

**UNIVERSITY OF EDUCATION, WINNEBA**

**CONTEXT, MOTIVATION AND CHOICE OF MULTIMODALITY IN  
TELEVISION ADVERTISEMENTS OF SELECTED COMPANIES IN  
GHANA**



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TELEVISION ADVERTISEMENTS OF SELECTED COMPANIES IN  
GHANA**



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**MAY, 2022**

## DECLARATION

### STUDENT'S DECLARATION

I, Benjamin Owusu Dwomoh declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature.....

Date.....



### SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis/dissertation/project as laid down by the University of Education, Winneba.

Name of Supervisor: Professor Evershed K. Amuzu

Signature.....

Date.....

## **DEDICATION**

To my wife, Diana Asiedu and the kids; Joana Bempong Kyerewaa, Nana Akosua Nhyira Pokuah- Dwomoh, Maame Afia Acheampomaa Dwomoh and Abena Adusah Pokuah-Dwomoh.



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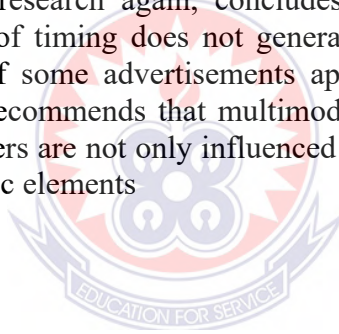
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## ABSTRACT

This study is a case study of television advertisements of selected companies in Ghana. It examines the choice and motivations for the use of multimodality in the advertisements. Data for the study consisted of selected advertisements from some communication companies, banks, insurance companies as well as alcoholic beverages in Ghana and was obtained and downloaded from YouTube. The study employed the qualitative research design in the analysis of data. Using Multimodal Critical Discourse Analysis (MCDA) and Visual Semiotic Theory (VST) as the theoretical frameworks, the advertisements were individually analysed, paying particular attention to the contributions of the various semiotic resources and modes to the messages the advertisements convey. The study concludes that written and verbal texts are used in the various advertisements to complement each other in the dissemination of the messages. Another conclusion drawn is that gestures, as well as other semiotic resources and modes are used to conceal and/or send particular messages that are subtly and tacitly expressed to block and at the same time pick out particular audiences. It is concluded in the study that some of the advertisements used famous personalities in society to project their products and also tap into their huge fan base. It is also concluded that the choice and use of certain modes acknowledge the existence of competition among the companies and project the ideologies of certain companies. The research again, concludes that the release of the various advertisements in terms of timing does not generally show competition though the closeness of the dates of some advertisements appear to suggest the existence of competition. The study recommends that multimodal text producers should not lose sight of the fact that readers are not only influenced by the multimodal aspect of texts but also the extra linguistic elements



## CHAPTER ONE

### INTRODUCTION

#### 1.0 Background

In recent times, there has been a great deal of interest in texts that combine various semiotic resources. We have had websites using written texts, hyperlinks, layouts, images, music (Unsworth, 2011). According to Gibbons (2014), Literature has been employing images, maps and typographic experiments. Hippala (2015) also says that school books and brochures use language, images, graphics, layout, schemata and symbols. Textual analysis had hitherto focused mainly on the use of language and the way and manner text creators used language to convey particular messages to the readers, but in recent times, there has been a great deal of texts combining different semiotic resources. Siefkes (2015, p. 113) is of the view that “in contemporary cultures, texts combining various semiotic modes are the norm, rather than the exception”.

Multimodality involves the application of multiple or different modes in a single medium to compose and send a message within a text. The advent of multimodality has seen the attempt to look at most, if not all the meaning making potentials in the analysis of certain texts in order to get a full grasp of the various messages and meanings inherent in them. According to (Kress, 2009), while the individual or particular modes have been the subject of interest in distinct academic works, there is now the attempt to put all the various potential meaning making semiotic resources together under a single field and particular theoretical umbrella as part of a single and unified theory.

Before multimodality gained grounds in research work, various other methods such as Content Analysis and Social Semiotic Visual Analysis were used in analyzing and searching for meaning in media texts. Though Content Analysis is regarded as the most basic way of getting the meaning of the media and allows for general statements to be made about what are represented in texts, it is seen as not being a sufficient methodology of showing what the text depicts and represents according to (Coskun, 2015). In view of the generalized nature of meanings concerning the domain of representation in a text, Content Analysis is seen to be limited in the context of research work. The Social Semiotic Visual Analysis of texts which ensures a syntactic relationship between the items represented in texts is also seen to be limited when it comes to research work. Van Leeuwen and Jewitt (2008) describe the meanings exacted based on the Social Semiotic Visual Analysis as representational, interactional as well as compositional. It is in view of the supposed lack of comprehensiveness in the meanings and representations generated from texts that multimodality, which, it is believed, ensures a comprehensive analysis of the various elements and modes in relation to each other within a media text, comes in handy. Linguists have come to the realization that language does not remain the sole or dominant sign system while research into multimodality as well as approaches for the analysis of same has increased. Siefkes (2015, p.113) states that “since the 1990s, the new area of multimodality research has developed a range of theoretic approaches and methods...”, hence the growing interest in that field.

Every text, in whichever form, communicates a message. Such texts could be composed using different modes in combination with one or more codes depending on what that text intends to put across and how it wants to do it. A code is the language used to compose a text. A mode is a resource with a distinct potential to create and

make meaning. It includes speech, writing, layout, moving and still images. The meanings generated by the modes are shaped and influenced by society and culture (Kress, 2010). The messages contained in these texts may be easily gleaned by looking at the individual modes or resources used and what they bring to bear, as well as the relationships between the various modes and semiotic resources employed with respect to what they collectively add to the meanings inherent in the texts. Sometimes, the messages could be blocked out through the combination of the semiotic resources and the codes used. The reader will, therefore, have to go beyond just the mere combination of gestures and the semiotic signs and resources to better appreciate or make meanings out of these texts.

A television advertisement in whichever form will need the use of a code and various modes. The modes may include codes, gestures, signs, symbols, colour, music, images, patterns etc. since the advertisement is supposed to communicate clearly certain information to the public in order to boost patronage. Television advertisements have become very pervasive and important communicative tool in the current dispensation. By virtue of the audio-visual nature of television advertisements, varying codes and modes should be used so as to reach out to a wide range of audience regardless of their social, linguistic, cultural, economic or educational background. It is for this reason that many advertisements employ verbal and written texts, visual images, design elements as well as other semiotic resources to package their messages to the intended audience. It is these verbal and written texts, visual images, design elements and other semiotic resources that the audience and the generality of the public rely on to make meanings out of the various advertisements they watch. Liu (2013, p.1259) recognizes the role of the audience when he says "... the pervasiveness of visual images in ... advertisements require readers to

simultaneously employ written text, visual images and design elements to make meaning”. In making meanings out of these visual images, the audience will have to break down the various elements and semiotic resources and signs within those visual images. Liu (2013, p.1260) affirms this when he says that “...images are made up of elements that can be decomposed ...” in a bid to analyse and make meaning out of them. It is by virtue of the pervasiveness of advertisements and their use to communicate that this work explores television advertisements and how semiotic resources and modes are packaged and situated in them to send messages to the viewers.

### **1.1 Statement of Problem**

Many studies have been done on multimodality in moving and still texts. For instance, Wu (2014) has looked at multimodal analysis of image-text relations in picture books. Zebrowska (2014) has looked at multimodal messages. Jayasuriya (2015) did some work on multimodality regarding posters advertising English classes. Also, Lamidi (2017) has done a multimodal work on selected Nigerian stand-up comedy performances.

Wu (2014) examined image – text relations using Systemic Functional Multimodal Analysis framework. She did a thorough analysis of the logical relations between the visual and verbal elements in picture books on the basis of elaboration, extension, enhancement, and projection. She also explored divergence as a fundamental type of image-text relations in picture books. Wu (2014) concludes that picture books approach their pictorial dimension as an independent semiotic system in its own right and therefore does not correspond with the verbal components. However, they serve as a mere prop or support for the verbal components.

Zebrowska (2014) focuses on the term multimodality and posits that it can be given a wide range of meanings. He examines the way multimodality is used in linguistics that is in text linguistics and computer-mediated communication in particular. He presents in the article an outline of current scientific discussions on multimodality while also providing his own definition of the term. In effect, he reviewed and delved into the many discussions of multimodality and added to the many definitions of the terminology that have been widely and variously given.

Lamidi (2017) examines visual verbal texts and how they are employed in evoking humour in Nigerian stand-up comedy performances. He looks at the multimodal pairing and switching of codes in visual-verbal texts employed in the various comedy performances that had been selected. He concludes that the integration of codes and modes of communication is very effective in generating and evoking humour and laughter in stand-up comedy performances and posits that such strategies could be effectively useful when applied in teaching, doing radio and television jingles as well as political campaigns in order to arrest and sustain the attention and interests of audiences.

Jayasuriya (2015) also investigates the use of multimodality in posters that were used to advertise spoken English classes in Sri Lanka. He asserts that the designers of various posters are creative in their bid to use language, visuals, images and ideology in their attempt to outwit and outdo one another to recruit many students.

The various works basically looked at multimodality in terms of packaging to send various messages to the public without looking at whether the packaging of the various modes in the advertisements and the times the advertisements are released bring out and show competition with others for patrons. Jayasuriya (2015), however,



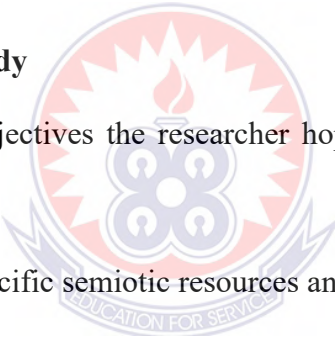
asserted that the use of the modes showed competition which but did not look at the timing of advertisements as competition driven; an aspect which is of interest to the present study. This work will, therefore, look critically at the messages (subtle or overt) the various semiotic resources in the advertisements send to the audience with focus on the context of contest and time in terms of business competition.

### **1.2 Purpose of the Study**

This study is carried out purposely to examine the phenomenon of multimodality in advertisements and find out if the use and packaging of semiotic resources and modes hint of competition on the grounds and across time with respect to when the various advertisements are released.

### **1.3 Objectives of the Study**

The following are the objectives the researcher hopes to achieve by the end of the study:

- 
- a. to find out the specific semiotic resources and modes employed in the selected advertisements,
  - b. to ascertain the reasoning behind the choice and use of the various semiotic resources or modes in the various advertisements,
  - c. to find out if the choices made in terms of the semiotic resources and modes are driven by competition on the grounds and across time with other brands or are just born out of innovation and abundance of creativity.

### **1.4 Research Questions**

Since this study investigates selected advertisements on Ghanaian television, the following research questions have been posed to guide the study:

- 1) Which semiotic resources or modes are employed in the selected advertisements to convey messages?
- 2) What are the motivations for the choice of particular semiotic resources or modes in the advertisements?
- 3) What is the context, in terms of time and contest, for the choice and packaging of the resources in the various advertisements?

### **1.5 Significance of Study**

This study will help multimodal text readers to understand that in multimodal texts, every semiotic resource or mode employed contributes a particular idea to the overall meaning of a text, and therefore, should be considered as part of the meaning making potential. It will also bring to bear on text readers and producers of multimodal texts, how signs, symbols, modes etc. can supply and / or help identify ideologies and subtle messages without having to be direct, overt and offensive.

### **1.6 Outline of the Study**

This thesis is organized into six chapters. The background and introduction of the study constitute chapter one. Chapter two reviews literature on the concept of multimodality and advertisement as well as the theoretical frameworks used in the study. Chapter three deals with methodology which involves data collection and analysis, research design, population, sample space as well as sampling technique and the rationale for the choice of the various advertisements. Chapter four constitutes a description of the various advertisements and their analysis. The fifth chapter deals with the motivations for the choice of the various semiotic modes with respect to the contextualization of the various advertisements. Chapter six, the last chapter, presents a summary of the findings, conclusions and recommendations of the study.

## CHAPTER TWO

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

#### 2.0 Introduction

The chapter has been devoted to the review of literature related to the topic under study in order to explore the key concepts and the theoretical frameworks around which the research is developed. The views given by some scholars on the concept of multimodality, advertisement and how meanings can be gleaned from multimodal texts, as well as the interplay between advertisements and multimodality are reviewed. It also does an empirical study of the application of multimodality on advertisements. Multimodal Critical Discourse Analysis (MCDA) and the Visual Semiotic Theory (VST) which are the theoretical frameworks around which the study revolves are also discussed.

#### 2.0.1 Advertisement

To advertise a product is to notify or announce publicly to the society of its availability so as to attract awareness and increase sales. The aim of advertisement is to communicate. Dyer (1996) views advertisement as a powerful communication tool used to persuade people for them to buy the product which is advertised. Therefore, the main aim of any advertisement is not only to inform the society of the presence of a commodity and promote it, but also present that commodity or product in a way that will attract people to purchase it. Serefini (2011, p. 347) reiterates this by saying that “advertising is used to invest commodities with value, and these values are often attached to the objects and actors included within the visual components of an advertisement”. This suggests that whatever goes into the packaging of the advertisement should have a persuasive appeal in the way it functions to send a message to the viewing public.

