season II on TV stations ***from 4th Dec., 2011 – 1st April, 2012***

The Duration of the processes that the participants will undergo is exemplified in the italicised showing the distance of date and time that communicative information operates. All the *etisalat* clause choices indicated the Extent that is very definite. The dates are specified to ignite consumers to act as quickly as possible knowing well that, the benefits are not indefinite. The benefits are (i) definite, (ii) spatial and (iii) temporal, or simply spatio-temporal. The advertisers used this strategy to generate as much funds as possible within a short period of time from customers. There are two clauses in the *etisalat* texts that exhibit Extent in relation to Distance. The texts are;

Complementary Based

Advert 4: 50MB and 40mms *monthly*

Festival Based

Advert 2: *For 50years*, we've spoken with one voice

Having established earlier that the interrogative that probes into this element is '*how long?*', the Distance *monthly* is the element that designates the period that the participant *50MB and 40mms* could be enjoyed. The Distance *for 50years* is the element that realises the space and time that the participant *we* has been spoken in unity.

The attempt made so far visualises that Transitivity has been utilised to explain 'how the field of situation is being constructed' (Eggins, 2004, p. 249) in the *etisalat* language *choices* analysed.

5.4 MTN AND ETISALAT TRANSITIVITY CHOICES COMPARISON

Figures 5.13 and 5.14 represent the frequencies of occurrence of the *MTN* and *etisalat* text *choices* analysed in relations to Processes and Circumstances.

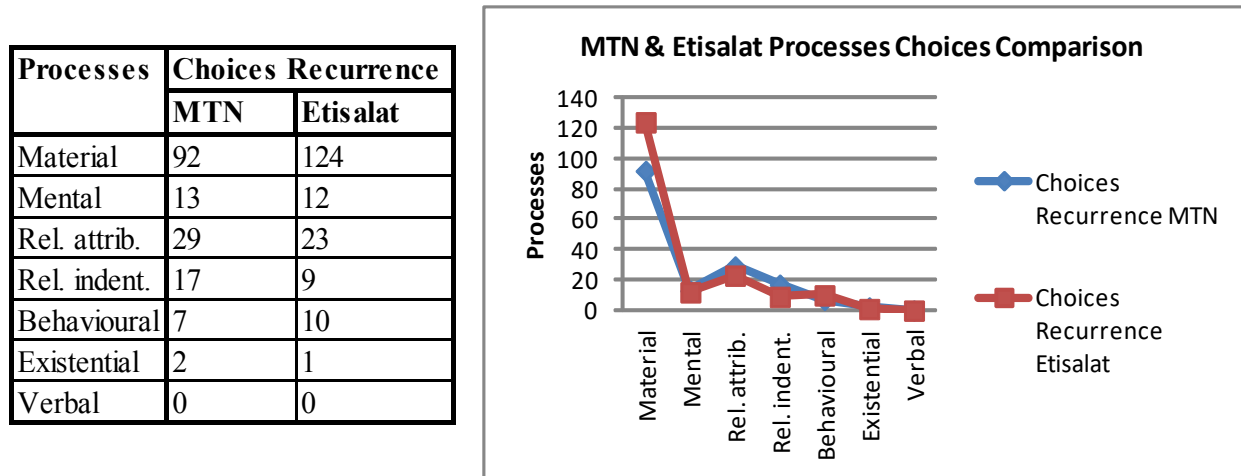


Figure 5.13: MTN and Etisalat Process Choices Comparison

The relationships in the processes of the *MTN* and *etisalat* language *choices* are explained in value deductions thus:

MTN			Etisalat		
Material	[92]	<	Material	[124]	
Mental	[13]	<	Mental	[12]	
Rel. attrib.	[29]	>	Rel. attrib.	[23]	
Rel. ident.	[17]	>	Rel. ident.	[9]	
Behavioural	[7]	<	Behavioural	[10]	
Existential	[2]	>	Existential	[1]	
Verbal	[0]	=	Verbal	[0]	

Circumstances	Choices Recurrence	
	MTN	Etisalat
Extent	5	12
Location	49	56
Manner	27	35
Cause	7	16
Contingency	6	1
Accompaniment	1	2
Role	1	3
Matter	0	1
Angle	0	0

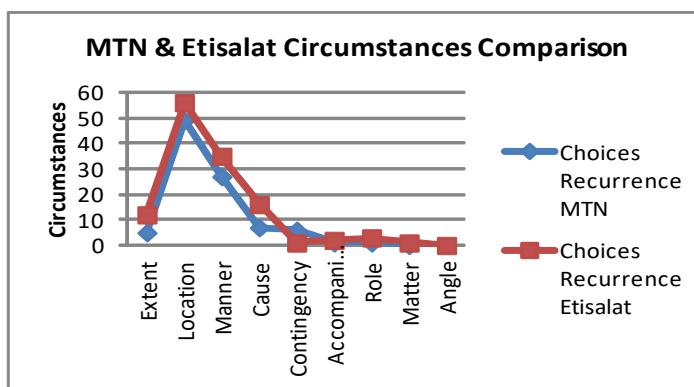


Figure 5.14: MTN and Etisalat Circumstantial Choices Comparison

The Figure 5.14 above interprets the relationships in the *MTN* and *etisalat* circumstantial choices.

These choices are further explained in the values deduced below.

MTN			Etisalat		
Extent	[5]	<	Extent	[12]	
Location	[49]	<	Location	[56]	
Manner	[27]	<	Manner	[35]	
Cause	[7]	<	Cause	[16]	
Contingency	[6]	>	Contingency	[1]	
Accompaniment	[1]	<	Accompaniment	[2]	
Role	[1]	<	Role	[3]	
Matter	[0]	=	Matter	[1]	
Angle	[0]	=	Angle	[0]	

5.5. CREATIVE LEXEMIC CHOICES

MTN and *etisalat* advertisements contain some peculiar or significant items in their language choices such as *kulturefest*, *easycliq*. The strange choices are structurally analysed as follows with the concepts of blending and compounding.

