# Ideological Reality in Advertising: A Functional Approach to Nigerian Breweries' Product Advertisements

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## Abstract

Human social affairs are important elements to advertising, propelling advertisers to lure consumers into phenomena in the social system. Thus, the study examined the applications of the social events to captivate consumers as propagated in the advertisements of *Star®, Heineken®, Maltina® and Amstel Malta®*. The authors selected four advertisements of these products as explanatory paradigms for the consistent advertising behavioral ideology. The mood system of English is predicated on the textual analysis, whereas Piercean semiotics offered explanations to the existing relationships between the texts and images. Structurally, advertisers utilized residue to campaign their persuasive thoughts. The study revealed Star as a burden bearer, sharer, and a consolidator of human strengths; while Heineken motivated consumers through exaltation by association. There is an artificial distribution of joy exercised to all lovers of *Maltina*. Consequently, *Maltina* encouraged generosity in all its spheres among the people. In addition, Amstel Malta presented itself as a provider of both physical and spiritual wellbeing of consumers. The study concluded that advertisements do not only tap viable resources from human social systems, but also reminded people of their cultural values and virtues.

**Keywords:** *Advertising, ideology, mood system, semiotics, society*

# 1. Introduction

Advertising does not operate in isolation of society. It operates through communication channels among other things. One of the primary reasons of advertising is to persuade prospective consumers to patronize goods and services. Such challenge has, perhaps, influenced the advertising industry to ensure that social norms of recipients are fundamental in the messages. Publicists mandatorily explore ideological elements and structures of people to stimulate individuals to consumption. Thus, there are some salient terms that this study surveys in order to investigate ideological realities in advertisements (henceforth: ads) of *Star®, Heineken®, Maltina®,* and *Amstel Malta®*, which are products of *Nigerian Breweries Plc®* (henceforth: NB). These key discursive devices are: ideology – historical development, characterization and uniqueness; relationships of ideology, society, and advertising; and theoretical configurations – mood system and semiotics that operate as tools of analysis.

Human beings are complex entities. This quality seems to influence most of human activities. That could be a motif for the advertising industry to channel different strategies in order to convince recipients. However, the attitudes of so many target audience of advertisements (henceforth: ad/ads) attest to that claim, as Cook (2001) reports. The messages of ads are not, most times, the interest of the target audience in so many occasions; but their immediate needs. Seemingly owing to that perception, Cook (2001) argues that ads irritate so many people. The individual could prefer to use his/her time for something more meaningful and realistic than to become a captive of the advertising galore. The advertising managers, manufacturers, and other bodies are those who are directly involved in the matter of ads Cook (2001). Advertising communication also sensitizes analysts alike, whose attentions are attracted in order to deduce meanings out of ads' behavioral campaigns. The attitude of readers might be indirectly-informed and connected to a saying-proposal that an individual must keep his/her heart with all diligence. In that wise, people tend to shield their hearts against unwanted materials, disallowing those material entities from penetrating or permeating their sub-consciousness. Advertiser's intention is to find a means of breaking the wall of protection erected round the heart, the brain, the thoughts, and the eyes of every individual so that the message can be effective. One of the channels that advertisers utilize to get this done is by building social relations with the target audience.

It is unarguable that advertisers' strategy to exchange the value of life of recipients with the campaigned product is to influence the behaviors of the target audience. The communicator considers the two objects not just being equivalent in performance and durability; but that these entities are fascinating resources of conviction. Each is capable of replacing the other without causing a need for alteration or adjustment to fulfill the same requirement. It means that the business of persuasion deploys anything within a legal framework to propagate certain ideas for consumers to patronize advertised goods and services. Thus, interchangeability occurs to analogous entities in terms of function and physique. Conversely, human beings and advertised products might not possess same features. Nonetheless, publicity experts construct and characterize human beings and products as elements of bed-fellows-cum-similar-idiosyncrasies (Pérez-Sobrino 2017).

The focus of Wernick (1983) revolves around value-laden icons and figures in advertising as means of merchandizing goods and services, making marketing etiquettes passionate of social elements. This submission seems to inform Pitts (2015) to articulate the nature of ideology in ads as enjoying culturally-embedded items that perform intermediary functions. In respect of that Okan (2013) discusses imagery in advertising designs, presenting historical perspectives, and empirical facts to investigate social norms. Significantly, Wang (2017) examines ideological notions in Chinese advertising realms, explicating their gradations in tripartite patterns. These are: kind of linguistic and social compasses in relation to discourse terminologies, descriptive ideological values in relation to theoretical procedures, and methodological approaches of earlier researcher. As a contribution to earlier perspectives on ideology, though from a different stroke, this study examines antithetical ways that advertisers adopt to achieve persuasion. The objective is to discuss how texts and images are harmonized as cajoling myths of passion in *Star, Heineken, Maltina,* and *AmstelMalta* ads, which are products of NB.

## 1.1. Ideology: Historical development

The concept of ideology had been in existence for so many years before Althusserian tradition. Max, in van Dijk's (2010) point of view, is a major player on the discourse of ideology fifteen years after it was invented and coined by Cabanis, Destutt de Tracy and their friends (Althusser 1970). Yet, some scholars, including Althusser (1970) and Macdonell (1986), have argued that the theorization of ideology does not have a better historical background outside the Althusserian theoretical dominance. Fairclough regards Althusser to have provided the theoretical basis for the debate on the concept of ideology (Fairclough 1992, 86). It might be that Max that initially

spearheads the inventors' coinage of ideology articulates the concept from a perspective of positive reality in its material essence (Althusser 1970, 4).