Cook (2001) also proposes that the defining characteristic of an advertisement is that it hopes to effect changes in the behaviour of those who watch it; whether that change is to purchase a new product or apply for a job. Therefore, the mission of any advertisement is to affect the viewers in such a manner that the advertisement violates reality so as to get them to buy into the idea and purchase the product being offered to the society. Esposito (2011, p. 203) presents a similar assertion when he says that “advertisements interpellate their audiences as members of a social group whose collective identity is predicted on the purchasing of commodities”.

In terms of images in an advertisement and the role these images should play, Messaris (1997) says images within advertisements perform three important functions; provoking emotional responses by stimulating the appearance of a real person and real events, photographically showing proof of the reality of something and establishing a link between products and abstract concepts such as attractiveness, wealth or good health. Because of the competitive nature of the production sector, a good advertisement of a product enhances the chances of that product making it big on the market. Serafini (2011, p. 347) adds to this when he says “modern societies produce more goods than necessary for it to function; therefore, advertising is used to produce the drive and desire to consume products that members of that society may not necessarily need or want”. Therefore, an advertisement should be able to create awareness and interest in the consumers so as to lure them to purchase the product, especially when so many goods are produced for the society to choose from.

### ***2.0.2 Multimodality***

Multimodality involves the use of more than one code and or several semiotic resources or modes to communicate. The various semiotic resources or modes serve

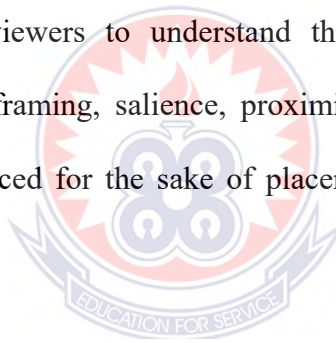
as meaning making potentials and as such, they individually and or collectively contribute to the general meaning and understanding of particular texts within which they are employed. Van Leeuwen (2005, p. 28) sees multimodality as “the combination of different semiotic modes – for example language and music – in a communicative artifact or event”. These modes are mostly employed to create specific meanings. Therefore, particular semiotic resources may be arranged in particular and or various ways to achieve that purpose.

Creators of multimodal texts are mainly preoccupied with the way the various elements and resources, as well as, features of their texts combine to ensure outcomes that are cohesive and meaningful. In choosing the semiotic resources and design elements for the purposes of text creation, one has to consider the effects each design element will have on the outcome of the specific message envisaged and intended for the readers. Creators of multimodal texts must also be very much interested in the combined effects the various semiotic choices will have on the overall meanings of the texts they create. Thus, the elements of design and the modes chosen for a particular text must, apart from their individual roles, have an overall collective effect on the message intended for the viewers. From the point of view of (Baldry & Thibault, 2006), multimodality looks at the diverse ways in which a number of distinct semiotic resource systems are simultaneously deployed and deliberately situated and contextualized variously, in the making of a text so as to engineer and create specific meanings.

Multimodality combines for use a variety of modes or elements: “design, layout, images, photographs, film, color and scent” (Zebrowska, 2014, p. 9). These combinations do not happen by accident. The various elements are carefully selected

and put together to appropriately represent the various ideas the creators of the texts desire to put across. A code may be a variety of a language or a dialect of a language (Clyne, 2003) used for communicative purposes in a society. The selection or combination of certain codes, may to a large extent, depend on the sociolinguistic, cultural and educational backgrounds of the target audience.

Multimodality also examines and analyzes the rules and principles underlying the use of the various semiotic resources to create multimodal texts. These principles are deployed in such a manner that they affect the arrangement and combination of the resources and modes used, so that the audience will be able to extract the meaning that is intended. Machin (2007) explains multimodality as the analysis of the rules and principles that allows viewers to understand the meaning potential of relative placement of elements, framing, salience, proximity, colour saturations etc. These elements are not just placed for the sake of placement but should be meaningfully combined and arranged.



The positioning and relationship between the various modes in terms of arrangement and combination affect, to a greater extent, the meanings and messages such texts seek to project to the audience. Written texts, according to Kress (2003), should be governed by the logic of time or temporal sequence, whereas visual images are governed by the logic of spatiality, organized arrangements and simultaneity. A lot of advertisements and texts which employ still or moving images have shown that indeed, communication can be done via a variety of modes and that language may not be just one of the modes but an important and integral part. Therefore, even when the particular code or language is not spoken in the advertisement, it may be written somewhere at a point to help generate meaning for the audiences for whom the texts

or advertisements are targeted. For Kress (2000), the employment and use of a variety of modes to create meaning points to the possibility of other features contributing to making and extracting meaning out of a text apart from the linguistic parts.

### ***2.0.3 Making Meaning from Multimodal Texts***

A multimodal text may employ several senses to help the target audience construct meaning from them by using all or some of the senses simultaneously. Indeed, a multimodal text may have a greater impact on the viewers since the use of the various modes and semiotic elements has the potential of making them employ as many senses as the text may require by virtue of the manner text creators want their messages to be registered in the minds of the viewers. Multimodal texts, therefore, may incorporate a great deal of semiotic elements and signs to present and project certain messages by ensuring that the analysis and interpretation of the messages task the various senses to bring out the meaning inherent in the texts. This assertion is expressed by Zebrowska (2014) when he says “multimodality incorporates a wealth of semiotic elements of a given message on the one hand and the process of directing the message in the reception process to various senses on the other”. Liu (2013, p.1259) recognizes the fact that multimodal texts may demand the use of a couple of senses on the part of the viewers for the messages to effectively register, and intimates that “the use of various semiotic resources in public communication has shown that meaning is realized not only through language, but also through the integrated use of a wide range of semiotic resources including static and dynamic ones”. It may include a code and modes such as texts, pictures, moving images etc. which are used to communicate information.

A combination of all or some of the modes yields a comparative advantage in creating much more meaningful texts compared to the use of a single mode. This may be because sometimes, the choice of a particular mode may require the viewer to go beyond it and delve into its connotations in order to make meaning out of it. If the viewer lacks the linguistic or cultural knowledge and background to understand the import of that particular mode and the connotations therein, then the other resources may become useful in getting the meaning potential of that mode and to a large extent the import of the text in question. In effect, going beyond and seeing above the literal level of meaning requires and demands from the viewers to make inferences and deductions from other modes, texts and contexts in order to make sense of the texts and glean meanings out of them. Serafini (2012, p. 4) affirms this assertion when he says that “the meaning potential offered through multimodal ensembles expand the possibilities of what single modes alone can offer”. Therefore, meaning potentials are greatly enhanced by the employment of varied modes in a single text.

Language can no longer be treated as the primary and basic source or means of representation or communication, and that proficiency in written language alone cannot provide access to the meaning potentials of texts that are multimodally constructed or created, (Kress, 2003). The various communicative modes whether verbal or non-verbal, make the audiences capture the cognitive effects, thereby, helping them to digest and grasp the whole meaning the communicative act intends to project. This assertion is in line with what Wu (2014, p. 1419) says that “language and image complement each other to create meaning in a multimodal text. Meaning is realized through verbal and visual choices made by the designer or illustrator of a text.” A multimodal text may involve “the use of several semiotic modes in the design of a semiotic product or event” (Kress & van Leuween, 2001, p. 20). All these



components are required to produce a message that is syntactically, semantically and functionally whole.

For (Zebrowska, 2014), multimodal texts are supposed to communicate in terms of the functions they are to perform. For this to be achieved, the communicative process must make use of, and task the various senses through a number of parallel channels. The varying nature of the channels coupled with the meticulous selection of appropriate modes to create a multimodal text and communicate meaning by taking into consideration social, cultural, economic etc backgrounds of the audiences, makes the whole enterprise of multimodality a complex one. According to Liu (2013, p.1259), multimodality is “a complex combination of meaning making activities that have undergone rapid changes in the contemporary social, cultural, economic and technological context”.

Again, whatever message that is produced in a multimodal text in terms of the modes and the signs, should be representative enough and communicate very well. Kress & van Leeuwen (2006, p. 41) put it thus: “in order to function as a full system of communication, the visual, like all semiotic modes has to serve several representational and communicational requirements”. Because a multimodal text incorporates different modes and codes, it can be understood to go beyond language though both have communicative functions. This assertion is reiterated by Jewitt (2009, p. 1) as he posits that “multimodality approaches representation, communication and interaction as something more than language”.

In trying to make meaning out of a multimodal text, the perceptual and analytic strategies of the reader are very important. The meaning gleaned from the text may be influenced, to a large extent, by what the reader notices from and makes of the modes

and the images put together. Esposito (2011, p. 202) affirms this view by saying that “how a text means is not simply a question of what the words mean or the images represent, but how their functions and connections are perceived and classified by the reader”. It is for this reason that the reader has to pay particular attention to details so as to make the right inferences and get a better and relevant understanding of whatever information being represented in a text. Serafini, (2012, p. 3) shares a similar view when he asserts that “each mode is capable of representing meanings in different ways and different contexts for different purposes”. When people see elements such as colour, image, shape, pattern etc in multimodal texts, what they mean and represent become a very essential and key aspect that affects the understanding of the texts. Liu (2013, p. 1262) affirms this when he says that “after noticing what is in the visual images and the design elements of a multimodal text, what these objects and elements mean is an important and key aspect of the following comprehension.” Therefore, getting a better understanding of the various images, shapes, design patterns as well as other elements plays an integral role and enhances in part the viewers’ ability to extract their meaning making potentials, so as to understand exactly what the text is putting across.

The dynamics and the socio-cultural influence of the society cannot be downplayed or overlooked in the analysis and interpretation of multimodal texts. This is because the interests of the audience for whom these texts are created, as well as their social environments, remain critical and essential for the producers. Serafini (2012) recognizes this fact and says that multimodal texts and their meanings are constantly changing to meet the dynamism of the societies within which these texts are created and recreated so as to reflect the needs and interests of the producers and consumers of texts.

#### ***2.0.4 Advertisement and Multimodality***

Advertisement on television is one of the texts which are enormously rich in semiotic resources. Their evaluative meanings can be very complex because of the different levels of meanings that can be projected by the modes employed in them. These meanings are constructed with verbal and visual resources. These advertisements present visual images of items that are supposed to attract consumers. They also showcase people whom the consumers are supposed to envy and a lifestyle that consumers are supposed to copy, (Sturken & Cartwright, 2001). In view of this, advertisements are packaged with enticing visual images in such a manner that they can easily attract consumers.

A multimodal advertisement, by virtue of the different semiotic resources and modes employed in them, should wield a persuasive power to be able to get the audience to look in its direction. The various modes employed should be able to present the advertisements as a symbol system for the purposes of persuading the audience. Advertisements must show relevance by bringing out the various images and features that support what the advertiser promises. The various modes, images and other depictions must be realistically positioned to project the product as it is and in an objective manner so as to make it look entirely appropriate. Therefore, advertising images must not be “understood as reflections (or distortions) of reality...” (Scott 1994, p. 265).

#### ***2.0.5 Empirical Studies on the Application of Multimodality on Advertisements***

A lot of research has been done on the application of multimodality on advertisements. Liu (2019) explores the interactive meaning in three public service advertisement multimodal discourses using Halliday’s Systemic Functional

Linguistics (SFL). The purpose of the study was to analyse how the multimodal discourses of public service advertisement interact by finding out how interactive meaning is constructed in visual mode, verbal mode and how the visual and verbal modes combine to create the interactive meaning. All the advertisements were analysed based on the following aspects; visual contact with the viewers, social distance between the viewers and the advertisement, perspective and the degree of modality. The study concludes that though there is some distinction in image representation, the four aspects work together rather than separately to create and construct interactive meaning. Liu (2019) also concludes that the verbal texts in the images tend to leave some space for contemplation by the readers whereas the images are generally of high modality making them truthful and reliable in terms of representation and contextualization. The work is relevant to the present study in that, the present study also looks at how the various modes and resources such as images, gestures, facial expressions (visual modes) and verbal texts in the advertisements combine to communicate with the audience, apart from their individual contributions to the message being sent. Liu (2019), however, does not explore how the packaging of these resources are directly or indirectly used to suggest the existence of competition among the companies which is what this work seeks to do.

Pan (2015) does a case study of bilingual billboards in Hong Kong. The study investigates the role of non-verbal elements in bilingual billboard advertisements and explores the ways translated linguistic messages are contextualized by extra-linguistic components, and indicates that the translation methods used in the mediation between different cultures are largely determined by the multimodal nature of the various advertisements. The research concludes that the readers or translators are not only influenced by multimodal aspects of the texts they translate, but that the translation

methods are affected and predecided by the extra linguistic elements since they are elements that cannot be altered in the translation process. The research is useful and relevant to my work judging from the fact that I also explore how the non-verbal elements such as facial expressions, body movements etc. contribute to meanings the viewers can get from the advertisements selected for the study. The difference, however, is that while Pan (2015) looks at advertisements on billboards with still pictures and modes, my work looks at video advertisements and whether the packaging of the modes in the advertisements and the time the various advertisements, especially, those that exhibit similar products are released imply competition with other brands.