MTN: Neologism

Advert 1

Biztime = biz+time → business time

Advert 2

MyCustomer = my + customer → my customer

Yous = you + s → you '-s'

Advert 3

F@astlink = fast + link → fast link

Advert 4

Y'ello = yellow + *hello* → yellow hello

SurPrizes = surprise + prize + s → surprise prizes

HappyLink = happy + link → happy link

FunLink = fun + link → fun link

ProLink = pro + link → professional link

SmartLink = smart + link → smart link

MTN: Regular

Advert 3

Y'ello = yellow + *hello* → yellow hello

MTN: Promotion

Advert 4

Y'ellofest = yellow + *hello* + fest —————> yellow hello festival [or yellow festival]

MTN: Festival

Advert 2

Kulturefest = culture + fest —————> culture festival

Y'ello = yellow + *hello* —————> yellow hello

Advert 3

Callertunez = call + er + tune + s —————> caller tunes

Etisalat: Neologism

Advert 1

Wwherever = ww + where + ever —————> wherever

Wwhenever = ww + when + ever —————> whenever

Wwwant = ww + want —————> want

Wwhatever = ww + what + ever —————> whatever

Freeeee = free + eee —————> free

Easynet = easy + net —————> easy internet

Advert 2

Easylife = easy + life —————> easy life

Easycliq = easy + cliq → easy click

Easystarter = easy + start + er → easy starter

Advert 3

9javaganza = 9ja + vaganza → Nigeria extravaganza

0809ja = 080 + ja → 080 Nigeria

Easystarter = easy + start + er → easy starter

Easycliq = easy + cliq → easy click

Advert 4

Fcbarcelona = fc + Barcelona → FC Barcelona

Etisalat: Regular

Advert 3

9ja = 9 + ja → Nigeria

Etisalat: Project

Advert 2

9ja = 9 + ja → Nigeria

9ja's = 9 + ja + s → Nigeria's

Etisalat: Festival

Advert 2

9ja = 9 + ja → Nigeria

The constructs, *Y'ello* and *callertunez*, as observed in the clauses of *MTN*, appear to be common. *Y'ello* and *callertunez* seem to have become the identities of *MTN* telecommunications in Nigeria. In the same vein, *0809ja* and *easystarter* could be tagged as the identities of *etisalat* telecommunications in Nigeria, as projected in their textual *choices*. Therefore, the researcher might say that apart from the company names that *MTN* and *etisalat* are known to be, the telecommunications operators still go ahead to adopt and popularise certain conceptual constructs as their logos.

Further explanations on the peculiar lexemic formations of the structures analysed above have been illuminated earlier. These special, unique and perhaps, unusual communicative components are featured in the discussions on the supplementary meaning potential. The analysis of the strange lexemes that advertising experts constructed is an attempt to articulate the manner in which each lexeme is arbitrarily constructed to influence the Nigerian public to consumption of goods and services.

5.6 CONCLUSION

Efforts have been made in this chapter to explain the language *choices* of both *MTN* and *etisalat* through the systemic concept of the Transitivity system. The analysis has explained the transitivity system through three significant linguistic apparatuses. These communicative but systemic elements are: participants, processes and circumstances. It was through these trio-conceptual variables that the analyses on the language *choices* of *MTN* and *etisalat*

advertisements have been conceptualised. There have been discussions on the analyses of the *MTN* and *etisalat* advertisements' textual choices. Besides, the analyses of the seven designated subjects were depicted in both tabular and graphical structures to further expound the conceptual and semiotic ingredients of the *MTN* and *etisalat choices* in values. In addition to these, the study has compared the language *choices* of the *MTN* and *etisalat* in order to generate some inferences. The comparisons have been graphically exemplified in terms of (i) processes recurrences and (ii) circumstantial *choices* recurrences.

Among the six Processes, the systemicist has observed that the Material Processes are the paramount *choices* of both the *MTN* and *etisalat* telecommunications operators. The Material Processes recorded in *MTN* is 92 whereas 123 Material Processes were recorded in *etisalat* advertisements' textual *choices*. The application of Verbal Processes was not observed at all in both the *MTN* and *etisalat* clause *choices*. Such component has appeared in the table as nullity. The analyst might comment that the *MTN* and *etisalat* advertisers are detested to reported speeches in their quest to persuade the audience to buy their goods and services. The highest *choice* computed of circumstantial elements of *MTN* and *etisalat* clauses was observed to be Location. Location in *MTN* recorded 49, while *etisalat* recorded 56. Angle, as a choice of informational advancement, was employed neither by *MTN* nor *etisalat*. The table showed no point. In addition, the peculiar lexemes in the *MTN* and *etisalat* advertisements were morphologically exhibited to elucidate the nature of their structural organisations.

CHAPTER SIX

CONCLUSIONS

6.1 FINDINGS

This study is about the nature of language choice in the *MTN*[®] and *etisalat*[®] advertisements in print media between 2005 and 2012. The study has attempted to explain how *MTN* and *etisalat* adopt language *choices* to persuade their Nigerian subscribers. The nature of their language *choices* has been identified and discussed as discourse structures in a particular business domain (i.e telecommunications). *MTN* and *etisalat* seem to have located print media as a vital channel of communication between the firms and the target audience. Furthermore, this investigation is an attempt to give a good account of how meaning potential is derived from the textual *choices* of *MTN* and *etisalat* advertisements. The approach to their language *choices* has been a linguistic attempt that has assisted the study to analyse texts employed to mobilise consumers into a particular direction of action. *MTN* and *etisalat* advertising experts have attempted to influence consumers in a particular way rather than another. The behaviour of advertising experts seems to have confirmed the earlier proposition and position that advertisers produce advertisements with an intended purpose. Thus, it may be suggested that this enquiry has contributed to the growing body of literature in the field of the advertising language as constructed and utilised by experts.