Notwithstanding, Althusser has claimed that "reading Max was a dialectical enterprise, expanding, shifting the focus, and clarifying the problematic Max's writings in the light of concrete, material and historical event" (Althusser 1970, 1). Probably, the notion of ideology had not substantially-attracted a serious debate in the intellectual space until Althusser's approaches. All the debates before the Althusser's (1970) propositions, among other things, suggest that "ideas have an abstract existence and are shaped by consciousness" (Macdonell 1986, 27-28). The insights provided by Althusser proclaim that ideology has a "material existence", "intepellates subjects" and "state apparatuses" (Fairclough 1996, 87; Blommeart 2009, 159). The state apparatuses are the institutions such as education, the media, clubs, and so on. The "intepellates subjects", as Althusser (1970, 152-155) explains, are more of the significant ideological effects. And the material substance in existence leads to the systems of meaning, installing everybody in imaginary relations to the real relations, in which people live.

In that respect, the influence of Althusser on ideology has triggered and generated various responses from academic circles. It is imperative to crystal clearly-state here that the intent of the writers is not to develop a theoretical argument on the subject matter of ideology; but rather, the authors adopt the stance of Hull (1981), which states that "Much murky water has flowed under the bridge, provided by the concept of ideology in recent years." The researchers have decided to take Hall's position in order to avoid controversies that may ensue from framework. Blommeart (2009, 158) rightly observes that "as soon as anyone enters the field of ideology studies, he or she finds himself or herself in a morass of contradictory definitions, widely varying approaches to ideology, and huge controversies over terms, phenomena, or mode of analysis." However, this part of the study reviews the standpoints of scholars in relation to the contextual concept of ideology in advertising and its applications.

### 1.1.1 Ideology: Characterization and uniqueness

The term ideology, considering the expression from a general perspective, is holistic for its cross-fertilization of disciplines, significantly from sociology, anthropology, economics, linguistics, and literature. Philosophical studies also tap some currents from the concept of ideology, relating to cognitive science (cognitivism), realism, and materialism. Language and linguistics, being tools of social interactions, and perhaps, the bedrock of all other

academic studies, are also the anchors for ideological explanatory clarifications and applications. Following North's (1981, 1) clarification, ideology is "an intellectual effort to rationalize the behavioral pattern of individuals or groups." North visualizes ideology, as a conceptual instrument that the researchers utilize to provide explanations on the way and manner that people act and react in certain society.

One might indicate that influences on human behaviors comprise genetics, personal thoughts, feelings, and the physical environment. Ideology also influences interactions with other individuals, social identity within and between groups, and their micro-social atmosphere. Of course, biological and social factors affect individuals before deliberate and non-deliberate choices surface. Rowley (2012) further argues that social psychologists believe that the context of social networks, and structures largely define human behaviors. The social factors might include but not limited to commitment and reciprocity, messenger and message, ego, and social norms.

Disparities of people's beliefs sensitize individuals to perceive the world differently. The system of belief determines the *modus operandi* of the individual's expression of him-/herself in terms of the style of dressing, the manner of worship, their immediate environment, association parameters, the mode and model of spoken language. Higgs (1987) also embraces solidarity as an aspect of ideology. A persuasive agent, Higgs asserts, employs solidarity as a justifier for pressing for conviction. That is the fundamental justification for advertisers to employ ideological instruments to tease readers of ads.

Ideology, as a signification of reality, operates various dimensions of discursive practices. And its constructions contribute to the production of meanings (Fairclough 1992, 89). The writers might accentuate that Fairclough's argument seems textually-based. This is because the concept involves the process of text production, the distribution of the text to the audience, and the attitude of the audience in consuming the text. These factors are viewed according to the social norms of audience's cultural scenery. Certain uses of language and other semiotic forms, Fairclough ascertains, are ideological, depending on the circumstances that surround the linguistic symbols for the purpose of sustaining social relations (Fairclough1992, 78, 87). Fairclough (2003) further glosses ideology as a graphic description, expressed in text and its effects. Ideology, in Fairclough's (2003, 9) wisdom, represents an aspect of the world which can be shown to contribute to establishing, maintaining and changing social relations of power, dominance and exploitation. Linking Fairclough's claims to the ad world, one may suggest that the intention of the advertising practitioners is not only to manipulate the audience with the textual

constructs (power of semiotic texts) (Paivio 2010; Taikh, Hargreaves andPexman 2015) but also to dominate thoughts of the target audience for the purpose of possible exploitations.

Advertisers manufacture texts that can produce persuasive effects on the readers to build a harmonious relationship. Careful text fabrications, as appealing devices, in Fairclough's (2003) observation, are a way of enacting personal identity and instilling social relations. One could argue that building social relations between an ad and recipients is achieved through contrasting mythologies. Therefore, advertisers frame texts and images in an indexical model to coax readers. The likelihood is that the contrasting model could be striking to the audience because ideology seems to be a property of structures and events.