Perez-Sobrinno (2016) does a corpus-based investigation of multimodal metaphor and metonymy in advertising. The objective of the study was to explore the distribution of metaphor and metonymy in 210 selected advertisements, and also find out if there was a significant relation between conceptual operations and other variables such as the use of modal cues and or the explicit representation of the product to produce more or less complex persuasive messages. The study concludes, that metaphonymy (metaphor and metonymy) is the most frequently used conceptual operation in the corpus, though each of them were used individually in the various advertisements. It also concludes that metaphoric and metonymic source domains are usually cued by pictures whereas target domains are cued by pictures, as well as a combination of pictures with texts, and that the choice of mode to convey advertisements greatly affects the amount of conceptual complexity involved. The study however, acknowledges that the type of advertised product and the marketing strategy have no significant effect on the number and the complex nature of the conceptual mappings in the advertisements. Though Perez-Sobrinno (2016) looks at how metaphor and

metonymy are conceptualized using multimodality in advertisements, some aspects of his work are useful to the present study. The present work also seeks to find out whether the various semiotic resources, cues and modes represent the concepts and products the advertisements aim to portray to the viewers. This work, however, looks at whether the conceptualization of the products via the packaging of the modes overtly or covertly imply a contest between the various brands and whether the release of the advertisements across time, also show competition which was not the focus of Perez-Sobrino (2016).

Gbadegesin & Onanuga (2018) look at the role of the mass media in framing political discourse since the media is used as a tool to influence the audience. Six videos; three each from the two dominant political parties in Nigeria were selected for the study. Using the Multimodal Interaction Analysis Theory as its framework, the study accounted for how the communicative models (embodied and disembodied) are constructed linguistically, to make meaning as campaign strategies in order to win the confidence and the votes of the voting public. It was discovered that the political campaign videos employed history, declarative statements, subtle imperatives and linguistic tagging as discursive strategies. It was concluded that multimodal political advertisements strengthen Nigerian politics and ensures that the citizenry participate positively in democratic processes. This article is useful to the present work because the present study also explores how the various modes and resources, together with the verbal texts in the advertisements selected, help reveal subtle messages that contribute to the overall meaning of the advertisements. The present work, however, tries to find out if the packaging and use of the various modes imply the existence of competition among the companies, or are just packaged using creativity and innovation to market products.

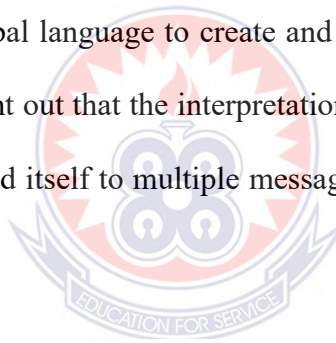
Abdulai-Idiagbon (2013) explores a political campaign television advertisement of President Goodluck Jonathan in his bid to become the president of Nigeria using Critical Discourse Analysis approach to investigate the multimodality of the advertisement. The perception of the campaign advertisement is explored on the basis of the audience's individual sophistication as well as what the speech seeks to achieve considering the linguistic and non-linguistic communicative elements. The research asserts that Goodluck Jonathan makes his speech emotional and connotative as manifested in his facial expressions and gestures and that a combination of a perfect manoeuvre of ideational language metafunction with appropriate paralinguistic cues results in textual cohesion, thereby making his speech factual.

It is concluded that the audiences have an insatiable and unending appetite for information and are therefore, itching to hear truths that have a bearing on their lives. As a result, some pieces of information are withheld and re-engineered by speakers (politicians) in order to manipulate words and other modes in multimodal discourse to suit their own agenda while at the same time making their utterances appear more pleasant to make them more acceptable. The study also concludes that the design and production of a communicative message, just like the advertisements in question, affect the thinking and interpretation of the viewers.

The work of Abdulai-Idiagbon (2013) is similar and useful to the present study in that it explores the contribution of facial expressions and gestures to meaning making in the advertisements used. My work also focuses on the use of facial expressions, body movements and gestures and how they help communicate meaning and ideologies of the advertisements to the viewers. Beyond this, the present study delves into whether or not facial expressions and gestures, together with the other modes used in various

advertisements, indicate overtly or tacitly, the existence of competition with other brands.

Olowu & Akinkulere (2015) do a multimodal discourse analysis of selected advertisements of malaria drugs looking at the visual and linguistic components associated with them. The aim is to describe the various communication devices employed by the advertisers of such drugs with the help of Kress and Leeuwen's Multimodal Discourse Analysis. The study finds that the advertisers of the various drugs imprinted the messages into the consciousness of the viewers through the use of visual resources such as colour, gaze, posture, symbols and icons in order to convince them of the effectiveness of the advertised drugs. It also reveals the potential of visual images to go beyond verbal language to create and convey meaning. The researchers are however quick to point out that the interpretation of images is naturally subjective and that an image can lend itself to multiple messages depending on the nature of the interpreting culture.



This research is of relevance to the current study as it deals with such resources as colour, posture, symbols etc. as ways of imprinting messages into the consciousness of viewers. In the same breath, the current study looks at colour, gestures, pictures, logos etc. as meaning making resources in the advertisements used. My work, however, deals with the critical discourse analysis of the various modes in terms of packaging to reveal ideologies of companies to the viewers. My work also tries to find out if the packaging of the advertisements, through the semiotic resources, suggests the existence of competition between the companies in terms of context and across time, with respect to when the advertisements were released.



Kuswandini (2018) analyses advertisements of three brands of cars namely Toyota, Mercedes-Benz and BMW produced in 2017 from the perspective of Critical Discourse Analysis (CDA) and Semiotic Analysis using the qualitative research design. The aim is to find out the influence of the various advertisements on the viewers. One of the conclusions drawn, is that by applying the unique and best concept of the product, advertisement can deliver meaning and describe the product perfectly to the consumer. The research also concludes that advertisement is one media through which the customer can find the description of the product which they want to purchase, and therefore, advertisement is as important to the company as it is to the customer.

The research is useful to the present study in that it uses colour and symbols as resources to create and convey meaning to the viewers. Just like Kuswandini (2018), this work, through the theoretical frameworks used (Multimodal Critical Discourse Analysis and Visual Semiotic Theory), applies critical discourse analysis and semiotics in the analysis of data. The present study, however, focuses on whether or not the choice and packaging of semiotic resources in the advertisements are designed to reveal the presence of competition between brands. My work also tries to find out if the timing of the release of the various advertisements implies the acknowledgement of competition between companies; an aspect which Kuswandini (2018), did not focus on.

Thabela (2011) in her thesis focuses on the movement of semiotic resources across boundaries and practices. The study explores how semiotic elements are remediated by way of intertextuality and how the recreation and repurposing of objects and messages are employed in selected television advertisements using Multimodal

Discourse Analysis and Semiotic Remediation/Resemiotization as theoretical frameworks. Using advertisements from MTN, Vodacom, Kentucky Fried Chicken (KFC) and Nando's Television advertisements in South Africa, the study shows that historical, cultural and political discourse is reproduced and relived by way of creativity in the selected advertisements in the process of rebranding.

Thabela asserts that resemitotization or semantic remediation is seen as social practice and a major part of the marketing strategy in South African television advertising industry. It is also revealed that South African television advertising discourse is primarily dependent on societal discourses such as politics, history, cultural traditions and popular culture as its base for creativity. The essay concludes that in terms of language use in the South African advertising terrain, television advertisements are shifting towards a localized language practice and or localized English.

In terms of relevance to the current work, both works explore the use of semiotic resources in communication through advertisements. However, whereas Thabela (2011) looks at how the semiotic elements are remediated through intertextuality, this work finds out if the packaging of the semiotic resources in the various advertisements implies the existence of competition between the brands on the grounds and across time, by virtue of the messages they communicate to the viewers.

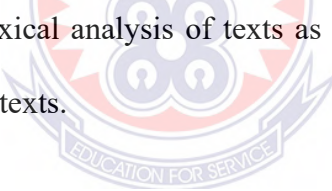
## **2.1 Theoretical Framework**

The theoretical frameworks for the study will be Multimodal Critical Discourse Analysis (MCDA) by David Machin and Visual Semiotic Theory (VST) by Ferdinand de Saussure. The use of multimodality in discourse studies can be traced to critical linguistics. Multimodal Critical Discourse Analysis (MCDA), therefore, combines critical studies and multimodality to look at texts by re-contextualizing social

practices elements such as participants, ideas, attitudes, social relations etc. Multimodal Critical Discourse Analysis (MCDA) involves the documentation of lexical, visual and other semiotic choices made by text creators and interpretation of these in terms of how they relate to their contexts of production and consumption, as well as the wider societies in which they take place (Machin, 2013).

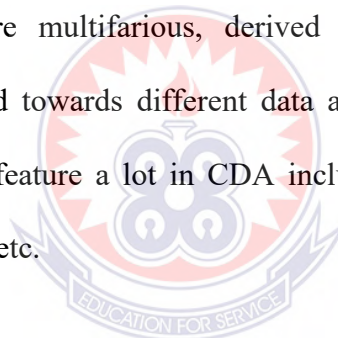
In Multimodal Critical Discourse Analysis (MCDA), media texts are analysed by not only looking at the language but also other semiotic modes such as image, colour, photograph, sound, diagrams or graphics and other design elements employed in multimodal texts. Liu (2013, p. 1260) argues that “the premise of multimodal discourse analysis is that in many domains of contemporary writing, textual structure is realized not only by linguistic means, but visually, through layout, colour and typography both at the level of the ‘clause’ and at the level of ‘discourse’”. Therefore, for a thorough analysis of a text to be done and to arrive at a comprehensive meaning, visual media such as television, internet, magazine, newspaper have to be analysed using a multi-layered approach like Multimodal Critical Discourse Analysis (MCDA). Van Dijk (1995, p. 18) is of the view that “many studies in CDA ... pay attention to other semiotic dimensions (pictures, film, sound, music, gestures, etc.) of communicative events”. Through MCDA, the various modes employed in a text can be studied and analysed based on how they can function individually and or together to provide meaning and a better understanding of a text. Therefore, through multimodality the analysis of texts does not dwell only on language but shifts from the emphasis on language as the source of meaning making to the exploration of the integrated use and nature of other semiotic resources.

Through MCDA, various ideological underpinnings and representations of various visual and multimodal texts in social environments are demystified for a better understanding since Van Dijk (2006, p. 131) is of the view that ideology is “the basis of the social representations of groups”. This can be done by first looking at the different semiotic resources and their individual meaning-making potentials, as well as how these semiotic resources act upon one another to be able to get the messages inherent in them. Djanov and Zhao (2013) are of the view that research work in Multimodal Critical Discourse Analysis (MCDA) involves exploring and examining the meaning-making potential of each semiotic resource in addition to looking at the interplay between the various semiotic resources in multimodal communication. The basic steps, according to Machin and Mayr (2012), in Multimodal Critical Discourse Analysis are summarized below:

- 
- a. Exploring basic lexical analysis of texts as well as the analysis of individual semiotic modes in texts.
  - b. Analyzing semiotic resources which represent the attitudes of speakers. This is done by looking at verbs that represent the attitude of speakers through visual semiotic resources, gazes, poses etc.
  - c. Analyzing linguistic and visual semiotic resources available for representing people and naming strategies. Therefore, through language and image, some participants may be: individualized or collectivized, made specific or generic, personalized or objectivated, anonymized, aggregated and suppressed.
  - d. Exploring the text to find out the way linguistic and visual semiotic resources represent what people do.

- e. Exploring metaphorical tropes so as to find out how different kinds of metaphors and rhetorical tropes are used in different contexts in an attempt to shape understandings in texts.
- f. Attempting to explore the nominalization and presupposition in language and texts.
- g. Analyzing modality and hedging in texts with respect to visual communication.

An aspect of MCDA is Critical Discourse Analysis (CDA) which was based on Halliday's Systemic Functional Linguistics (SFL). Wodak (2001, p. 5) posits that "studies in CDA are multifarious, derived from quite different theoretical backgrounds, oriented towards different data and methodologies". Some of the key concepts which feature a lot in CDA include power, dominance, ideology, social order, struggle etc.



CDA is an interdisciplinary approach which according to Bloor & Bloor (2007), can be employed by professionals from various backgrounds including historians, politicians, business institutions etc. to explore and investigate social issues relating to their work. CDA separates ideology in discourse and indicates how ideology and ideological processes are employed as linguistic characteristics and a part of the linguistic process. In using CDA to explore the social function of language, Allagbe & Amoussou (2018, p. 13) are of the view that "one needs to make a description of linguistic properties so as to disclose or unravel the ideologies embedded in the discourse under study".

Critical Discourse Analysis (CDA) through Fairclough's Three Dimensional Model can be applied in multimodal studies where the text in question is described in terms of its overall structure, analysed, interpreted and explained (Discourse Practice) to reveal concealed and or subtle messages and ideologies, hidden motives as well as shape perceptions of particular phenomenon embedded in the various advertisements. Therefore, CDA has been seen to be vital in addressing the ideological character and manifestation of discourse. These ideologies are mostly not stated openly but covertly supplied in texts and the job of CDA is to look at these texts and expose them. Paltridge, (2012, p. 186) represents this assertion when he says "the aim of a critical approach to discourse analysis is to help reveal some of these hidden and 'often out of sight' values, positions and perspectives".