Language *choices* analysed, perhaps, have demonstrated some features of linguistic resources that *MTN* and *etisalat* have drawn and deployed at will to mesmerise readers. The features in the resources are those that are strictly inclined with linguistic rules and those that are ‘deviant’.

‘Deviant’ *choices* are peculiar textual models that defile, in one way or another, ‘lexicogrammatical’ orders of lexemes. Notwithstanding, both linguistic ‘law abiding’ constructs and ‘deviants’ do not only serve as vital instruments of persuasion but also contribute in one way or another to language development. However, language *choices* that *MTN* and *etisalat* employ to communicate their consumers in one way rather than another seem to have brought creativity and innovativeness into the discourse of advertising in the Nigeria business parlance.

Some of the major findings are thereby highlighted:

- The study has attested to the claim that discourse analysis is methodological. Discourse analysis supports the analyst in the research designs. In one way, the method that the researcher has adopted in this enquiry in terms of the structure of the study and the analytical patterns of *MTN* and *etisalat* advertisements has been discourse oriented. Then, it shows that discourse analysis is both the research design and, at the same time, it serves the need to explicate meaning potential from the *MTN* and *etisalat* texts analysed.
- The application of Systemic Functional Theory as an investigative tool has enabled the researcher to analyse and explain *MTN* and *etisalat* advertising texts as linguistic elements of meaning-making. The assistance derived from Systemic Functional Theory has demonstrated that *MTN* and *etisalat choices* are ‘lexicogrammars’ that produce meaning potential as an appeal to the target audience and the entire public. It could be mentioned that Systemic Functional Theory is comfortable as well as compatible in describing textual semiotics of *MTN* and *etisalat* advertisements.
- The application of morphological concepts, such as blending and compounding has revealed the statuses of lexemic formations in *MTN* and *etisalat* advertisements. Blending

and compounding elucidate several innovative ideas in *MTN* and *etisalat* persuasive strategies in their language *choices*. The creation of new lexicons has been identified, analysed and discussed as *MTN* and *etisalat* employed those communicative *choices* as being tools of fascinating recipients to consumerism. The novel expressions that *MTN* and *etisalat* advertising producers created might have enlarged the word-stock (corpora) of the advertising text in Nigeria. It is significant to understand that novel lexemes might serve as an effective communication charm to elicit and woo consumers.

- The enquiry shows the organisational patterns of the language choices of *MTN* and *etisalat* advertisements. It has been revealed that linguistic structures are not just adopted haphazardly. *MTN* and *etisalat* advertisements' texts have been fore-grounded according to the intention of the copywriters. The arrangement of texts has been purposefully done so that the mission of excitement intended will be successful. An advertisement has been seen as an intervening medium between the product and the consumer. To serve the rich purpose of stimulation, the structures of texts in the advertising frame become crucial. Thus, the research has revealed that advertising professionals construct and organise the clause in a way to captivate, convince and build lasting relationships with subscribers.
- In addition, this exploration demonstrates how *MTN* and *etisalat* advertisements have adopted contents in their language as influential ethos. Contents constitute significant roles in the study because out of the six processes in English, elements of Verbal processes have been neglected. The analyst might say that telecommunications advertising experts have been very careful in the selection of the content of their clauses adopted to incite and construct relationships with their consumers.

- Furthermore, the study explains that the content choices of *MTN* and *etisalat* advertisements have not been adopted without some linguistic details. Circumstantial entities are manifested as the elements that provide insights into the clause content background details. The analyst has observed that *MTN* and *etisalat* texts employed ‘Location’ and ‘Manner’ more, whereas ‘Role’ and ‘Matter’ are less. Surprisingly, ‘Angle’ has not been a feature in *MTN* and *etisalat* seductive advertising language.
- The analysis and findings of *MTN* and *etisalat* advertisements’ language *choices* have demonstrated (i) the features of structural *choices* adopted in the telecommunications industry (ii) that advertising professionals produce novel constructs for persuasion (iii) that advertisements’ intentions motivate advertising specialists to express a high-level of competence in selecting clause content (iv) different communicative strategies have been demonstrated in their language *choices*, and (v) Systemic Functional Theory and morphological concepts, as stated previously, are good and useful analytical tools for shredding, investigating and generating meaning potential from advertising texts.

However, this study has emphasised the knowledge of resources of *MTN* and *etisalat* language *choices* as constructed by copywriters. These revelations might assist consumers to have a proper understanding of the language dissuasion of advertising practitioners; and also assist advertising professionals to diversify into new strategies of persuasion. It seems that discourse works on Nigerian advertisements are rare. Therefore, this study could be classified as a contribution in the expansion of discourse analysis investigation into the Nigerian advertising environment. The effort seems timely and could contribute immensely to scholarships in Discourse, Advertising and Systemic Functional Linguistics. Those contributions have positioned this study to fill a critical

gap in academics. It could pose a sort of challenge to the language of business discourse in relations to advertisements. Therefore, one is strongly persuaded that the findings and contributions will be an opener to other scholars to examine the discourse of advertising. One hopes that the benefits of the study will transcend from the academic environment to business domains.