### 1.1.2 Society, ideology, and advertising

Seemingly, ideology has been a penetrating phenomenal subject and a point of influence in human social relations. The social sectors, including advertising and the audience, have the matter of ideology as an inevitable entity that idealizes their relationships in meaning comprehensions. Williamson (2002, 13) claims that "Ideology is the meaning made necessary by the conditions of society; while helping to perpetuate these conditions." In Williamson's point of view, the meaning potential derived from a semiotic mythology (symbolic sign) is largely reliant on the way that the society has conditioned the notion. Meaning generated from a subject is not in isolation. Before the meaning of a subject is resourceful, it has to fulfill some societal norms. One could say that every subject significantly represented in an advertising frame possesses a particular meaning that is already understood by society.

A further argument could be that aside the general meanings developed by a society concerning a subject, an individual could also develop and provide a personalized meaning for the concerned subject. Dialectically, a general meaning accomplished with a societal norm could supersede a tailored generated meaning. This is because the society has been in existence before an individual. Besides, a collective opinion may most times be more powerful and more acceptable than the view of one person irrespective of the proposed meaning legitimacy. In a situation where only an individual possesses a viable meaning of a subject, if an adequate measure is not put in place, such view may be overturned by the collective majority.

In assigning symbolic meaning to a product, advertising plays fundamental and peaceful negotiation roles by building an integral and significant relationship between the product and our social system (Dirven 2002). The systematic appeal functions in advertising frames, as earlier mentioned, by

placing cultural values of the target audience, as priority in the symbolic representations. In the print, communicators design ads as an interactive piece deploying hidden "voices" to speak to the consumers about their needs. Thus, advertisers expose apparent lack in consumer's life and proffer immediate solutions to how to fill the vacuum of necessities.

Apparently, every society has a cultural system; in-turn everyone comes from and belongs to a particular society. Every society has its culture. Every man, being a product of a particular society, is part of a socio-cultural system (Lemke 1995, 4-6). These parameters seem the views of advertisers by using things that belong to readers as resourceful materials for their products, whereby consumers can encode meaning potential that portrays real live events. One might say that advertisers replicate our own human ideological reality in the advertising industry.

The only way that one could avert the influence of ads' ideological expressions is by stopping to decipher the images, texts, and their harmonious relationships. Besides that, everyone will be imprisoned in its ideological caresses. The ad is placed everywhere. Its ideological configuration positions itself between the empire of human cultural territory and the dominion of the advertised product. Therefore, the authors' remark is that: Tell us a person who will observe his culture in an ad frame and close his eyes; then we will also be bold enough to show you an individual that can escape advertising communicative potencies.

## 1.2 Theoretical Framework

This study exemplifies two areas of semiotics as ads' processors to derive meaning potential. First, the study employs Interpersonal Metafunction as the analytical utensil for textual exemplifications. Second, semiotics (as a theory on its own), utilized as an explanatory paradigm, explicates the relationships between the texts and images. Semiotics is the study of signs. Sign has its origin from the Greek word *semeion*. Chandler (2012) posits that semiotics as the study of signs (semes), which comprises signifiers (a sound, word, image), and signifieds (concept/meaning).

In that sense, the researchers' thought is that semiotics has probable two distinctive domains: the first sphere examines signifiers; and the second part construes the conceptual meaning of signifiers. Whatever meaning interprets from the signifier, in Dyer's (2005) illumination, is known as the signified. If there is a scholarly agreement on considering MOOD as being semiotics, then, the systemicists could forge ahead to explain the focus of the

Hallidayan *grammatics* (Halliday 2013) or Systemic Functional Theory (SFT), as being operating in semiotics (Halliday 1995). Thompson (2004) states that the Hallidayan *grammatics* investigates the relevant choices that a speaker made to produce meaning potential in a social context. These choices can be calibrated in terms of lexico grammatical elements (words, phrases, clauses and complex clauses) and phonological ingredients (sounds).

These components assist researchers to ratify the contributions of their units in contextual perspectives. Is there a need to argue that phonology and lexicogrammar possess and express semiotics values? The answer is affirmative. This is owing to the fact that SFT focuses mainly on text (Bloor and Bloor 2013), which is a system of sign to semioticians. Obviously, all systemicists, who analytically play with texts are *semioticising.* Halliday and Matthiessen (2004) also accentuate that each cell (in textual analysis) represents semiotic address of one or more systems (2004, 62). Applying SFT to texts translate to an act of semiotic illustrations because words are signifiers that generate signifieds.