CDA also interests itself in socio-cultural analysis of the text to explain the contextual manifestations (Social Practice) of the messages and ideologies construed in texts. CDA tries to lay bare the social context in terms of the functions the semiotic choices and the design elements are intended to perform in a text. Van Dijk (1995, p. 18) contends that "much work in CDA is about the underlying ideologies that play a role in the reproduction of or resistance against dominance or inequality".

The researcher found MCDA as the preferred and suitable theory to help determine whether the messages and ideologies of the companies had been expressed overtly or subtly and hidden or put out of sight, through the packaging of the resources and modes. The theory also helped the researcher in unravelling how some companies, through their advertisements, controlled the communicative action and influenced the minds of viewers in a subtle and or overt manner to affect opinions and change

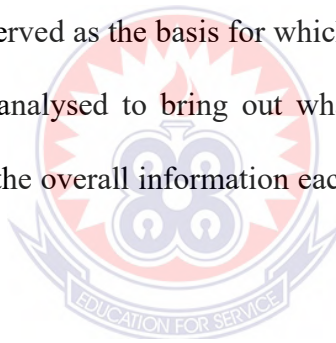
attitudes. Again, individual semiotic modes were explored to identify what each of them contributed in communicating the messages of the advertisements.

The Visual Semiotic Theory (VST) emerged from the literary and linguistic works of the Swiss linguist, Ferdinand de Saussure. According to him a semiotic sign or mode comes with two elements or components; the signifier which could be a word, sound or any visual image and the signified which is the concept of meaning. For him, the relationship between the signifier and the signified is arbitrary and conventional. Therefore, a sign can mean or represent anything people agree that it should mean and also mean a different thing to a different person. In using semiotics to analyse a text, the reader is likely to include his own ideas into the communication process. According to Long (2019, p. 375), “the meaning of a sign is not contained in it but arises from its interpretation”. This explains why Dyer (1982, p. 125) posits that the relationship between the signifier and the signified is ‘sequential’ or ‘casual’.

Semiotics is the study of signs and symbols as embedded in human communication the world over, and which deals with signs and sign-using behaviour. Leech and Onwuegbuzie (2008) explain semiotics as the science that explores the relationships between signs including talk and text and their intended specific meanings. To create meaning, the reader or recipient of a text should be able to make sense of the sign by connecting and interacting with their surrounding reality. This approach seeks to interpret messages and make meanings out of them using the signs and symbols employed in them. Zlatev (2018) asserts that meaning is the relationship between the recipient of a sign and their personal experience of the world around them. In the analysis of a multimodal text, Van Leeuwen (2004, p.8) posits that “all the signs present combine to determine its communicative intent”.

In analysing signs and symbols in a text, Saussure (1966, p. 117) states that “concepts are purely differential and defined not by their positive content but negatively by their relations with other terms of the system”. So, the analysis should make a temporary and arbitrary separation between content and form while focusing on the system of signs and symbols contained in a text. This is because it is not content that determines meaning but the relations between the signs and symbols in the system.

This theory was selected for the work to help in the analysis of the various signs, symbols and modes to determine what each of them meant, and what each of them contributed to the overall meaning being communicated by the various advertisements within which these signs, symbols and modes are employed. In effect, the Visual Semiotic Theory (VST) served as the basis for which the signs, symbols and modes in each advertisement was analysed to bring out what each of them meant and what these meanings added to the overall information each advertisement communicated to the viewers.



## **2.2 Chapter Summary**

The review of related literature has shown that advertisement is a powerful tool for communication and the goal of advertising is to showcase and announce a product to the public with the view of effecting changes in their behaviour.

The review also indicates that multimodality as a concept is effective in bringing out meaning potentials of texts. The review also shows that the application of multimodality in the analysis of advertisements is very helpful when it comes to unraveling the meanings intended in texts as it takes into consideration the contribution of every element towards the meaning of the text. Empirical evidence has also shown that multimodal texts can be analysed using many different approaches



and theories. However, this study employed Multimodal Critical Discourse Analysis (MCDA) and Visual Semiotic Theory (VST) to analyse multimodal advertisements.



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Introduction**

This chapter specifically discusses the methodology used in the data collection as well as the analysis that serves as the basis for the findings in this study. The chapter also focuses on the research design, population, sample size and the sampling technique and the justification for the choice of the specific companies and advertisements.

#### **3.1 Research Approach**

The researcher employed the qualitative research approach. The qualitative research approach helped the researcher to describe each advertisement, paying particular attention to how each mode or semiotic resource is positioned and used to contribute information to the overall messages being conveyed by the advertisements. This helped to obtain the relevant information and details, so as to determine the nature of the semiotic resources and how they are packaged to create and make meaning. The qualitative design helped to reduce the tendency or possibility of manipulating the information or details gathered from the advertisement to ensure a fair and objective representation.

#### **3.2 Research Design**

The researcher used case study as a tool for the analysis of the advertisements selected for the study. This helped the researcher to gather in-depth and detailed information on the advertisements selected for the study. It also helped in analysing every aspect of multimodality in the advertisements selected for the study.

### **3.3 Population**

For the purposes of this study, the data collected included advertisements from some telecommunication companies such as Vodafone, MTN, Airtel, Tigo, AirtelTigo; selected alcoholic beverages producers (beers and gin bitters); banks like Ghana Commercial Bank (GCB), Agricultural Development Bank (ADB), Fidelity Bank; and insurance companies including State Insurance Company (SIC), Star Assurance Company, Gemini Life Insurance Company (GLICO), on Ghanaian television. In all a total of twenty-two advertisements were used for the research work.

### **3.4 Sample Space**

Advertisements from the telecommunication companies included Vodafone Red, Vodafone One Family, Vodafone Cash, MTN Free After 1, MTN Turbo Net, MTN Mobile Money Payments, Airtel Browse Chaw, Airtel Money Bosea, Airtel Free WhatsApp, Tigo Ghana Network Quality, Tigo Cash, as well as AirtelTigo Fuse Bundle. For the banks, advertisements selected were GCB Easy Banking, ADB Moneygram Direct and the Fidelity Bank App. With the beverages, beers and gin bitters were selected. The beers selected included Guinness, Club Beer. The gin bitters selected were Buga Gin Bitters and Alomo Bitters. For the insurance companies, the advertisements used included Star Assurance Motor Policy, SIC Life Security Plan and GLICO Car Ride Advertisement. In all, 22 advertisements were used for the study.

### **3.5 Sampling Technique**

The researcher used the Purposive Sampling Technique to select the data for analysis in the work. This is because the selected advertisements helped the researcher to concentrate on particular semiotic resources which are common, and help arrive at

outcomes that are valuable and of interest. Again, it helped in selecting and providing information and insight related to the phenomenon of multimodality in advertisements.

### **3.6 Data Collection and Analysis**

Data for the research included advertisements via downloads from YouTube. Each advertisement was analysed using Multimodal Critical Discourse Analysis (MCDA) and Visual Semiotic Theory (VST) concurrently. With the help of the Visual Semiotic Theory, each advertisement was analysed paying attention to the composition and positioning of the semiotic resources and modes employed, as well as the ideas communicated by these resources. Each of the multimodal elements was discussed with respect to how they individually and collectively contribute to the meaning making potential of the advertisement within which they are employed. Using the Multimodal Critical Discourse Analysis (MCDA), the analysis also looked at the various levels of meanings; whether subtle or overt, that could be inferred based on the representation of the various semiotic resources and modes employed individually in the advertisements and in relation to others. MCDA was used to identify and discuss the various ideologies projected by the choice and deployment of certain semiotic modes in the advertisements.

The analysis was done looking at how the various advertisements selected are contextualized with respect to one another and whether the contextualization was inspired by the competition with other brands or not, looking particularly at the timing of the advertisements in terms of the dates of publication and how the context of time affects their presentation to the consumers and society.

The advertisements that promote similar or same products were looked at in terms of the choice of the semiotic resources and how they are packaged and applied to send messages. Thus, advertisements like Vodafone Cash, MTN Mobile Money Payments, Tigo Cash and Airtel Money Bosa with regard to mobile money transactions were analysed and compared. The Vodafone Cash advertisement highlights how it is fortified and secured with regard to the subscriber alone being able to sanction any transaction to prevent fraud. The MTN Mobile Money Payments details the various services the mobile money subscriber can use the product to pay for and how convenient it is to use the product. Therefore, the viewer is made to see people in various situations using MTN mobile money to deal with their various needs. The Tigo Cash advertisement also shows and details the convenient ways various transactions can be done without stress. A woman is seen asking the husband if he has settled his financial obligations; all of which the man does with the help of Tigo Cash including preventing a near confrontation with their landlord by sending money to offset their outstanding bill. The Airtel Money Bosa advertisement shows how the subscribers can be lent money to sort out financial issues even when they do not have enough money on their mobile money wallet. Therefore, a family is able to solve their problems with the help of the product.

In terms of packages on data and the use of the internet, Airtel Browse Chaw, AirtelTigo Fuse Bundle, MTN TurboNet and Vodafone One Family advertisements were analysed and compared. The Airtel Browse Chaw advertisement showcases how people are able to get answers to various situations as a result of the fast nature of the internet connectivity. The AirtelTigo Fuse Bundle advertisement projects how internet bundles do not expire with AirtelTigo as compared to other networks through the metaphor of a restaurant where people are made to finish their meals within a certain

time limit, failure of which they are made to leave the restaurant. The Vodafone One Family advertisement shows a family product that allows members of the family to have a communication package that can make them place calls to family and friends, send data to family members and use the social media platforms, all in a bid to make them stay together and connected. The MTN TurboNet advertisement also promotes a family data package to help them download files, watch movies etc.

With social media connection and usage, MTN Free after 1, Airtel Free Whatsapp were analysed. The MTN Free after 1 advertisement shows how a subscriber is able to enjoy free Facebook by just making a call to last for more than a minute. The subscriber is able to communicate for a long time with friends via Facebook by sharing to them photos from a wedding that they apparently could not attend. The Airtel Free WhatsApp advertisement details how subscribers can enjoy free WhatsApp and double recharge value by just reactivating an Airtel sim card that has not been used for a month or more.

With cellular calls Vodafone Red Advertisement with Funny Face, Tigo Network Quality were looked at. In the Vodafone Red advertisement with Funny Face, a lady is seen with a lot of different sim cards because each one of them is used for a specific purpose. But Funny Face advises her and the viewers to choose Vodafone Red since it is the only product that can allow her to get everything the many sim cards provide for just five Ghana cedis without so much stress. The Tigo Network advertisement tells the viewers about a young man who, in a bid to stay connected and talk to his lover, puts himself in danger by climbing a building, a car and a tree and eventually falling and getting injured just because he was not using Tigo.

The bank advertisements were analysed separately paying attention to how the specific products were marketed through the advertisements. In the GCB Easy Banking advertisement, different people are seen talking about how convenient banking has become because they are able to use the GCB mobile banking app and other cards to access their funds. The Fidelity Bank app shows how a lady explains all the banking transactions the app can be conveniently used for and in a fast manner. The ADB Moneygram Direct advertisement highlights the bank's remittance services with emphasis on opening accounts into which remittances could be paid.

When it comes to the alcoholic beverages, all the gin bitters advertisements were compared in terms of how they combine the semiotic resources to send their messages as they all appear to project manliness through their advertisements. All the beers were compared as they all project the message of relaxation and winding down with friends and family. The Alomo Bitters advertisement shows how a lady snubs a man in a bar because he is not drinking Alomo Bitters in favour of a man who is seen enjoying the drink, claiming that drinking Alomo makes men 'men'. In the Buga Gin Bitters advertisement, a man is seen begging a woman whom he had spent the night with for another round of sex after taking the drink. He is later seen carrying a lot of the drinks in a basket on his head while walking with the lady. The song in the background also details the benefits one gets sexually after taking the drink and the occasions on which the drink can be taken.

The Guinness advertisement also shows friends getting together and enjoying the drink while making merry, telling the viewers that Guinness is a drink for making merry and getting together with friends. The Club Beer advertisement shows friends enjoying themselves at an eating place while enjoying Club Beer.

All the advertisements of the insurance companies were lumped together and compared to ascertain how the various semiotic resources are used to aid their innovative ways of projecting their products. In the Star Assurance Motor Policy advertisement, we see a lot of cars getting damaged after a mini bus hits them as they are packed by the road side. There is a difference in reaction to the accident between the man who had insured his car with Star Assurance and the others. The SIC Security Plan advertisement shows two men jogging. One is told of the SIC Security Plan as they talk about retirement. He quickly makes up his mind to subscribe to the plan. In the GLICO advertisement, a man is seen driving and enjoying himself when all of a sudden, he bursts his tyre and gets thrown out of the car only to land on a GLICO cushion.

### **3.7 Justification for the Choice of Institutions, Advertisements and Beverages**

The choice of the telecommunication companies was informed by the fact that mobile phone usage currently is a necessity and no more a luxury. People use phones not only for calls but for other equally important things such as business transactions, learning and research, banking among others. The focus, therefore, is on how these companies are able to attract customers by virtue of how they compose and package their advertisements in order to appeal to them. The choice of Vodafone and MTN is based on their popularity and high subscriber rates as telecommunication service providers in Ghana. So, the interest is in how they are able to maintain and get new subscribers through the advertisements they run.