6.1.1 Summary: MTN and Etisalat Advertisements' Language Choices

The comparisons of the *MTN* and *etisalat* language choices are illustrated in Figures 6.1 and 6.2 below:

Themes	MTN	Etisalat
Unmarked	64	62
Marked	91	113
Thematic	40	41
Topical	124	140
Multiple Theme	39	40

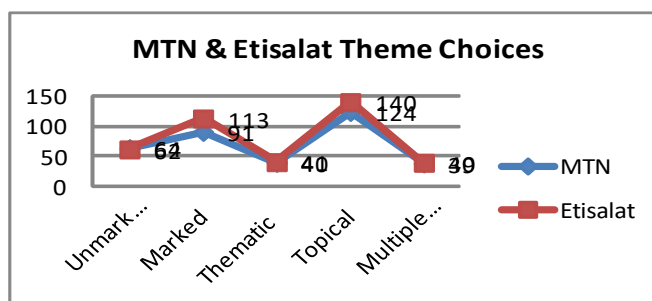


Figure 6.1: MTN and Etisalat: Language choice organisation in advertisements [Summary]

The thematic *choices* of *MTN* and *etisalat* advertisements' texts are summarised in Figure 6.1 above. Two priorities are observed in the two telecommunications operators, that is, Marked and Topical thematic structures. These are pointed out as: 91:113 and 124:140 respectively. The Unmarked Themes are also well utilised with recorded points of 64 and 62. The least is recorded in the *MTN* and *etisalat* Multiple Theme *choices*. There are 39 and 40 *choices* in each of their columns. The reason for their recurrences in this nature could be as a result of overlaps in their thematic elements as computed in Figure 6.2 below.

Mood Choices	MTN	ETISALAT
F. Declarative	86	66
E. Declarative	35	51
Imperative	60	94
Interrogative	1	4

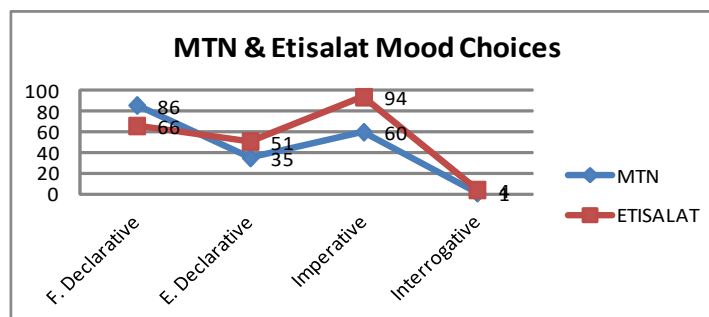


Figure 6.2: MTN and Etisalat Mood Choices [Summary]

Figure 6.2 above is the summary of *MTN* and *etisalat* mood choices represented in a table and a graph. The two entities demonstrate different recurring clauses. The *MTN* indicates that the full declarative possesses the highest score of 86. The highest recurring clause of *etisalat* is 94 in the imperative. Besides, both the *MTN* and *etisalat* record 1:4 points in their interrogative clauses. Variations in the remaining clause types are as well observed. The elliptical declaratives are seen as *MTN* = 35 and *etisalat* = 51. The figure indicates that the full declarative and imperative are commonly employed in both the *MTN* and *etisalat* advertisements' texts.

The following excerpts are 'deviant' devices of *MTN* and *etisalat* language choices.

MTN Neologism Based Adverts

Advert 1: MTN **Biztime** bundles is a part MTN Enterprising Solutions – [Biztime = [biz+time]

Advert 2: **MyCustomer**[®], your smile is worth a thousand 'Thank Yous'

Mycustomer = [my+customer]; Thank Yous = [Thank + You + s]

Advert 3: MTN **F@astlink** Super fast internet on the go. – F@astLink = [fast + at +link]

Advert 4: MTN **Y’ello** Bounty – Y’ello = [y + ello] out of [yellow + hello]

Advert 4: The Rider Life train is back with Big **SurPrizes!** – Surprizes = [sur + prize +s)

Advert 4: Migrate to **HappyLink, FunLink, BizLink** ...basic plans.

HappyLink = [happy + link]; FunLink = [fun + link]; BizLink = [business + link]

Festival Advert 2: MTN **Kulturefest** Lisabi – kulturefest = [**k**ulture + fest[ival]

Advert 3: Keep the faith this Ramadan with MTN **callertunez**. – callertunez = [call+er+tune+z]

Etisalat Neologism Based Adverts

Advert 1: **wwwherever** you are; **wwwenever** you **wwwant**; **wwwwhatever** you need

wwwherever = [www + where +ever]; **wwwenever** = [www + when + ever]

wwwant [www + want]; **wwwwhatever** = [www+ what + ever]

Advert 1: get up to 1GB **freeeee**! it’s easy with **easynet**.

Freeeeeee = [free + eee]; easynet = [easy + net]

Advert 2: enjoy the **easylife** & talk on & on & on! – Easylife = [easy + life]

Advert 2: Available to all easycliq and **easystarter** subscribers. – Easystarter = [ease + y + start + er]

Advert 3: **9javaganza** – 9javaganza = 9[Ni] + ja[geria] + [extra]vaganza

Pick up your **0809ja** phone – 0809ja = [080 +9(Ni) + ja(geria)]

One could maintain that both *MTN* and *etisalat* advertisers are dynamic in creating texts suitable for ‘hypnotising’ readers. The researcher observes these in their grand style of constructions.

However, most of their formations are arbitrarily formed in contrast to grammatical rules of morphology. For instance, there are *y'ello*, *kulturefest*, *callertunez* in *MTN* and *wwwant*, *freeeee* and *9javaganza* in *etisalat*. To a considerable extent, some of the creative exercises seem not to be within the English language word-stock.