### 1.2.1 Mood system

Semiotic communications involve at least two individuals – a speaker and a listener. Viewing language as a one-way activity, in Thompson's (2005, 45) standpoint, could be erroneous. One of the purposes of using language is to communicate in semiotic meanings. A language user does not usually speak to himself / herself alone except in a dramatic case of soliloquies. In most occasions, people employ language to exchange meaning from one communicator to another. The case in our hand involves two entities, that is, the ad and the target audience. As a result of such interaction parameters, Thompson (2004, 46) stipulates that in communication exchanges, language performs a constitutive function and an ancillary function, which are carried out in the form of Mood, that is, a component of the clause. Figure 1, below, demonstrates the mood system of English with MOOD, as its grammatical transposition.
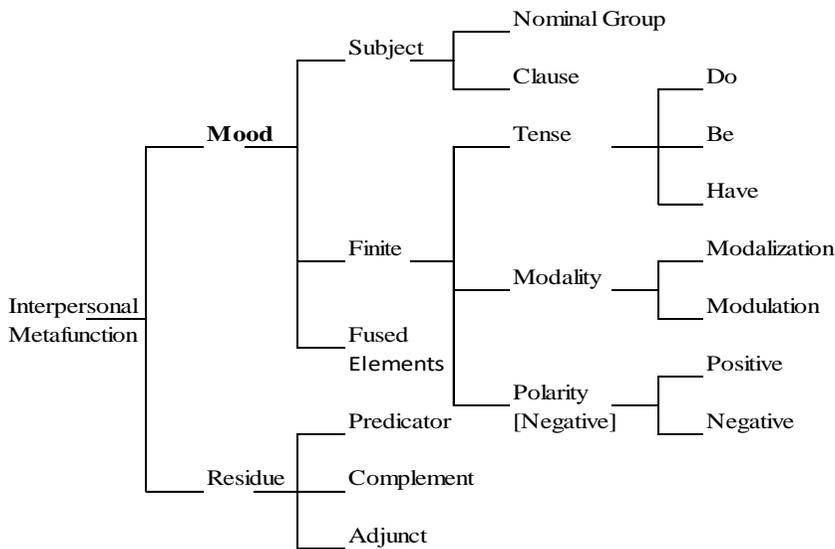
**Figure 1:** Mood system of English (Thompson 2014)

Mood system tree (Interpersonal Metafunction):

- Interpersonal Metafunction
  - **Mood**
    - Subject
      - Nominal Group
      - Clause
    - Finite
      - Tense
        - Do
        - Be
        - Have
      - Modality
        - Modalization
        - Modulation
      - Polarity [Negative]
        - Positive
        - Negative
    - Fused Elements
  - Residue
    - Predicator
    - Complement
    - Adjunct

The system network, as shown in Figure 1, explains Interpersonal Metafunction looking at it from below.

### 1.2.2 Semiotics

Earlier explanations on semiotics locate in the lectures of Saussure (1857-1913) and Peirce (1839-1914). Maasik and Soloman (n.d., 1) state that Peirce is an American philosopher and Saussure is a Swiss linguist. Reports account further that Saussure coined the study of sign as Semiology while Peirce claimed that the study of sign is Semiotics. One can interchange the term semiotics for semiology, vice-versa, depending on the choice of the user. The authors adopt the term Semiotics in this study for the purpose of uniformity and perhaps, popularity.

Besides, some significant contributors in the field are Barthes (1915-1980), Levi-Strauss (1908-1990), Lacan (1901-1981), Eco (1932 -2016), and Kristeva (1914 -). Saussure explores semiotics as a science which studies the role of signs as part of social life. Saussure further clarifies his ideas, classifying the concepts of signifier and signified, as elements of semiotics. Eco suggests that Semiotics is concerned with everything that can be taken as a sign. Many of other relevant views abound in the subject of semiotics. The analyst applies the perception of Peirce (1935-1966; 1986), who explains semiotics from three distinctive classifications to this investigation. Semiotics, according to Peirce, is the formal doctrine of signs, which was closely related to logic.

This might be linked to judgmental reasoning. He adds that a sign is something which stands to somebody for something in some respect or capacity. It means that semiotics performs a representative function. Peirce