The choice of Airtel, Tigo and AirtelTigo is because they appear to be less popular with lower subscriber base as service providers. Therefore, the focus is to find out



how they are able to maintain and or improve their subscriber base through the advertisements they churn out.

The choice of the advertisements for the telecommunication companies was informed by the fact that mobile phone usage, these days, focus on making calls, mobile money transactions, the use of data bundles for such purposes as learning and research, business etc. Therefore, the interest is on finding out how the packaging of semiotic resources and modes in advertisements to send messages help the companies to market their products in order to attract more consumers.

With a lot of banks moving away from the traditional role of deposit taking to new and innovative ways of banking, the focus is on how banks are able to attract customers through the packaging of their advertisements, especially in an era where people are constrained by time as a result of their busy schedules so as to convince such people to bank with them and patronize their products. The choice of GCB Bank and ADB was informed by the fact that they are state-owned traditional banks with a lot of customers and heavy presence throughout the country. Therefore, the focus is on how they are able to consolidate their customer base and even get more through their advertisements.

The choice of Fidelity Bank was because it is not a traditional bank and the interest is in how it rubs shoulders with the big banks through how it packages and presents its products through the advertisements used to market its products in order to get to the viewers, and convince them to look in their direction. Fidelity Bank was also chosen because of the availability of advertisements on the social media channels. The choice of the bank advertisements is premised on innovativeness of the products being showcased and how the various modes in their advertisements are packaged to attract

the viewers. Therefore, the Fidelity Bank App advertisement was selected for the study.

When it comes to the alcoholic beverages, Guinness, and Club Beer were selected based on the high level of patronage they appear to enjoy. The gin bitters were also selected based on the high level of patronage and popularity they enjoyed at the time they hit the market and so, the interest is in how the packaging of modes in the advertisements catches the eyes of the consumers to patronize them.

With regard to the insurance companies, State Insurance Company (SIC) was settled on by virtue of it being state-owned but seemingly not so popular compared to the private ones. Therefore, the interest is in how their products are packaged and presented to the viewers through advertisements. Star Assurance Company was chosen because it is one of the most popular private companies when it comes to insurance. The focus, therefore, is to ascertain how they continue to stay relevant with respect to how their messages are packaged in their advertisements. The choice of GLICO is because it is a private company that appears to be doing well in the industry. The research, therefore, is interested in finding out how their advertisements are packaged to attract consumers to their fold. It is worthy of note, however, that in addition to all the criteria for the selection of the various advertisements, their availability on the various channels for download and use also informed the choices made.

### **3.8 Chapter Summary**

The chapter looked at the methodology for the study. Advertisements from telecommunication companies, banks, alcoholic beverages and insurance companies were selected for the study. Vodafone and MTN were selected based on their huge

subscriber base, Ghana Commercial Bank (GCB), Agricultural Development Bank (ADB) and State Insurance Company (SIC) because they are state owned and big in terms of subscribers whereas the other advertisements were chosen by virtue of their availability on the social media. Multimodal Critical Discourse Analysis (MCDA) and the Visual Semiotic Theory (VST) are the theoretical frameworks to be used for the analysis of the data.



## CHAPTER FOUR

### DESCRIPTION OF THE ADVERTISEMENTS

#### 4.0 Introduction

This chapter is preoccupied with the description of the various advertisements selected for the study. The advertisements are described while the various semiotic resources and modes employed in each of them are highlighted.

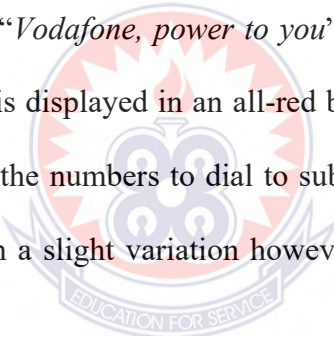
#### 4.1 Telecommunications Network Advertisements

##### 4.1.1 Vodafone Red Advertisement by Funny Face

The advertisement begins with a scene in a hall, apparently a lecture hall where a famous Ghanaian comedian popularly known as Funny Face is seen taking a seat close to a young lady. He is holding a lot of books. When he is finally seated, the lady brings out a lot of sim cards and puts them on her table. She takes out a mobile phone and attempts to open the back case, ostensibly, to put one of the sim cards in it. In her bid to open the phone, she breaks one of her nicely done finger nails and screams. A gentleman, ostensibly her boyfriend, who is seated next to her on the left comforts her “Oh baby sorry”. Funny Face also retorts sarcastically “Oh baby sorry!” and continues in Twi: “Aaba, nipa baako wo sims bebrebe!” (*Only one person with so many sim cards!*). The lady replies him by enumerating what each of the sim cards does for her; “one is for international calls, this for cheap calls to any network and this is because I hear better”. Then Funny Face responds: “Like seriously! You need to choose Vodafone. No one beats Vodafone network quality. When you are on Vodafone Red you get more minutes to call your ‘inter’ on Vodafone and your ‘exter’ on other networks.”

The next scene shows the lady and the others listening to Funny Face with rapt attention, their faces showing disbelief at what they are hearing. He continues “Your brother who is abroad, text your roommates, browse the ‘net’ and you get all these for as little as GH¢ 5.00 and the red experience that comes with it; discount on movie tickets, free browsing at internet cafes and you can get free tickets to Vodafone events and parties.” At this point, the other people in the class are seen showing interest in what is being said. The lady is so wowed with all the goodies that come with Vodafone that her mouth is held open in disbelief.

Funny Face then retorts “Close your mouth!” to which the lady obliges. “Now, before you break another nail, dial \*200# to subscribe to Vodafone Red. Then a voice is heard in the background: “*Vodafone, power to you*” as same is written on the screen while the Vodafone logo is displayed in an all-red background with white colour. As Funny Face is giving out the numbers to dial to subscribe to Vodafone Red, same is written on the screen with a slight variation however, “Dial \*200# to subscribe to a good thing!”

A circular watermark logo of the University of Education, Winneba, is centered over the text. It features a red and white sunburst design with a blue emblem in the center. Below the emblem, the text "UNIVERSITY OF EDUCATION" is written in a semi-circle, and below that, "WINNEBA" is written in a smaller semi-circle. At the bottom of the logo, the motto "EDUCATION FOR SERVICE" is written in a banner.

The whole advertisement begins with a conversation between Funny Face and the young lady but we see almost everybody in the room showing interest in the conversation, apparently due to the goodies Vodafone Red gives to its customers. Thus, they are seen moving slowly towards Funny Face and the lady.

The body movements and gestures of Funny Face, the young lady, as well as the others, as they suddenly develop interest in the goodies that come with Vodafone Red, adds to the message and meaning making potential in the advertisement. For instance, the opening of the mouth by the young lady in disbelief tells the audience that they are missing out on an enjoyable experience with Vodafone Red if they have not

subscribed. The facial expressions depicting surprise and the demeanours of the others also suggests they are missing out on the good things associated with Vodafone Red.

The use of colour is also very relevant in the advertisement. Vodafone as a brand appears to identify with the red colour. It is, therefore, not surprising that we see the red colour almost everywhere in the advertisement. The seats in the lecture hall are all red in colour. Funny Face's braces are red. However, the young lady as well as majority of the others is not in red. This subtly suggests that they have not subscribed to the Vodafone brand; the reason why they are not benefitting from the best deals and packages the network is providing via Vodafone Red. The sudden show of interest and movement of the people who are not in red towards Funny Face is suggestive of a potential desire to change network just so they can also enjoy the Vodafone Red experience. Even the gentleman in red shirt who is also seen moving towards Funny Face, and showing interest in what he is saying subtly suggests that though he may be on the Vodafone network, he has not subscribed to the Vodafone Red offer.

The advertisement also makes use of verbal and written texts to send its message across. The good experiences associated with Vodafone Red are enumerated for the audience through verbal texts.

*“When you are on Vodafone Red you get more minutes to call your ‘inter’ on Vodafone and your ‘exter’ on other networks. Your brother who is abroad, text your roommates, browse the ‘net’ and you get all these for as little as GH¢ 5.00 and the red experience that comes with it; discount on movie tickets, free browsing at internet cafes and you can get free tickets to Vodafone events and parties.”*

It can be deduced from the verbal text that Vodafone is able to make its ideology clear to the audience that when it comes to telecommunication, the customer is given all the power. The material process verb ‘*get*’ in the text portrays the subscribers as the affected who wield power and benefit from the good things being provided. The relational process verb ‘*are*’ in the expression *when you are on Vodafone...* shows that one only has to be related to Vodafone Red by subscribing to it before they can enjoy these benefits. The customers are given the power, as it may seem, to do whatever they want as far as communicating via voice calls and internet connectivity are concerned. This is seen in how the customers are depicted as the actors using the material process verbs *call, browse*. Once the customers subscribe, they are in control as to how to use the product.

To ensure that the viewers do not lose out on the message completely, the advertisement also uses written text to complement the message being put across by the verbal text. Therefore, while Funny Face tells the viewers how to subscribe and enjoy what Vodafone Red has to offer, the same message is written on the screen.

“*Dial \*200# to subscribe to a good thing!*” Here, the verb ‘*subscribe*’, which is a material process verb tells the viewers that they have to act or do something (actors) before enjoying what they have heard.

#### ***4.1.2 Vodafone One Family***

The advertisement opens with some people, ostensibly a family in their apartment. A girl comes in with the following words: “My dad always says family must stick together so we found a perfect way to stay connected. We signed up for the Vodafone One Family package.” Then, the young girl is seen with her father having a conversation with a man who is wearing a red polo shirt in an office which suggests

that they are there to sign up for the Vodafone One Family package to help keep their family together. Moments later, the girl and her father are seen coming out from a Vodafone office. In the background the girl is heard saying these words. “Now, grandpa not only stays in touch with his old friends but has also become a big hit in social media circles.” Grandpa is seen making a call. A voice is heard on the other side of the phone “Hello” to which the whole family responds, “Hello, Uncle Kwesi.”

Meanwhile, Grandpa is again seen taking pictures of the girl and her brother washing clothes and uploading them on social media. The parents of the young girl, together with Grandpa, are seen all smiles apparently enjoying and appreciating the pictures taken and uploaded by Grandpa on social media. The voice of the young girl continues: “Mum can now also easily transfer data from our fixed broadband to Kojo’s phone or mine or dad’s.” While these words are being said, another scene reveals the father packing some items into the boot of a car. Grandpa and Kojo are seen hitting their fists suggesting they are saying good bye to each other while Ama and her mother look on.

Another scene shows Kojo and his dad in a car. Kojo shows his phone and then a message pops up which says “Data Received”. Another written text also reads “Share broadband data with up to 4 mobile numbers”. Ama is called by the mother to join the family members who are watching something on a laptop amidst smiles, apparently via the broadband the family has signed on to. Other family members who are, ostensibly, far away are seen on the laptop waving at them. A male voice is heard in the background. “Sign up today for Vodafone’s One Family, the first ever total communications package for the family that gives broadband, land line and mobile minutes, SMS and data and choose the package that best fits your family.”



The next scene shows the girl and her family still enjoying their conversation through the broadband they have signed on to. The young girl continues with her message: “A family that stays connected sticks together”. This message is subtly communicating to the audience that with the Vodafone broadband one can always get the family together and connected. The following scene shows a red background with the inscription “Gigabit Net”. The male voice is heard again “The future is exciting. Ready?” Then the Vodafone logo is displayed, below which is written ‘Vodafone’.

The advertisement portrays the images of a family enjoying the Vodafone broadband they have signed up for. The gestures, movements and smiles the family members exhibit portray to the audience that the broadband could be a source of happiness to whichever family that acquires it. The images on the laptop showing the family members including Kojo, who had just left them, indicate that the product also has the ability to connect all other family members irrespective of their location. The smiles arise from the fact that through the Vodafone One Family product, time and distance do not matter if they want to connect and bond with family and friends. These smiles on their faces tell the viewers that there is so much to enjoy from the product, thus, they should sign up get it.

Again, the red colour appears to have been used as the Vodafone brand identity. From the beginning of the advertisement to the end, the audience is made to see the red colour being displayed directly or indirectly. Ama’s attire and that of the man at the Vodafone office are red in colour. The pictures Grandpa uploaded on social media have the red colour in them. The clothes worn by the family members, in one way or the other, have some red colours in them. Even at the beginning of the advertisement, the Vodafone logo was depicted in an all-red background colour. At the end of the

advertisement, the background shows the red colour. All these point to the audience that whatever they are seeing from the advertisement is provided by the 'red' network as it were, and therefore, they should look in the direction of Vodafone.

The advertisement also makes use of written and verbal texts. The words of the young girl, in addition to that of the male voice in the background, give an insight into what the Vodafone One Family package has to offer existing customers and potential subscribers. *"Now, grandpa not only stays in touch with his old friends but has also become a big hit in social media circles."* The adverbial 'now' indicates time and suggests that until the family hooked onto the Vodafone One Family package, grandpa could not get in touch with his old friends or found it difficult to do that in the past. Again, the voice in the background says *'Sign up today for Vodafone's One Family, the first ever total communications package for the family...'* There is the use of the adverbial, 'first ever' as a modifier to show time and let the viewer know that the product is the first of its kind.