Figure 6.3 below summarises *MTN* and *etisalat* Paradigmatic Probability Frequencies

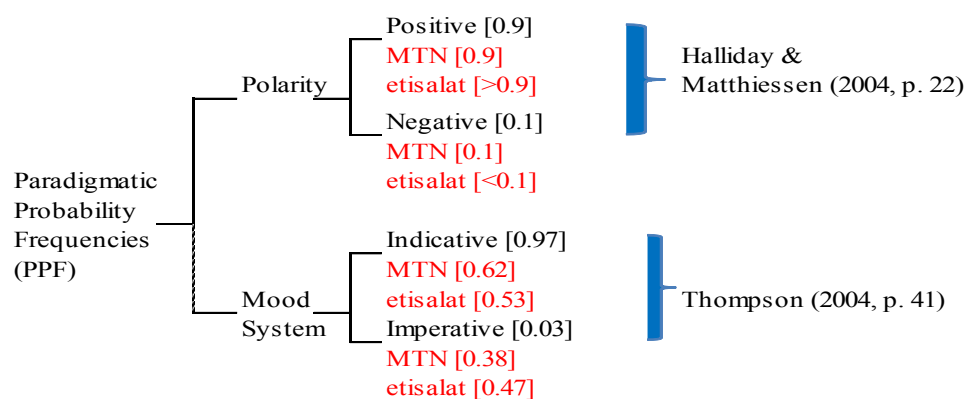


Figure 6.3: MTN and Etisalat Paradigmatic Probability Frequencies [Summary]

Figure 6.3 above demonstrates the polarity and mood system of the *MTN* and *etisalat* language choices in terms of their Paradigmatic Probability Frequency. The polarity (positive and negative) of *MTN* equals in value with the findings of Halliday and Matthiessen (2004) while the polarity of *etisalat* is a bit different from theirs. The mood system of both *MTN* and *etisalat* are not parallel with the findings of Thompson (2004). While Thompson claims that the indicative is 0.9, *MTN* and *etisalat* record 0.62 and 0.53 respectively. Thompson points out the imperative to be 0.03, however, the *MTN* and *etisalat* language choices indicate different figures of 0.38 and 0.47 respectively. Aside the polarity of the *MTN* language choices that are equal with the findings of Halliday and Matthiessen, all the other figures are dissimilar.

The six processes of *MTN* and *etisalat* advertisements' language choices are publicised in Figure 6.4 below.

Process Choices	MTN	Etisalat
Material	92	124
Mental	13	12
Rel. attrib.	29	23
Rel. indent.	17	9
Behavioural	7	10
Existential	2	1
Verbal	0	0

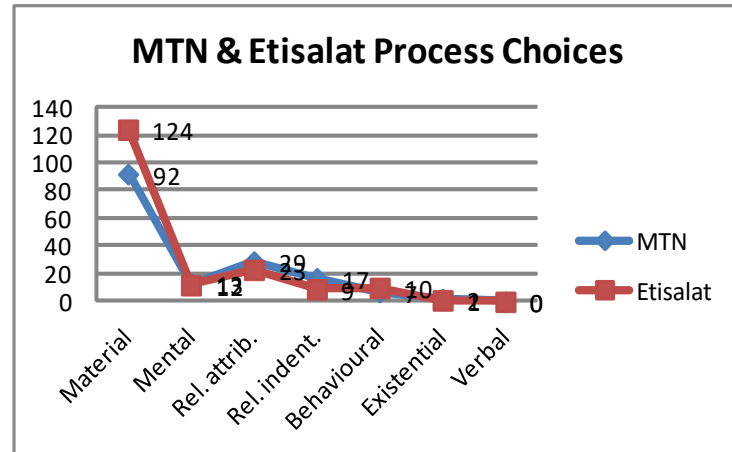


Figure 6.4: MTN & Etisalat Processes Choices [Summary]

Figure 6.4 above communicates the summary of the six processes in the *MTN* and *etisalat* advertisements' texts analysed. The author has observed that the Material processes in both *MTN* and *etisalat* advertisements showed 92 and 124 as the highest points. The least scores of 2:1 are recorded by the Existential processes. The Mental, Relational and Behavioural processes operated in between the highest and lowest scores. Verbal processes are not functional in both *MTN* and *etisalat* advertisements.

Tables 6.1 and 6.2 below respectively compute the favourite Material processes of both *MTN* and *etisalat* advertisements' text choices.

		MTN Favourite Material Processes															
Subjects	Ads	win	get	open	click	load	visit	reach	will	bring	make	go	text	buy	keep	recharge	refuel
Neologism Based	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0
	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	0	0	0	2	1	0	0	0	0	0	0	0	0	0	0	0
	4	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
Regular Ads	1	0	0	0	0	0	1	1	0	1	0	0	0	0	0	0	0
	2	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0
	3	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Promotion Based	1	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0
	2	0	1	0	0	0	0	0	0	0	0	0	0	1	0	1	0
	3	2	0	1	0	1	0	0	3	0	0	0	0	1	1	0	0
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Project Oriented	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
	2	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	4	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0
Complementary Based	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	2
	4	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
Festival Based	1	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0
	2	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
	3	0	0	0	0	0	0	0	0	0	0	0	2	0	1	0	0
	4	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0
Pidgin Inclined	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
Total		3	4	3	2	3	2	2	3	6	4	2	5	2	3	2	2

Table 6.1: MTN Favourite Material Processes [Summary]

Table 6.1 above establishes that about sixteen favourite Material Processes are repeatedly engaged in the *MTN* advertisements' clauses examined. Then, the chart indicates that the *MTN* advertisers are very careful about their *choice* of words. The advertising professionals seem to enjoy using these processes often times because the same message is conveyed several times in the same language at different occasions to the target audience. The investigation has the list thus: *win* = 3, *get* = 4, *open*=3, *click*=2, *load*=3, *visit*=2, *reach*=2, *will*=3, *bring*=6, *make*=4, *go*=2, *text*=5, *buy* =2, *keep*=3, *recharge*= 2, and *refuel*=2.