finally submits that "every thought is a sign" (Chandler 2012, 23-33). Three clear distinctions have been drawn from Peircean (1935-1966; 1986) argument; these are icon/iconic, symbol/symbolic and index/indexical. Figure 2 represents Peircean thoughts on semiotics.
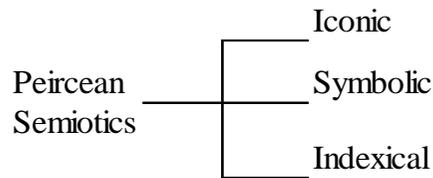
```
                                      Iconic
Peircean                              Symbolic
Semiotics
                                      Indexical
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**Figure 2:** The three strands of the Peircean Semiotics

A sign is iconic when the signifier denotes and bears a close resemblance to the signified that it refers to. This predicates a setting when the signifier imitates the signified. Examples are personal and collective photographs (Eco1979; Bopry 2002). A symbol represents a situation where the signifier does not resemble the signified. Yet, the relationship experienced between the two entities is basically arbitrary and a matter of conventional and cultural appreciations (Deely 1990; 2001; Sebeok 1991). Most words and letters are symbolic expressions.

The index is the last semiotic marker, which operates between the iconic and symbolic signs. Index is a mode in which the signifier is not fully arbitrary but directly associated with the signified in one way or another. It could also be in relation to the function that the device performs (Uexkull 1982; Sless 1986). Telephone devices, thermometers, rulers, biros, cups, and spoons are examples of indexical figures. These facilities perform some roles connected to the names given to them by the manufacturers or society (Chandler 2012).

## 1.3 Research questions

In parallel with the focus of this study, the following questions have stimulated the analytical viewpoints and discursive patterns of the NB's product ads. How does the Halliday's mood system explain the structural components of the advertising texts? Of what frequencies do the functional components operate in the clauses? What type of meanings does the graphical representation reveal to fascinate readers? How does discourse of texts and images display ideological connections and meaning potential in the NB's ads. These questions are satellites, exhibiting the nature of the evaluated textual elements as well as establishing the picture of their semantic implications.

## 3. Methodology

The authors observed that *Star, Heineken, Maltina,* and *AmstelMalta* ads were propagated in print media of human endeavors such as newspapers, billboards, flyers, magazines, and the internet webs. To streamline the

gathering of the needed ads from these sources, we limited the selections to the billboards representing Out-of-Home (OOH) ads, the internet, and newspapers. The postgraduate library of the University of Lagos served as a base in search of the ads that could be found in the dailies. The Punch®, The Guardian®, and Thisday® were selected as the print media sources for the *Star®, Heineken®, Maltina®,* and *AmstelMalta®* ads.

A guide, Mrs. Bonke, and the writers moved around some important roads within the Lagos metropolis – the Nigerian commercial nerve center (Oduwaye 2007; Osoba 2012) – in search of the ads. Driving skills of Bonke and her adequate knowledge of the streets of Lagos orchestrated the choice of calling her for assistance in the collection process of relevant ads.

With the use of a camera, we took pictures of several ads from the billboards related to the investigation. Besides, the efforts to secure the necessary ads took the analysts further to browse www.maltina-nigeria.com*;* www.nbplc.com/our_company.html;www.star-nigeria.com*;* www.heineken.com/ng/Home.aspx*;and* www.amstelmalta.com in order to locate *Star, Heineken, Maltina,* and *AmstelMalta* ads. The harvested ads were sent to a personal computer for proper adjustments.

There are no doubts that NB curiously campaign its products in a lot of ads. The total of twenty ads, through a sampling method, was randomly selected, where each of the products has five ads. It was from the five ads that a single one,considered more appropriate for this study, was chosen. The ads presented for analysis were four – two from the alcoholic products (*Heineken* and *star*) and two from the non-alcoholic drinks (*Maltina*and *Amstel Malta*). The limitation of ads to four rested on the repetitive nature of the ads in terms of textual dissemination, multimodal appearances, and organization of the communicative frameworks. The nature of this study compelled the researchers to subscribe to a theoretical triangulation application, as espoused in Litosselitti (2010). The theoretical concepts, discussed earlier, are the mood system and semiotics from Hallidayan and Piercean schools of thoughts. We have used the term theoretical triangulation because a general linguistic opinion differentiates semiotic theory from Systemic Functional *Grammatics*.

The investigator perceives the two theories as entwined subjects where the latter is larger – so to say – than the former. So, we suggest that the Interpersonal Metafunction that is one of the three systemic metafunctions could be comfortably positioned in one of the divided slots of the semiotics arms. It is then that the Interpersonal Metafunction could conveniently operate under the semiotics' umbrella. This study combines the Interpersonal Metafunction (as an analytical device) with semiotics (as an explanatory paradigm) to generate the ads' meaning potential.

## 3.1 Data presentation

The study presents the ads of *Star, Heineken, Maltina,* and *Amstel Malta* in their colorful frames in the discussion section in order to negotiate their appearances with the explanations. Nonetheless, the followings are the texts of the investigated ads.


Ad1: //Lite up the night//

Ad1b: //Light it up//

Ad1c: //Feel the chill//

Ad2a: //Open your city//

Ad2b: //Open your world edition//

Ad3: //Share happiness//

Ad4a: //Looking good//

Ad4b: //Feeling good//

Ad4c: //Enlarge//

## 3.2 Data analysis

Figure 2 below demonstrates the application of the mood system to the advertising texts of NB products.

| Ad1a | Lite up | the night | | Ad1b | Light | it | up |
|---|---|---|---|---|---|---|---|
| | Predicator | Complement | | | Predi- | Complement | cator |
| | Residue | | | | Residue | | |

| Ad1c | Feel | the chill | here |
|---|---|---|---|
| | Predicator | Complement | Adjunct |
| | Residue | | |