In spite of all these, written texts have been used to complement the messages being sent to the audience. For instance, the written text is used to let the audience know it is Vodafone that is giving them the information. We see that written texts such as *"Data Received"*, *"Share broadband data with up to 4 mobile numbers"* which serve to complement the message being given through the verbal texts, are also foregrounded in a background colour of red so as to catch the eye and attention of the viewers and register in their minds and help them understand the message so as to get that product at the expense of others. The use of the verbs 'share' and 'received' sends a clear and straightforward message to the audience; once anyone subscribes to the product, they can be of help to others by sharing and receiving data at their point

of need. As a material process verb *'share'* indicates that the viewer is the actor, and therefore, has total control and decides what to use the product for. This message alone can get families to subscribe to the Vodafone One Family package. With a promise of exciting times and many more goodies from Vodafone, we see the text *"The future is exciting. Ready?"* which subtly sends the message to the audience that the network of choice now and in the future is Vodafone, and therefore, they should remain and exist with the brand. This is seen in the use of the existential process verb *is*. The use of the adjective *'ready'* tells the audience to be expectant of good tidings from the network. The question mark at the end makes the audience think hard as to whether they want to be part of that journey or not. Presenting the question to the viewer in one word makes the import of the message brief, so as to register in the consciousness of the viewers.

#### **4.1.3 Vodafone Cash**

The advertisement shows one of Ghana's popular actors, the diminutive Yaw Dabo in a conversation with a lady. Both of them are wearing red shirts. On the screen are the logo of Vodafone and a phone with an image of money seemingly coming out of the phone. Under it is written 'cash'. The actor and the lady exchange pleasantries.

Yaw Dabo: Milli, Milli...

Lady: Adwenkɛsee (*Big Brain*)

Yaw Dabo: (*laughing*) Woabɔ berima din (*You have mentioned the name of a man*).

Lady: You said you had something to discuss with me.

Yaw Dabo: (*laughing*) Oh, as for that, there is no problem.

The lady's phone beeps indicating receipt of a message. She tells Yaw Dabo that it seemed someone had sent money to her Vodafone Cash wallet. She proceeds to find

out if it is not the handiwork of fraudsters. The man assures her that when it comes to Vodafone Cash, there is nothing like fraud. He continues by telling her that when money is in one's Vodafone Cash wallet, the person is the only one that can withdraw money, tacitly implying that the opposite is the case when it comes to other networks that operate mobile money transactions. The man continues by saying that when it comes to Vodafone Cash transactions, fraudsters run away to other networks because they are afraid. He then asks the lady to call and verify whether it is a mistake or not which she obliges. She places the call and a young man in a white T- shirt and a red shirt over it is seen on a phone as the recipient of the call. He responds by addressing the lady as 'Ohemaa' (Queen mother). He proceeds to ask "Ohemaa Mercy, did you receive the Ten Ghana Cedis (GH¢ 10.00) I sent you on your Vodafone Cash? Herr, you know I was thinking about you and err ...". The lady cuts in and asks who it is on the phone. The man on the phone in a show of surprise retorts in disappointment "herr, an save me number no ehua? (*You mean you have not saved my number?*) The woman replies "oh no, it's just that..." Yaw Dabo in a low tone, remarks sarcastically, "she doesn't love you?"

Then a voice is heard in the background "The security Vodafone Cash has eh, Gyae (*Stop!*) As all transactions are initiated and authorized by you, no one from within or without has access to your details but you". On the screen the lady and the man are seen mocking the gentleman on the other side of the lady's line. Yaw Dabo then remarks "Agye enyε wo dea". (*Unless it is not yours*) The next scene shows a red background as it ends with the usual promise of the future being exciting for the customers.

The advertisement informs the public of Vodafone Cash and how secured it is to register with. This message is drummed home in a more tacit manner by the characters in the advertisement as seen in this ambiguous remark by the diminutive young man: *“Agye enye wo dea”* (which translates as *unless it is not yours*). This statement could be interpreted as unless the money paid into your Vodafone Cash wallet is not yours, no one can withdraw it from your wallet. The voice in the background also reiterates the secure nature of Vodafone Cash when he says *“the security Vodafone Cash has eh, Gyae. As all transactions are initiated and authorized by you, no one from within or without has access to your details but you”*. This is a subtle dig at other networks, especially, considering the number of complaints from people suggesting that their mobile money wallets have been tampered with and moneys withdrawn when their phones got stolen or missing, though it could also be a swipe at the gentleman who sent money into the lady’s mobile money wallet suggesting that the man does not deserve her, and that he is wasting time and money on something that does not belong to him. This ambiguity is seemingly designed to ward off any form of accusation from any network regarding the distasteful nature of the message which suggests that their mobile money transactions are bedeviled with fraud and as such not secured.

The advertisement utilizes written texts in addition to verbal texts. The conversation between the young man and the young lady is mostly in Twi so they are translated into English and written on the screen. For instance, when the lady receives money and suspects fraud, she is assured of the secure nature of Vodafone Cash by Dabo in these words on the screen: *“On Vodafone Cash, there’s no fraud. When there’s money in your wallet, you’re the only one who can send it out or withdraw*. The existential process verb *‘is’* as used together with the negator *‘no’* suggests strongly the absence

of fraud when it comes to Vodafone Cash. In the statement, *‘The security Vodafone has eh...’* the speech act *‘eh’* is used to confirm the secure nature of Vodafone Cash in order to assure the viewers. The use of the adverb *‘only’* suggests strongly that the users have exclusive and sole control over their wallets and that they are very much assured and in control of their mobile money wallet. This creates confidence in the viewer to choose Vodafone Cash.

In an attempt to further assure the viewer of the safety of Vodafone Cash, Dabo says *“when fraudsters know it’s Vodafone Cash, they skip and move to other networks”*. The suggestion that fraudsters skip to other networks indirectly tells the viewer that there is fraud in other networks which provide mobile money services. This is aptly represented through the use of the material process verbs *‘skip’* and *‘move’* which denote the action fraudsters perform when they hear the name of Vodafone Cash.

The subtitle ensures that the viewers do not lose sight of the message being given as they are made to listen and at the same time read what is being said. The participants mixed codes in the advertisement. They combined English, Twi and Fante Languages to send their messages. This ensures that the message of the advertisement is drummed home very well to a wide range of people. This is because Twi is one of the most widely spoken and understood local languages in the country. We see this in the conversation between Yaw Dabo and the young lady where he mixes Twi with the English language. For example, we hear statements like:

*“Vodafone Cash deε, fraud nnim.”*

*“...se sika wɔ wo **wallet** mu, se enye wo ankasa na wobε **send** ama obi anaa wobeyi a...”* Expressions such as *Vodafone Cash*, *fraud*, *wallet* and *send* have been used for easy and straightforward transmission of the message of the advertisement. An

attempt to use the Twi equivalent would mean skewing the words to present the message, which will not help in presenting the concept in a brief and concise manner.

#### ***4.1.4 MTN Free After 1***

The advertisement opens with a wedding ceremony in a church. The couple looks cheerful and happy. The man is in a black suit with a yellow waist coat to match. The woman is clothed in an all-white wedding dress and is holding a bouquet of yellow and white flowers. A lady dressed in a black and yellow dress enters the church. She is on the phone with someone who apparently was supposed to attend the wedding but could not make it. She expresses her wish to witness every bit of the ceremony. “I just got into the church, let me connect my ear piece...” She distracts people as she tries to find a convenient place to sit. Just then the officiating minister asks the congregation to rise. The minister also addresses the couple as he asks the groom to kiss the bride. “Now, you may...”

The young lady is seen taking pictures and uploading them onto social media while those she is communicating with like and pass comments on those pictures. She tries to get closer to the couple during the photo shoot, ostensibly, to capture herself and the couple so as to upload them on social media for friends to know what is transpiring at the programme. She gets a lot of likes for the pictures she has uploaded. The next scene shows the refreshment session of the ceremony. The lady is seen on the phone still communicating with her friends, while her phone connected to a power bank which shows that she has been communicating on the phone for so long. She sarcastically tells the person on the other line to come and see the food they are serving there in apparent reference to the piece on her plate. Just then she turns and realizes that there is abundance of food and quickly remarks “false alarm, buffet papa

paa” (*very good buffet*). She begins to take pictures of the varieties of food on display and uploads them onto social media. The young lady updates her status on social media telling her friends they are going to catch the bouquet of flowers. The young ladies there are seen filing out of the place. She then asks her friends to wish her good luck after exchanging glances with a young man insinuating that she has found her lover. Meanwhile a voice is heard in the background saying: “Enjoy even more Facebook sessions with MTN Free After 1. Now talk for one minute on MTN Free After 1 and enjoy free Facebook for the rest of the day. And you still only pay for the first minute. The rest is free. Wo mpe wei na woƆe deen?” (*If you don’t like this, what else do you like?*). The bride throws the bouquet of flowers which the young lady fails to catch. The background voice continues: “Dial \*315# to sign up now”. The same message is also written on the screen followed by the MTN logo against a yellow background with the inscription “Everywhere you go” written under it.

The main message of this advertisement is that the customer stands to enjoy a lot more Facebook for a day for free. All the customer has to do is call and talk for the first minute which would be paid for after which the customer can enjoy the free Facebook. The woman in the advertisement demonstrates this when she enters the church and is seen talking on the phone and sending pictures throughout the wedding ceremony. The smiles on her face and the desire to, as it were, run a commentary on the wedding is testimony of the fact that all of these are done for free by virtue of the MTN Free After 1 package.

The advertisement in sending its message makes use of the yellow colour to indicate to the viewers which network is actually giving out this mouthwatering product. The yellow colour is the colour the MTN brand identifies with. Many people in the



advertisement are seen wearing clothes with this colour. It is either they are in all-yellow attire or their attires are tintured with the yellow colour. The apparel of the bride and the bridegroom, the young lady as well as some other people in the advertisement confirm this assertion. All these tell the viewer that all the good things they are seeing are coming from MTN which uses the yellow colour and therefore, should look in that direction to also enjoy same.

The advertisement also employs verbal and written texts to send its message across to the audience. Majority of the information is given through the background voice and the voice of the lady as she speaks on the phone. A chunk of the message in the advertisement is propagated through the written text. When the lady uploaded the pictures of the couple while they were kissing comments such as ‘*AAwww...so cute*’ pop up on the screen. ‘*AAwww*’ which is an elongated form of the interjection ‘*aw*’ is used here to show the attractiveness of the pictures. This suggests that by kind courtesy of the MTN-Free-After-1 product, many people also got the opportunity to follow the programme, and can also get the same opportunity to upload such pictures on Facebook for others to enjoy if they subscribe to the MTN Free-After-1 package. The audience get the impression that with the MTN-Free-After-1package, one can fill their friends in on any occasion they miss via Facebook which is essentially free with this package. The written text is also used to let the audience know how they can sign up to enjoy the product. While the background voice is announcing “*Dial \*135# to sign up now*” the same information is written on the screen. The choice of the adverb ‘*now*’ gives the audience an idea as to the appropriate time to subscribe to the programme no matter when the advertisement is watched.

The advertisement also employs code-mixing at some point combining English and Twi Languages which in a way ensures that the message being put out there is understood by many. We hear the voice in the background say ‘*Enjoy even more Facebook sessions with MTN Free after 1... Wo mpe wei na wope deen? (If you don’t like this, what else do you want?)*. The conditional sentence (which was said in Twi) suggests to the audience that they probably, will not get any such offer anywhere, therefore, they should subscribe to the product.

#### **4.1.5 MTN Turbo Net**

The first scene in the advertisement comes with the MTN logo in an all-yellow background colour. A man comes up and is seen calling the wife and kids to hurry up. “Guys, let’s get ready to go. You people, you know grandma and her British time.” The kids are seen in a room playing a game on television as the man continues “I will leave you o! I will leave you!” and enters the living room. The wife is also seen with a tablet in her hands trying to download a software onto it. She smiles as she seems to enjoy the fact that the download is going faster. She doesn’t seem ready for the trip. The husband comes over and says “Honey!” The look on his face clearly indicates that he is not happy with the fact that the wife doesn’t look ready to go. The wife looks at the man in a funny way that tells him that he is interrupting something very important. The man just points to his watch to remind her that they are running late.

He gets to the living room and is seen holding a remote control to operate a gadget. He punches the ‘Netflix’ button. The next moment, the kids are seen getting ready as one of them is seen trying to wear a shoe. The woman is also seen making up. They are all getting ready in response to the man’s call. Then comes the man heavily engrossed in whatever he is watching on the television. He is now enjoying what he is

watching with popcorn and a glass of drink. The woman and her kids get into the room and stand in front of the man to let him know that they are ready to go. The man tells them it has got to the last show, ostensibly, indicating that he is enjoying the movie very much to the extent that he seemed to have forgotten that he had been telling them to hurry up a short while ago. Both mother and children look at him, surprised at the sudden turn of events. Then a voice is heard in the background saying: “Connect your home and business to amazing content no matter where you are with MTN Turbo Net router and stay connected to the things that matter most only on Ghana’s fastest network.” Meanwhile the MTN Turbo Net router and its box are shown on the screen as the voice continues.