Subjects	Ads	Etisalat Favourite Material Processes																									
		get	buy	pick	use	open	make	roam	recharge	register	reward	double	dial	text	go	win	vote	charge	power	meet	start	visit	call	have	travel	bring	
Neologism Based	1	3	1	1	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	
	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
	3	3	0	1	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0	
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Regular Ads	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
	2	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	2	0	
	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	
Promotion Based	1	2	2	0	0	1	0	0	3	3	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
	2	3	1	0	1	1	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
	3	0	0	0	1	1	0	0	0	0	0	3	1	1	0	0	0	0	0	0	0	0	0	0	0	0	
	4	3	0	0	0	1	0	0	3	3	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Project Oriented	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	1	
	2	0	0	0	0	0	0	0	0	0	0	0	1	1	0	1	0	1	0	0	0	0	1	0	0	1	
	3	0	0	0	0	0	0	0	0	0	0	0	0	1	0	2	2	1	0	0	0	0	0	0	0	0	
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	
Complementary Based	1	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	
	2	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
	3	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
	4	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	
Festival Based	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	
	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
	3	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	
	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	
Pidgin Inclined	1	0	0	0	0	0	1	0	0	0	0	0	3	0	1	0	0	0	0	0	1	0	2	1	0	0	
Total		18	5	2	3	5	4	2	7	6	2	3	6	4	3	3	2	2	2	2	3	2	6	3	2	2	

Table 6.2: Etisalat Favourite Material Processes [Summary]

Table 6.2 above is the vocabulary analysis of the Material Processes found in the language *choice* of the *etisalat* advertisements investigated. The main part of the analysis is a simple operation that consists of counting the recurrences of the same component. This means that the same linguistic lexis is performing the same function in different advertising frames. The most recurring process among its equals is *get* which main illustrative value is wheedling the audience to acquire a product. *Get* occurs about eighteen (18) times in the data. The most pronounced

among the Material processes lexical preferences function in the following order: *get*=18, *buy*=5, *pick*=2, *use*=3, *open*=5, *make*=4, *roam*=4, *recharge*=7, *register*=6, *reward*=2, *double*=3, *dial*=6, *text*=4, *go*=3, *win*=3, *vote*=2, *charge*=2, *power*=2, *meet*=2, *start*=3, *visit*=2, *call*=6, *have*=3, *travel*=2 and *bring*=2.

The investigation has demonstrated that the Material processes that *MTN* uses are a bit different from the Material processes that *etisalat* prefers despite that their Material processes overlap.

Figure 6.5 below displays the Circumstances of *MTN* and *etisalat* advertisements' texts.

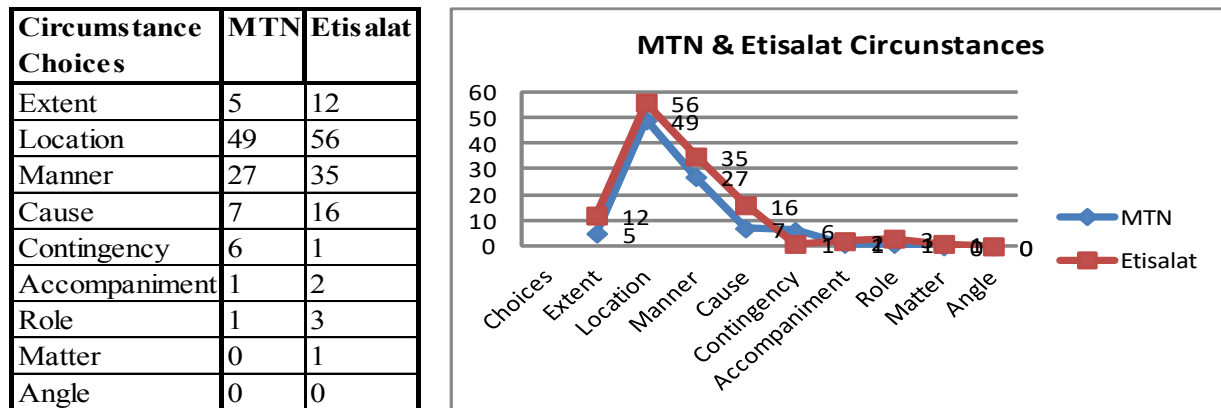


Figure 6.5: MTN and Etisalat Circumstantial Choices [Summary]

The summary of *MTN* and *etisalat* circumstantial choices is visualised in Figure 6.5 above. The study indicates that *MTN* advertisements do not apply Role and Angle circumstantial elements in their texts. Accompaniment and Matter occur just once. The major recurrences are found in Location and Manner circumstantial elements of *MTN* and *etisalat* texts with 49:56 and 27:35 points respectively. From the perspective of *etisalat* usage précis, Angle as an element is not employed at all, whereas, Contingency and Matter circumstantial elements secure a point each. These indicators exhibit that both *MTN* and *etisalat* clauses have built strong relationships with circumstantial elements of Location and Manner as decorative devices of sensitisation.

It is worth recapping that *MTN* and *etisalat* have organised their advertisements' texts in a similar way. The similarities have been observed further in the manner in which their texts have been employed to enact relationships with consumers. The full declarative system is highly adopted in *MTN* advertisements while the imperative is employed more in *etisalat* advertisements. *MTN* and *etisalat* polarity frequencies appear to be parallel whereas their indicatives and imperatives seem to function at different levels of points. One could also add that both *MTN* and *etisalat* copywriters seem to have adopted identical strategies in bending and breaking the rules of English lexicogrammar. The systemicist has observed the flattery strategies in their morphological formation patterns of compounding and blending to simulate consumers. *MTN* and *etisalat* morphological contributions might have raised the bar of linguistic formation proficiency and competence in the structural organisation of texts.