| Ad2a | Open | your city | | Ad2b | Open your world edition |
|---|---|---|---|---|---|
| | Predicator | Complement | | | Predicator |
| | Residue | | | | Residue |

| Ad3 | Share | happiness | at Lagos Carnival |
|---|---|---|---|
| | Predicator | Complement | Adjunct |
| | Residue | | |

| Ad4a | Looking | good | | Ad4b | Feeling | good |
|---|---|---|---|---|---|---|
| | Predicator | Complement | | | Predicator | Complement |
| | Residue | | | | Residue | |

| Ad4c | Enlarge |
|---|---|
| | Predicator |
| | Residue |

**Figure 3:** Mood analysis of *Star, Heineken, Maltina,* and *AmstelMalta*

## 4. Results

Table 1 below is the translation of the analysis in Figure 3 into grammatical values.

| Mood System | | Ad1a | Ad1b | Ad1c | Ad2a | Ad2b | Ad3 | Ad4a | Ad4b | Ad4c | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Mood | Subject | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| | Finite | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Residue | Predicator | 1 | 1 | 1 | 1 | 0 | 1 | 1 | 1 | 1 | 8 |
| | Complement | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 0 | 8 |
| | Adjunct | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 2 |

**Table 1:** Mood systemic analysis

The table and graph in Figure 3 illustrate the recurrence values of the mood system of the textual structures of the *Star, Heineken, Maltina,* and *AmstelMalta* ads.

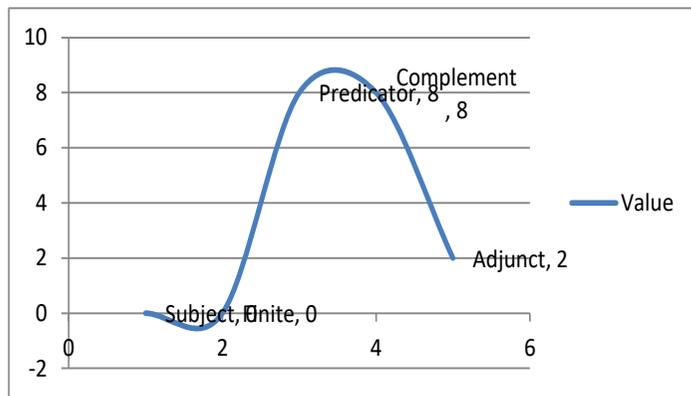| Mood Devices | Value |
|---|---|
| Subject | 0 |
| Finite | 0 |
| Predicator | 8 |
| Complement | 8 |
| Adjunct | 2 |

**Figure 4:** Mood system Analysis recurrence

Figure 4 demonstrates Residue, as the communicative instrument of the mood system of the analyzed ads. The distribution value of the facilities, as exhibited in Figure 4, above, are displayed thus; Predicator = 8, Complement = 8, and Adjunct = 2. By implication, NB positions the ads of *Star, Heineken, Maltina,* and *AmstelMalta* to function in the domains of the imperative clause. This reveals the manner that advertising practitioners command consumers, without any alternative, to act in the direction that the ads provide and signal, negating suggestions of any kind from any source.

## 5. Discussion

The study appreciates this section, in an intertwining shape, by expounding the textual structures (Halliday and Matthiessen 2014) of the *Star®, Heineken®, Maltina®,* and *Amstel Malta®* ads. Besides, the nature of images is also considered, creating a very strong relationship between lexemic objects and pictorial articles. Thus, the partnership of texts and images, following Kress and van Leeuwen (2006), reveals how the semiotic connections display ideological entities of the ads, as instruments of persuasion. Nonetheless, the investigation exhibits the Textual Treatment (TT) at the bottom of each discussion unit.



Figure 5: Star (Ad 1)

The first element of attraction in the *Star*® lager beer, featured in Ad 1, is the pronounced model of the blue color. The other communicative facilities are the textual construction, *Lite up the night*, which the advertising professional reconstructs as *Lite it up.* And the image of a cool bottle of *Star* stands, or perhaps, partly immersed in pieces of iced block. On the iced block, one observes *Feeling the chill here,* as a faintly inscribed text to fascinate consumers. Star beer is an alcoholic drink, produced from cereal and other ingredients through some processes including fermentation. The manufacturer with some food experts claims that the beer is good for the body despite the fact of its alcoholic content (The Punch, November 6, 2014, 7). From religious affairs, many believers, Christians and Muslims alike in Nigeria, may not have loved to drink beer or be associated with the product because of seemingly negative effects or disturbing characteristics of its alcoholic content. This may be one of the reasons for marketing *Star* with inspiring symbols (Durgee& Stuart 1987).

There are three clauses in the advertising framework. The first is *Lite up the night;* the second is *Lite it up;* and the third is *Feel the chill here.* The three clauses are imperative (Thompson 2014) which compel the target audience to drink Star. The text, *Lite up the night* contains two iconic expressions – *Lite up* and *night*. *Lite up,* a phrasal verb, relates to food drinks with relatively few calories, which contains less fat contents (Niceties 2008). Sometimes, the food could be calorie-free. The ambiguity of *Lite* gives rise to onus of explaining the lexeme from the perspective of *light*. *Light,* in this sense, means that *Star* poses no heavy or an intolerable burden on the consumer when it is taken. Drinking *Star*, by the dictates of the hidden voice of the advertiser, does not only reduce the burden and stress that recipients have passed through all the day; instead *Star* shares the burden of the day with the consumer (Gieszinger2001). *Liteup the night*, in the argument of the authors, implies two commanding constructs-cum-messages: (i) consume a food drink, which is calorie-free; and (ii) shift the burden that one ought to have in the night to the *Star* larger beer. To the advertiser, *Star* has the capacity, strength, energy, and content to take away all worries that the consumers ought to have had in the night. Probably, drinking *Star* larger could allow the consumers to enjoy good sleep in the night. The communicator seems to understand that it could be difficult for consumers to be drinking *Star* every night. However, there ought to be *the night* when the burden of responsibilities in terms of payment of taxes, levies, financial imbalances, family challenges, and office concerns could not allow individuals to sleep well. On that ground, *Star* that one can personify, as a heavy-burden-lifter, will assist consumers to take away great burdens from their shoulders.

Although, *Lite* could also demonstrate a form of triviality on the part of someone, the word displaying the informal spelling of *light* is very germane and on point (Leech 1966), giving cognizance to the poetic license of the advertising industry. One might articulate that *Lite up the night*, in its entirety, refers to a peculiar night, that is, a clubbing night activity. In that regard, *light up the night* tends to wheedle readers to maximally-enjoy a night party without constraints. As demonstrated in Ad 1, *Feel the chill here* points consumers to the coldness of *Star,* playing a supportive role to *Lite up the night.* The enhancement becomes necessary so that readers could understand the state of affairs recommended for the beer before it can be consumed. Apart from that, *Feel the chill here* sensitizes readers to touch the coldness of the *Star* bottle in order to be attracted to it. The advertiser employs and explores the information as a bait to cajole readers to consumption (Brierley 1995).