The woman and her children are seen waiting in the car outside. The woman blowing the horn of the car as one of the children shouts “Daddy!” is suggestive of the fact that the husband did not stick to the time he asked to be allowed to watch the last show of the movie. Just then, the man is seen coming out of the room. The following scene shows an all-yellow background with the MTN logo while a voice is heard in the background saying in pidgin English “We dey for you”.

The advertisement, in essence, is trying to project to the viewer a product from the MTN network; a Turbo Net router which ostensibly affords one the opportunity to use the internet for anything that will require the use of data. Per the advertisement the Turbo Net router can be used to watch amazing things on the net and also help in one’s business. The advertisement suggests that with the Turbo Net router one could be made to disregard other important things that need to be done as it affords entertainment and enjoyment. That is how come the man, after putting so much pressure on the family to move faster, gets stuck to a movie he had decided to watch

while waiting for the family to get ready for the trip. The fact that the wife and kids had to wait impatiently for him shows how difficult it was for him to leave whatever he was watching.

The facial expressions and gestures used in the advertisement help to send a clear message to the audience. The face the wife gives her husband when he comes to call her is enough to let him know that he was indeed interrupting something very important, though she knew they had a trip to make. Later on, the man is seen pleadingly asking to be given time to finish what he was watching, after the woman had finished and was waiting for him. The demeanour and the pleading look on his face says a lot about what the product offers to the subscribers and the public at large. Again, the impatient nature the woman blows the horn of the car also suggests that she is in a hurry to go and come back early to continue with what she was doing.

The advertisement uses both written and verbal texts to help send its message across. While the background voice is letting the audiences know what the Turbo Net Router has to offer, how to purchase a bundle and enjoy what it entails is also written on the screen for the audience. “Dial \*5057# to purchase an internet bundle today.” The use of the adverbial ‘today’ suggests timelessness in terms of when to subscribe to the product. Irrespective of when the advertisement is watched, one gets the sense that the opportunity to get the product is that moment.

The use of colour is very profound in the advertisement. In a bid to suggest to the viewer where this amazing router is coming from, the advertisement opens with a background colour of yellow with the MTN logo. It also ends with the same colour in the background. This suggests that MTN as a brand identifies with the yellow colour

and therefore directs the viewers to where they could get the product on display and enjoy the benefits.

#### **4.1.6 MTN Mobile Money Payments**

This advertisement begins with the introduction of a popular radio personality in the country, Kwame Sefa Kaye. He is seen in a big hall saying “More and more people are using MTN Mobile Money in their everyday lives”. Then a beeping sound is heard to which he remarks “Hear that?” He heads to a table where a young lady is sitting, looks at a framed picture of two kids on the table, ostensibly, the kids of the young lady and says “She just paid her kids’ school fees”. Then he is seen walking by the roadside where some people who are holding mobile phones are seen buying food. He again says “She just paid for her lunch” after a beeping sound is heard. Next to them is an MTN agent sitting under a big MTN branded umbrella. He crosses to the other side of the road.

A man is seen standing in front of a big building, apparently, a church and another beeping sound is heard. He remarks “And this man just paid his Tithe”. A young man who seems busy with his mobile phone is also seen in a shop. Mr. Sefa Kaye points to his direction and says “And this guy just paid for his shoes”. Just then he meets another popular television and radio personality named Micky Osei Berko and remarks “Nana nonoo, you just sent money to the old lady again eh”. With smiles on his face Micky responds “Se woani tua. Metwa no necessary. (*As you can see. It’s very necessary.*) Mr Kaye also retorts “Very necessary” as he laughs heartily. Amidst laughter, Micky continues “It’s like gold in your pocket” and the two go their separate ways. The next scene shows Mr. Kaye in front of a woman who is sitting under a tree as another beeping sound is heard. She is holding a phone and is seen throwing her

hands up in excitement, apparently, she has received money via mobile money on her phone. Mr. Kaye continues “Keep up with the times. Got a payment to make? Just ‘momo’ it. It’s that simple, secure and convenient” while an image of a phone is seen with the expression ‘Just MoMo it’ on its screen. Then the number customers can call as well as a website that can be visited in order to register is shown within a yellow background. Again, in a yellow background colour the MTN logo and a phone with money coming out of it is seen. A voice is heard in the background “Welcome to the sound of better money” as a beeping sound is heard. “MTN, everywhere you go” while a yellow background is shown again with the MTN logo.

This advertisement showcases MTN’s mobile money product. It basically tells the public that with this product, payments for items bought could be made via MTN mobile money. It also subtly tells the viewers that as a result of the MTN mobile money, one may not need to carry monies around just to go and buy items and even pay for other services rendered.

In a bid to send its message to the people so that they can understand it better, the advertisement uses verbal and written texts, facial expressions and gesture as well as images. The major part of the information is given by the speeches of the people and the voice heard in the background. This is also complemented by the texts written on the screen such as ‘*Just momo it*’, ‘*Simple*’, ‘*Secure*’, ‘*Convenient*’. All these suggest to the viewer that the processes involved in the transactions are easy to deal with and not complicated as the adjectives ‘*simple*’ and ‘*convenient*’ suggest ease of usage. The three adjectives make it easy for viewers to understand the import of advertisement and aid memorability. All they need to do is to *just* hook on to the product. The use of the adverb ‘*just*’ is to show the viewers that the processes involved are very simple.

The simile '*It's like gold in your pocket*' suggests to the viewers how important it is to use the MTN mobile money product as it is compared to the precious metal, gold. The yellow colour which the brand appears to identify with is used as background colour in some scenes of the advertisement. The main actors in the advertisement also wear clothes that are tintured with the yellow colour to indicate the brand providing the services. All these serve as information to the viewers as to where they can get or have access to the things being said. The advertisement also uses Kwame Sefa-Kaye and Mickey Osei Berko, who are famous media personalities in the country. The images of these personalities will help the viewers to pay particular attention to the advertisement and what it says and improve patronage.

#### ***4.1.7 Airtel Browse Chaw***

We are introduced to Kalybos, a popular actor and comedian in the country. He is seen coming out of a room. He says, "I know everything" as he catches an umbrella thrown to him. He gets to the main gate of the house and continues speaking. "I even know where my baby is" and removes a phone from his pocket. A message pops up showing an address which indicates where 'his baby' is. He stops a taxi and hops in. He tells the driver to take him to town. After reading a map from his phone, he instructs the driver to take the right turn saying it is short. He says again "I know everything". The taxi stops and 'his baby' is seen coming out of a shop and holding some polythene bags which suggest that she has been shopping. Kalybos meets her and in a surprise mood she asks "How did you know I was here?" She then retorts "I'm hungry". Kalybos removes his phone and a message pops up showing a restaurant while indicating that it has the lowest prices in town. He gets closer to her and asks "Baby, how about the finest Chinese ...". Then he quickly opens the umbrella and covers their heads with it prompting the young lady to ask "And who

says it is going to rain?” Then it begins to rain. A message is shown indicating the temperature and humidity levels at their location as the intensity of the rain increases to the surprise of the lady.

A voice is heard in the background saying: “Browse chaw (*Browse more*) on Airtel’s 3.75 G super-fast internet and stay in touch with everything that matters to you. Get your daily, weekly or monthly bundles from Airtel. Dial \*125# to buy your internet bundles using your Airtel money.” Then, the lady asks Kalybos “Do I look fat in these jeans?” The look on Kalybos’ face shows that he’s been hit hard by the question that was asked. His phone beeps and a message pops up indicating that an answer has not been found. Then the voice in the background is heard: “Airtel, the smartest network for your smart phone”. The screen turns all red showing the Airtel logo with the text “Airtel internet” written under it.

The advertisement mainly talks about the use of the internet on Airtel network. It tells the audience that per Airtel’s 3.75 G network, one can browse for as long as they can. The speed is such that you get instant results. That is how come Kalybos is able to locate his baby via the map on the phone. It is the fastness of the internet that helps him to find his way around every situation he is confronted with. Even when he could not be supplied with the right answer to a question, the message is given so swiftly.

The messages and the meaning potential in the advertisement are manifested in the many gesticulations of Kalybos. The air of confidence he exhibits as he directs the driver of the taxi to turn right, covering their heads with the umbrella and taking off and putting back his hat is probably as a result of the reliability of the internet. It sends a message to the audience that with the Airtel internet, one can achieve and accomplish any task that requires the use of the internet very fast.



The advertisement also makes use of verbal and written texts to put its message across to the audience. The message is mainly given via verbal texts. Kalybos tells the audience '*I know everything*'. He uses the mental process verb of cognition '*know*' to alert the audience that with the help of Airtel internet, he is all-knowing. The use of the personal pronoun '*I*' personalizes the knowledge and shows that Kalybos assumes that all-knowing posture because he has Airtel internet. In the expression '*Browse chaw (Browse more) on Airtel's 3.75 G super-fast internet ...*', the modifier '*super-fast*' is used to place Airtel's internet connectivity up and above any other. It suggests that the swiftness of the internet is unparalleled. As the voice in the background gives the audience an insight into how the product works, some messages are written on the screen as well. For instance, '*dial \*125#*' tells the audience how they can subscribe to the product. The audience is made aware that they have the power to decide. This is done by placing them in the actor position through the use of the material process verb '*dial*'. The phrase '*internet bundles*' is used to remind the audience of what Airtel has in store for them. The phrase also summarizes the import of the advertisement and ensures the message is imprinted in the minds of the audience using just two words.

The use of the red colour helps the audience to know that the network in question is Airtel since Airtel identifies with the red colour, though the network is mentioned in the advertisement together with the logo. Kalybos wears a red hat throughout the advertisement. At the tail end of the advertisement the screen turns all red with an image of a phone depicting the various social media apps for which Airtel internet could come in handy. This image will obviously appeal to viewers who are enthusiasts of these media platforms and make them subscribe to Airtel internet. The

last scene of the advertisement has a red background colour and shows the logo of the brand with 'internet' written under it.

There is the use of code-mixing in the advertisement. Throughout the advertisement we notice that Kalybos mixes codes. For example, "Fa right, eye short" (*Take the right turn, it is short*). The mixing of English and Twi Languages helps to make the message easy to understand. Since English is the official language of the country, and Twi is widely spoken, a lot more people are able to get the import of the message being sent.

There are images of famous personalities. Both the characters are well known in the showbiz circles in Ghana. Their mere appearance in the advertisement could attract the audience to patronize the product and the network at large. The advertisement also depicts the image of a phone showing the various social media apps for which they will need internet bundles to access.

#### ***4.1.8 Airtel Money Bosea***

The first scene shows Kalybos, a famous actor and comedian in front of a mirror looking very elated as he adjusts his hat. He is wearing a red shirt with a white T-shirt inside. He meets his sister making a call and taps her on the shoulder. The two poke fun at each other. He moves on and notices that the credit on their pre-paid electricity meter is almost finished. He goes past his mother who is watching television in the living room, blocking her view momentarily in the process. He moves out to see his father sitting down dejectedly and fanning himself with his hat suggesting that he is feeling hot. He leaves the house, feels his pocket and removes GH¢ 5.00. This gesture and his facial expression suggest that he is hard up. He brings out his phone and appears to dial some numbers. Then a voice is heard in the background.

“Wo sika nso anaa?” (*Is your money insufficient?*)

“Ènee yɛ wild” (*Then be wild*)

“Turn a bad day into a good one with Airtel Money Bosea”

A message pops up on the screen which reads “Wo sika nso anaa?” (*Is your money insufficient?*). “Request for a loan.” Kalybos is seen beaming with smiles as another message pops up saying ‘Loan approved’. He exclaims happily “What a wow!” and then leaves the house. The next moment he is seen coming out from a shop looking excited and happy. He is holding some white polythene bags suggesting that he has been shopping, apparently, with the loan he received from Airtel money. He stops a taxi and hops into it. Moments later, he gets home.

When he gets closer to his father, he hands him a small fan to be used to reduce the hotness he is feeling. The father happily receives it and shows appreciation by putting his left hand around Kalybos’ shoulder. His sister is seen looking worried as a message pops up on her phone to suggest that she has ran out of credit. Just then credit is transferred to her phone by kalybos. She hugs him and kisses him on the cheek to show appreciation. Kalybos is seen backpedalling into the living room. The television his mother is watching goes off suggesting that the credit on the prepaid meter is used up. The mother throws her hands about in frustration. Kalybos slots in a card, and immediately, light is restored to the house for the mother to continue watching the television. Kalybos goes to sit by his mother handing over the prepaid card and a receipt to her.

A voice is heard in the background saying: “Now borrow money when you need it most and pay back later in flexible installments. Dial \*500# now”. Meanwhile Kalybos is seen showing admiration and appreciating his accomplishments in the

mirror as he changes his hat. The next scene reveals the Airtel logo under which is written “THE SMARTPHONE NETWORK” against a red background.