Moreover, the processes of both *MTN* and *etisalat* seem to operate on the same level of operations. However, the favourite Material processes of *MTN* and *etisalat* advertisements have recorded some differences in terms of lexical *choices* and recurring times. Further similarities have been observed in their circumstantial *choices* where Location and Manner might have been seen as elements of priority employed to provide specified details to *MTN* and *etisalat* textual clauses.

6.2 CONTRIBUTIONS TO KNOWLEDGE

Having earlier discussed the efforts of scholars in the field of discourse of advertising as being significant, this investigation also contributes to the field thus;

- The exploration of how *MTN* and *etisalat* advertisements have organised their language *choices* to enact relationships with subscribers has expanded the research horizon in the

advertising discourse. The study, among others, explains how *MTN* and *etisalat* advertisements construct experience to sway Nigerian consumers to patronize their goods and services.

- The research approach has provided a novel framework of evaluating, and establishing the level of choices between *MTN* and *etisalat* advertisements' texts. In that regard, the analysis has the capacity to aid the development and computerisation of lemmatisation for the telecommunications industry. This could be attained through the collaboration of linguists with computer experts.
- This attempt seems to have created awareness for both linguists and communication scholars on the nature of neologism constructs in the telecommunications industry. This peculiar behaviour demonstrates how advertising specialists deliberately play on letters of the English alphabet to suit a purposeful persuasive intention. In some respects, the examination could sensitise advertising professionals to make novel *choices* to avoid repetition of lexemes, having been aware of making particular *choices* for a couple of years.
- The study manifests the desperation and recklessness of advertising practitioners to go hay-wire and to any length in search of relevant texts that can cajole, captivate and convince the public so that their products will be patronized. And as such, the result of the investigation could assist and propel government agencies to design a policy that will regulate the language *choices* deployed in the telecommunications industry in particular and advertising in general.
- The analysis might foster corpus linguistics for Business Discourse (BD) – advertising language *choice* specific – in which the textual elements are defined. The lexemes on

each advertising plate could be calculated and prediction on its average deployment could be document for both the present and the future reference. It is in that sense that the investigation could facilitate both *MTN* and *etisalat* efforts to gauge their language *choices* made for those years whether they have actually influenced the target audience.

This could be achieved by comparing the customers' database with sales.

As a result of those gains, Table 6.3 below summarises some social benefits.

S/N	VALUES	BENEFICIARIES
1	Lemmatisation Development	Linguists & Computer Experts
2	Neologism Creativity	Linguists & Communication Experts
3	Language Regulation	Government Agencies
4	Advertising Specialists' Recklessness	The Public
5	New Choice Creation	Advertising Professionals
6	Sales Measurement	MTN & Etisalat
7	Corpus Linguistics	Linguists

Table 6.3: Social Benefits of MTN and Etisalat Language Choice Analysis

One could reiterate that, this study can serve as a device to be incorporated into computational linguistics. It could also inspire computer experts to develop software that can account for Business Discourse (BD) lexemes to enhance cross-fertilisation of ideas in digital humanities.

By extension, considering both grammatical and theoretical perspectives, one could comment that,

1(i). This study has demonstrated that the language *choice* of telecommunications advertisements is a bit different from what is obtainable in a day-to-day utilisation of English. *MTN* and *etisalat* organise their peak of prominence in the domains of Topical, Marked and Unmarked waves. The emerging systems in the language *choice* of *MTN* and *etisalat* advertisements structural organisations are highlighted in the following sequence:

MTN: Topical ^ Unmarked ^ Marked ^ Thematic ^ Multiple

Etisalat: Topical ^ Marked ^ Unmarked ^ Thematic ^ Multiple

In all, conjunctive adjunct, modal adjunct, zero-theme element and continuative are very few.

1(ii) The language *choices* deployed operate mainly in the boundaries of full declarative and imperative clauses. Elliptical clauses succeed without giving cognizance to the interrogative.

MTN: Elliptical Declarative ^ Imperative ^ Elliptical Declarative ^ Interrogative

Etisalat: Imperative ^ Elliptical Declarative ^ Full Declarative ^ Interrogative

1(iii). Halliday and Matthiessen (2004) have claimed that all clauses in English are either positive or negative and they have gone ahead to attach probabilities to the two terms: positive 0.9; negative 0.1. It is seen in this exploration that the system of POLARITY in English, including the *choices* made in advertising communications, is the same. There are

MTN: Negative Polarity = 2 [0.1]; Positive Polarity = 179 [0.9]

Etisalat: Negative Polarity = 1 [less than 0.1]; Positive Polarity = 216 [more than 0.9].

1(iv) In the print media, *MTN* and *etisalat* do not waste words but rather economise lexicons. Their linguistic preference is pungent. It is either presented in statement or command.

MTN: Full Declarative = 0.52; Imperative = 0.38; Elliptical Declarative = 0.07

Etisalat: Imperative = 0.47; Full Declarative = 0.36; Elliptical Declarative = 0.14

The sequences have revealed that there is a paradigm shift in the result when compared to Thompson's (2004) claims.

2. The study has confirmed that *MTN* and *etisalat* communications sometimes may not obey linguistic rules. The operators are consistent in creating novel and contingency words. The researcher observes two patterns in the texts: (i) combinations of letters in a strange way e.g. *yous* (creative over-generalisation), *y'ello* (creative familiarisation; wordplay fragmentation),

wwwant (creative association), etc. which the study recapitulates as creative fallacy; and (ii) the formations of numbers-cum-letters e.g. *9ja*, *9javaganza*. known as alphanumeric codes.