The *Star* bottle's appearance is an indexical expression. This is because the image of the bottle depicts a real *Star* bottle that is chilled, as shown, because of its "sweating" nature. The appearance of the *Star* "sweating" bottle serves as a glamor to the target audience (Williamson2002). The *Star* beer advertising frame *Lite up the night* is mythically an association (Teruggi 2006) with the life of consumers in terms of tiredness, burdensome, troublesome, and necessitated oppression into drinking alcoholic of the *Star* beer. Probably, these concepts are relative meanings that the communicator expects the target audience to derive from the advertising communication. Merry-making and personal enjoyments appear as ideological substances on the advertising agenda.

Textual Treatment:

Ad1a: Predicator + Complement = Residue (imperative clause)

Ad1b: Predicator + Complement = Residue (imperative clause)

Ad1c: Predicator + Complement + Adjunct = Residue (imperative clause)

Figure 6: Heineken (Ad2)

There are six green *Heineken*® bottles in Ad2, as shown in the frame above. Aside the inscriptions of *Heineken* on each of the bottles, there are other two impressive things: a supernova of Star symbols in red color; and the name of some important cities, such as *New York, Lagos, London,* and *Johannesburg*. The textual element command thus; *Open your city*. The salient terminologies in the text are two, which are close to that of the *Star* text, discussed earlier. The salient constructs are *Open* and *city*. *Open* indicates the removal of the *Heineken* crown cork from its sealing position to make the content inside the bottle available for consumption. *City* is conceptually representing the "city" inside the bottle. However, *city* is a metaphorical context (Schroeder 2002), connoting the content in the *Heineken* beer the consumer intends to open. It could be ideological for people to identify with a certain entity that they love. For a purpose of association, perhaps, those cities *New York, Lagos* and *London* are inscribed on the *Heineken* bottles. For illustration, one could consider some characteristics of three of these cities as exposés for understanding reasons for associating *Heineken* beer with the residential and economic locations.

London is the capital city of the United Kingdom. London is not only the seat of the government at the center where power is concentrated, but the city is also located as the heart of the Britain's economy (Weightman& Humphries 1984; Clark 2014).. Some phenomenal subjects in London are the Lloyd's Building, Victoria Bus Station, Waterloo Station, The Royal Academies, Trafalgar Square, Westminster Abbey, Tower of London, Thames River, and House of Parliament. What sounds as the first peculiarity of New York is that the place is the largest city in the United States. According to reports (Lankevich 2018), New York is the home of the United Nations headquarters and the centre for financial institutions, communications, and viable businesses. New York City accommodates The Ellis Island, Port of New York, New York Stock Exchange, Metropolitan Museum of Art, and Guggenheim Museum. Museum of Modern Art, and Breuer's Whitney Museum, among others, are great edifices in the city of New York. Of significance is the Columbia University, which is the oldest, wealthiest, and most famous Ivory Tower in New York. Johannesburg is a city located in northeastern South Africa, and the capital of Gauteng Province. Johannesburg is the largest and most important city of the Witwatersrand's string of ten towns. Within the city are Soweto and Alexandra, the largest black townships (Trewhella 1986). Encarta (2009) further accounts that Johannesburg generates about 40% of the South African Gross Domestic Product.

The advertiser carefully chooses these cities because of their sensational customs and distinctive classes of domineering proficiency, as exemplified in the annals of the world cities. When a customer opens any of the *Heineken* bottles, in the advertiser's perspective, the individual is either opening up to the gains and prospects in New York, London or Johannesburg. That is, economic-cum-political domains of opportunities. The allusion is that when a consumer opens a bottle of *Heineken*, as the communicator teases, the individual has succeeded in opening himself/herself up to any of the cities represented in the ad. The claim is refutable, in the sense that, the communication is just a symbolic expression (PaprottéandDirven 1985), where consuming *Heineken* beer does not make anyone a New Yorker or a Londoner. Both the textual and image signifiers do not resemble the consumption signified. The advertising mapping is a dogmatic act of interchanging our world's great cities for *Heineken* beer's adoration. The advertiser taps economic buoyancy, financial heights, political echelons, and entertainment blessings of the cities, as associative facilities, to inspire readers to consumption.

Textual Treatment:

Ad2a: Predicator + Complement = Residue (imperative clause)

Ad2b: Complement = Residue (nominal group)



Figure 7: Maltina (Ad3)

The bottle of *Maltina*® in Ad3 above depicts a human-like image. The stylist decorates the bottle with some flowers round the shoulder with something very spectacular, that is, a mask. The mask, with the eyes-like posture, projects the *Maltina* bottle, masquerading itself as a human being in disguise (Holmes 2008). The implication is that children that wear such façade might

fall in love with the camouflaged appearance of *Maltina*. The ideology of *Maltina* pretense is to draw a parallel between itself and the way that children do materialize during festive periods (Tuan 2010). The goal of projecting *Maltina* bottle in this manner is to interchange the appearance of Lagos carnival with that of *Maltina*.