3. The analysis of the processes in the *MTN* and *etisalat* advertisements has transmitted the similarity in language *choices* employed to induce their customers to purchase goods and services. The usage vitality provides a ground for the investigation to distinguish between the types of Material processes in the *MTN* and *etisalat* advertisements. *MTN* utilises *bring*, *get* and *make* while *etisalat* exhibits *get*, *recharge* and *dial* as subtle persuasive facilities. The advertisements also relate one participant to another. Verbal processes are hardly deployed. The examination of the content (goings-on) *choices* enabled the analyst to establish that (i) the material processes score the highest values in both the *MTN* and *etisalat* advertisements, (ii) Existential processes are the least, and (iii) the Relational processes are next to the Material processes in terms of value. Thus, the lineal sequences are:

MTN: Material ^ Relational ^ Mental ^ Behavioural ^ Existential

Etisalat: Material ^ Relational ^ Mental ^ Behavioural ^ Existential.

4. The exploration of the language *choice* of the background details specifies the use of circumstantial elements of the *MTN* and *etisalat* advertisements' texts. The research displays details of their messages as being mainly expressed in features of time, place and means to convince consumers. In addition, *MTN* texts specify conditions and *etisalat* purposes to unveil their business consciousness. These appearances provide insights into the recurrent levels of both *MTN* and *etisalat* circumstantial *choices*. The analysis discloses that the Location and Manner in both the *MTN* and *etisalat* are more operational. Circumstance (Angle) does not score any point

while Circumstance (Matter) scores one point in *etisalat*. It means that the systemic devices are less functional in their various constructive contents. The lineal sequences are highlighted thus;

MTN: Location ^ Manner ^ Contingency ^ Extent ^ Cause ^ Accompaniment ^ Matter

Etisalat: Location ^ Manner ^ Cause ^ Extent ^ Role ^ Contingency ^ Matter.

The interdisciplinary nature of this study positions the research as an entity that bridges a gap in digital humanities. The characteristic interfaces that the study constructs, most especially, between linguistics and advertising communications; linguistics and computerisation; linguistics and social concerns; and language and business can stimulate further research in order to advance the fortune of society.

6.3 SUGGESTIONS AND RECOMMENDATIONS

The significance of language in human socio-cultural domain cannot be undermined. Language operates as a communicative means in human society including the business world. Such utility necessitates language to serve as an interpretive tool in the academic domains. Thus, communication could be mentioned to play a fundamental role in society in which language is central. The existence of human beings in the global world might not be smooth without communicating in language. Language, serving as an interacting medium among human beings, assists in stabilising and sustaining unbroken relationships. These remarks on language and society provide a leeway in the business environment as the investigator has been discussing *MTN-cum-etisalat* and relationships built in a human society through advertisements.

MTN and *etisalat* have intended to construct sustainable relationships with their subscribers by communicating recipients through advertisements. Their advertisements might have been

assisting these firms to convincingly elicit consumers to patronize their goods and services. In this course (i.e. *MTN* and *etisalat* advertising), several linguistic repertoires have been creatively adopted to influence the decisions of consumers. The nature of their creativity has been exemplified as ‘rule abiding’ and ‘deviant’ ideas within the strength of linguistic spheres.

As a result of this study, the researcher has attempted to propose the highlighted suggestions:

- It would be useful if scholars attempt more studies on the nature of the language of advertisements. Scholars’ outcomes might expose consumers to language behaviours of advertising experts. Thus, there ought to be a continual teaching of the discourse of advertising in a wider scope in higher institutions of learning. One is of the opinion that telecommunications establishments and government should provide an enabling environment for conducting research on the language of advertising. The supports from both private and public institutions could be done through research grant provisions.
- Perhaps, the critical role that English plays in advertisements might become indispensable. Advertising professionals have attained a level where Standard English seems not to gratify their quest for consumers’ satisfaction. So, copywriters have raised the bar of their thoughts, and also, have moved a step ahead to creating novel linguistic elements with peculiar structures. This action of textual stylists, in one way or another, could aid language development. Codifications of copywriters’ lexical preferences and novel lexemes seem significant. This will enable researchers to understand the nature of the language of advertising in the telecommunications industry. A sort of Nigerian advertising dictionary might be produced in that course. A dictionary of Nigerian advertising might curb the argument on whether advertising is a genre or not.

- Moreover, the researcher has observed that there are other unexplored domains in advertising. Advertisements, having been relevant in various contextual areas of human life, could be channeled towards extensive work on the semiotic analysis of telecommunications advertisements on electronic media (television and radio). Besides, there are some advertisements without texts. Studies are still lacking on the pictorial metaphor of telecommunications advertisements in Nigeria. Another fertile land for research is the use of local languages in the telecommunications advertisements. Also, there are advertisements with Pidgin, the author doubts greatly, whether those have arrested the interest of scholars at the doctoral level. Efforts could be geared towards both the study of indigenous languages and Pidgin as functioning in the telecommunications advertisements or elsewhere. Perhaps, all these are interesting and fascinating areas that could provide more insights into the language of advertising in Nigeria.
- A collaborating effort could be made between the computer department and English department to fashion out a means of computerising Business Discourse language *choice*. Such a scientific domain might enable readers and researchers to practically have an idea of the recurrent adaptation of particular lexemes in advertisements.
- In addition to the above, a close connection between Kay's Functional Unification Grammar (FUG) and Fawcett's Generative System (GENESYS) to Systemic Functional Theory could be studied and applied to the results of *MTN* and *etisalat* advertisements as the study indicates. The collaboration of this study with the theoretical frameworks just mentioned might serve as an essential domesticated computerising apparatus, which has the capacity to advance the present effort.

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