The text *Share happiness @ Lagos Carnival*manifests that *Maltina* and the target audience must have a common ground, where the entities will divide and distribute something special at the event that can give the two associates pleasure. The spectacular thing that could bring some content and comfort to recipients is reverberated as *Maltina*. There is no any other thing, according to the advertising practitioner, that can be shared than the semiotic image of *Maltina* in the advertising frame. Intended *happiness*, one could explain, is the sweetening taste and light bitter aroma felt while drinking *Maltina*. The enhancer, *@ the Lagos Carnival,* exhibits a circumstantial setting that details readers about the location of the socio-cultural event. From the Peircean proposition, the mask on the neck-shoulder of *Maltina* bottle is an iconic expression (Dyer2005). A mere perception of the mask might be ideologically interpreted as one of the attributes of a carnival. The emblem of Lagos State Government is to certify the acceptance of *Maltina* as *sharing happiness* with the audience including the government officials.

Textual Treatment:

Ad3: Predicator + Complement = Residue (imperative clause)



Figure 8: Amstel Malta (Ad4)

*Amstel Malta*® texts and images in Ad4 portray a situation of healthiness. The image of a man, specified at the background, situated behind the bottle, demonstrates the state of health of the person. The man raises his two hands as a person who just wakes up from the slumber in the morning, stretching his skeletal system so that the joints could relocate properly to their normal positions. Another implication of the picture features a man hailing and jubilating for a specifically-remarkable achievement that he has made.

Success is actually golden and worth to be celebrated in one way or another. At the background, there are all the other human-like figures faintly appearing behind the real man that boldly emerges behind the bottle. No wonder that the communication declares to the consumers, *looking good* and *feeling good*.

The application of the text *looking* is an act of directing sensitive eyes of the target audience toward *Amstel Malta* in order to visualize the product and thereafter to buy it (Vestergaard & Schroder 1985). There is a connection between the bottle representing *Amstel Malta* and the individual, who raises his hands up. The interchanging strategy is to inform consumers that drinking *Amstel Malta* will make them look competent, talented, effective, pleasant, and nice. These are gains of consuming the beverage. *Feeling good* refers to the experience that recipients of the ad will have in perceiving their internal world when consuming *Amstel Malta*. Drinking *Amstel Malta*, in the advertiser's opinion, assists the consumers to undergo an emotional enthusiasim that might propel individuals to be in a comfortable state of mind. As *enlarge* denotes a form of expansion, *Looking good* and *feeling good* are the advertiser's textual constructs that link the image of the man at the background with the content of *Amstel Malta*, dazzling in the front (Mio and Katz 1996). These are arbitrary symbols where *Amstel Malta*, the signifier, resembles neither the text nor the bodily image signified. The advertising expert deploys the physical strength and mental well-being, illuminating the state of human ideological health, to motivate readers to consumption of the advertised product.

Textual Treatment

Ad4a: Predicator + Complement = Residue (fragmented clause structure)

Ad4b: Predicator + Complement = Residue (fragmented clause structure)

Ad4c: Predicator = Residue (fragmented clause structure)

**6.0 Conclusion**

The study shows that advertisers of Nigerian Breweries' products attempt to clone *Star, Heineken, Maltina,* and *AmstelMalta* in a state of ideology where the products are systematized to depict social norms of the target audience. The mood system pinpoints the grammatical nuances of the ads within the confinement of Residue. To this end, Predicator (e.g. *Lite up, Looking*), Complement (e.g. *the night, good*), and Adjunct (e.g. *here; at Lagos carnival*) function in the semantic precincts. Nevertheless, the analysis, as illustrated in Figure 4, projects Predicator and Complement as the most frequently utilized elements in the texts. These textual configurations demonstrate that the advertising experts communicate recipients with

commanding tones. Such examples are in *Feel the chill, Open your world,* and *Share happiness.* By implication, as the ads motivate readers to action (e.g. *open; share*), the communications strongly attempt to influence the sensual perception (e.g. *looking*) and psychological emotion (e.g. *feeling*) of the target audience as a weapon of mental excitement.

The ideological aspects of the ads tailor towards some important domains of our lives. *Star* relies partly on the health and ceremonial spheres of the consumer as simulating elements. The communicator connects *Heineken* to some important cities of the world with viable economic domination, political strength, and financial buoyancy. One might acknowledge that *Maltina* is ideologically entwined with the social life of consumers, influencing their emotional statuses through entertainment. The analysts observe the same view in the ad of *AmstelMalta,* where both the texts and images point recipients to healthy living in relation to physical health and mental well-being. The publicists deploy these communicative facilities so that the curiosity of the target audience can be arisen in order to stimulate consumption. In all, the ads attempt to secure a place for *Star, Heineken, Maltina,* and *AmstelMalta,* using and translating elements of social affairs of the target audience such as party, traditions of cities, cultural entities, and health, as penetrating devices of conviction

This investigation quite appreciates the positions of the ads, and more of such promotions are encouraged and advised. This is because the semiotic-cum-ideological principles do not only enlighten readers; the constructs also promote readers' socio-cultural treasures. As a parallel analysis to this study, further research could be conducted in some electronic ads of NB's products. Thus, such correlating analysis could yield meaningful results that could inform NB and the public about the position of the company's ads. Invariably, the endeavor could influence to advance better advertising communications for the promotion of goods and services.

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