The advertisement projects one of the products of Airtel network which allows the subscriber who has registered for Airtel Money to borrow money from the network in times of need and pay later. We see, in the advertisement that Kalybos is able to access a loan to sort out a number of problems in their household to the admiration of the family members. This in a way shows that when you are a subscriber of the mobile money, you can be sorted out in times when you are in dire need of cash to solve a problem. The gestures; the father putting the arm around Kalybos, his sister hugging him, and the smiles on their faces, as well as, the air of satisfaction seen around Kalybos could be a trump card to convince the viewers to subscribe to the network if they are not. It could also convince those who have already subscribed to the network to register for the Airtel Money in order to benefit from the product.

The advertisement uses both written and verbal texts to send its message to the audience. For instance, messages such as ‘*request for loan*’, ‘*loan approved*’ that pop up on the screen as Kalybos punches the keypads, aid the viewer’s understanding of the message and meaning potential in the advertisement. These texts and others like ‘*credit transferred*’, ‘*credit received*’ are foregrounded in the red colour so as to register in the minds of the viewers and aid memorability. The parallel nature of the structures also helps the viewers to process and remember the information easily. Per these texts and the location of Kalybos in the advertisement, the viewers are told they can ask for and get loans at their convenience once they have subscribed to the product. The advertisement uses different sentence types to send its message. The use of the exclamation ‘*what a wow!*’ by Kalybos portrays to the viewer that Airtel

Money is capable of pleasantly surprising the customer in times of need. The imperative ‘*turn a bad day into a good one with Airtel Money Bosea*’ is used to strongly admonish and advise the viewer to choose this product so as to benefit from it. The question ‘*why go anywhere else?*’ written above the office tells the viewers that no other network can guarantee them the good things they are seeing. It is also a tacit admission that there are other networks to compete with. Therefore, the viewers should not think of going to those networks as they may not get the same treats.

The use of code-mixing in the advertisement helps the audience grasp the import of the message being put across. For instance, in a bid to tell the audience how the network could be of help in terms of giving convenient loans to subscribers, we see this on the screen.

“Wo sika nso anaa?” (*Is your money insufficient?*)

“Eneɛ yɛ wild” (*Then be wild*)

“Turn a bad day into a good one with Airtel Money Bosea”

The blend of the English Language and the Twi Language helps the message reach and be understood by a wider audience. Their understanding of the message is even enhanced by the gesticulations of Kalybos and his family members as they do not speak throughout the advertisement.

The use of colour in the advertisement is also significant. Kalybos wears a red shirt throughout the advertisement. This suggests to the viewer that whatever is being said in the advertisement comes from Airtel, as the network seems to have adopted the red colour as a means of identification. Even the messages that pop up on the screen have red background colours. Also, the back cover of Kalybos’ phone has the red colour.

#### **4.1.9 Airtel Free WhatsApp**

The advertisement opens with three people; a gentleman and two ladies in a queue at a hospital. Each of them is busily engrossed with their phone. A lady enters and calls the gentleman that the doctor wants to see him. It takes a while before the lady gets his attention. The guy stands up to go to the doctor but is still busy with his phone as he is on his way to the doctor. He is seen in the doctor's office, still on his phone. Sensing that the doctor may not be okay with what he is doing he tells the doctor "Sorry, Doc. I dey come eh. (*I'm coming eh*) I just got some rundown. I have to post this to my WhatsApp groups; my office group, church group, unigroup, secondary school group, vacation classes group, JSS group, primary school group, nursery group and my trotro friends' group". The doctor after watching him do all this exclaims while handing him a paper.

"Hm, woni chaw o! (*You don't have a problem*)

Ibi pasco dey worry you. (*What worries you is past issues*)

You are sorted koraa. (*You have been sorted out*)

Then a voice is heard in the background "Airtel is giving you free WhatsApp so don't miss a single moment from your favourite people and groups". Meanwhile the interface of a phone showing a WhatsApp group chat is seen followed by an image of an Airtel sim card with the inscription "30 days". The voice continues "If you have not used your sim card for thirty days or more reconnect and receive free WhatsApp and double on recharge and free talk time as our welcome back. Love WhatsApp? Reconnect to Airtel and WhatsApp for free. Terms and conditions apply. Airtel, the smartphone network." Then the background colour of the screen turns red while the Airtel logo, under which is written "THE SMARTPHONE NETWORK" appears on it.

The advertisement is showcasing to the viewers a package from Airtel which affords the user the opportunity to use WhatsApp, a social media application that allows people to chat and send pictures, videos to and from one another for thirty days and enjoy free calls as well. The package also comes with a double recharge value. All the viewer has to do is get an Airtel sim card and they are good to go or reconnect an existing sim card that has not been active or used for a month and beyond which means that existing subscribers who, apparently, had abandoned their cards have to just reconnect to enjoy this package. Because the offer is too good to reject, we see the young gentleman who had presumably gone to see a doctor about a condition show no readiness to want to be attended to by the doctor. The doctor on his part also seems to have enjoyed the package for quite some time, and therefore, tells the young man that he is living in the past. Since the package is good, we also see the other two ladies very busy with their phones, apparently because they are also enjoying the package.

The gesticulations and facial expressions of the young man add to the meaning making potential of the advertisement. He is enjoying the package so much that he shows a smiling face and throws the hands about in excitement, giving the viewer the impression that the package comes with so much fun, especially, when it is even free for thirty days.

The advertisement makes use of written and verbal texts to send its message to the viewers. A greater part of the message in the advertisement is given by word of mouth whereas some are also written on the screen. This is seen in what the background voice as well as the doctor and the young man give to the viewers. Written messages such as '*Free WhatsApp*', '*Double Recharge*', '*Free Talktime*' tell the audience what

this package has for them. The parallel nature of the expressions makes it easier for the viewer to read and process the information being provided in the advertisement. It also aids memorability. The use of *'free'* *'double'* makes the product even more appealing to the audience as the modifiers chosen suggest non-payment and even more of what is paid for. The prefix *'re-'* in the word *'reconnect'* as used in *'Reconnect to Airtel and WhatsApp for free'* suggests to the older subscribers that they can go back for their old sim cards and enjoy the benefits being touted in the advertisement.

The images in the advertisement also help the viewers to get the message. While the advertisement is giving out its message through the background voice, images showing WhatsApp chat on a phone, the WhatsApp logo as well as the Airtel sim card are also shown on the screen. All these help the viewer to have a fair idea of what the advertisement wants them to know and actually provides for them.

The red colour which the network identifies with is seen almost everywhere in the advertisement. The lady that comes to call the young man is wearing a dress that is tintured with the red colour over a red skirt. The curtains in the rooms are red in colour. The chair the doctor is sitting on has some red colour in it. The background colour at the end of the advertisement is red. Even the written texts giving out the messages are in red colour. The paper the doctor hands to the young man has the inscription "Free WhatsApp" within a red background. All these show that the good things being enumerated in the advertisement come from Airtel which identifies with the red colour.



#### ***4.1.10 Tigo Ghana Network Quality***

A young man is seen in his room reading. His phone rings. He picks the call and says “Honey Coochi Coochi, what’s up?” This statement seems to suggest that the one on the other side may be his lover. There is a problem with the reception of the network he is using as he struggles to have a clear conversation. He, therefore, steps out in a bid to get a better reception. He is seen climbing a wall just to have a better reception to talk to his lover. He gets onto the streets pointing the phone at different directions just to get a clearer reception. The next thing he does is to climb onto a yellow mini bus. That place also proves futile. As the car is moving, he tells the lover to hold on and climbs a coconut tree but to no avail. He continues to the topmost part of the coconut tree still shouting ‘Honey!’, ‘Honey!’

At this point, the reception is still not good. In his attempt to hold onto a branch and position himself well, he falls all the way down as he still shouts ‘Honey!’ The next scene reveals a blue background on the screen with the inscription: “It shouldn’t be so hard to stay connected ...” This same statement is also spoken by a voice in the background. The next scene shows the young man on a hospital bed with the arms hanged up. Three friends are there in the hospital, together with a lady who apparently is the one he was talking to. One of the friends remarks: “Charlie, next time use Tigo as they leave the room. Another scene shows a blue background with the inscription: “Join the network that actually works” as a voice is heard echoing the same message in the background. The Tigo logo appears on the screen with the expression “Express yourself” written under it.

From the advertisement, we get the sense that not using Tigo to get the best reception ever could be very detrimental and dangerous to the extent that one could engage in

very dangerous ventures just to make a clear call. This reveals, subtly, the ideology of the network that it gives better services than its competitors when it comes to telecommunication services. This assertion is made clearer through the various gestures of the recipient of the call. The advice of the friends at the hospital, though sarcastic, also tacitly tells the viewers that Tigo should be the network of choice when it comes to making clearer calls.

The use of colour in the advertisement is very profound as it subtly reveals a lot. The young man receiving the call is seen wearing a red shirt; a colour that some competing telecommunication brands are seen to identify with. He is also seen climbing a mini bus which is painted yellow. He then proceeds to climb a coconut tree which is green in colour. MTN and Glo identify with the yellow and green colours respectively. This subtly suggests that from the point of view of the Tigo network, all the other networks do not offer better communication with respect to connectivity, reception and clearer calls. The advertisement makes use of the blue colour in a more profound manner. When it comes to projecting what Tigo does and recommending it to the viewer, the background colour of the advertisement changes to blue which subtly projects the Tigo brand since the brand identifies with the blue colour.

The advertisement also makes use of written and verbal texts to project its message. At certain points in the advertisement, the intended message is written on the screen for the audience to read. *'It shouldn't be so hard to stay connected...'* sums up what the young man went through and could have avoided if he had used Tigo to make his calls. The use of the modal auxiliary *'should'* and the negator *'not'* suggests a strong admonishment and advice to the viewers to choose Tigo over any other network. This indirectly asks the viewers the question: why make things tough for yourself when

there is Tigo? The statement, ‘*Join Tigo, the network that actually works*’ is a subtle dig at the other networks to suggest that using their network is nothing but discomfort, and poses danger to the user. This also shows that Tigo acknowledges they are in competition with other networks as it encourages the audience to choose the Tigo network. The choice of the adverbial ‘*actually*’ clearly suggests that the other networks do close to nothing when it comes to making clear calls. Again, one of the friends who visited the young man at the hospital remarked ‘*Charlie, next time, use Tigo*’ as they left. This appear to indicate there is competition with other networks as it suggests that Tigo was supposed to be chosen out of the lot then, and therefore, must be chosen given another opportunity. The adverbial ‘*next time*’ suggests an opportunity to make things right by choosing Tigo in future.

#### ***4.1.11 Tigo Cash***

The first scene of the advertisement shows three men watching football. The wife of the host is seen cleaning the house. The men are seen to be having fun and enjoying the game they are watching as evidenced by the number of empty bottles seen on the floor and the pastries being munched by one of them. The woman mutes the television just at the time one of the teams gets a chance to score as is depicted from the background commentary, to the displeasure of one of the men as he remarks “Oh!” Then the woman comes in with a series of questions for the husband. “Kwesi, did you send mama her cash for the medicine?” to which the husband responds in the affirmative with a wry smile on his face as if to say I have beaten you to this. With a stern and serious face, the woman continues with the questioning. “And Mensah, his cash for his trip?” The man replies “Yes, I did.” “What about Abena, did you send her cash for her school practicals?”

At this point, his friends join in to answer in a chorus “Yes, he did” apparently because they envisaged a chain of questioning which could prevent them from enjoying the game they are watching. Feeling defeated as seen from her face, the wife leaves them to continue with her work. She then sees the landlord moving towards their door. With a renewed strength and a teasing smile on her face she asks “Kwesi, what about the landlord?” Kwesi’s face drops as he realizes he has not done that. Just then he gets on his phone and begins to dial some numbers. In the background, we hear these words “Send cash anytime from anywhere to anyone on any network conveniently”. Then the men in a happy mood victoriously chorused “done”

The next scene shows the landlord with a bunch of keys, ostensibly, to be used to lock up the apartment. Just as he raises the hand to knock on the door his phone beeps. He looks on the phone and sees the message “cash received” and retorts “Wayε lucky” (*You are lucky*). Meanwhile in the background, a voice is heard “Use Tigo Cash and save yourself wahala (*trouble*) and the big deal is you get fifteen minutes of air time anytime you send or receive Tigo cash”. Another scene reveals the landlord smiling as he exits an office, apparently because he has cashed out the money he received successfully. Then Kwasi calls the wife and asks “Darling, have you looked in the fridge? I got you something”. She opens the fridge and sees a nicely decorated cake amidst smiles. Then a green background is seen. In there are two smaller shapes; one with a blue background and the other a white background. In the shape is the inscription ‘Tigo Cash’. Beneath it, is written ‘No Wahala’.

From the advertisement, we are told that it is possible to do almost every payment with Tigo Cash without any hustle. The gestures and posturing of the men make it clear to the audience that with Tigo Cash, one does not need to worry about moving

here and there just to pay for certain things and perform other transactions. The excitement and confidence with which they all responded to one of the questions suggests the belief that Tigo Cash does amazing things.

The use of colours in the advertisement seems to help in identifying the Tigo brand. It appears that Tigo associates the brand with the blue colour. Kwesi's wife is wearing a blue dress. Even the colour that pops up when the television is muted is blue. The interface of Kwesi's phone shows the blue colour; a tacit expression that in terms of mobile money transactions, Tigo is the network of choice.

In addition to the gestures, the advertisement makes use of written and verbal texts. To complement what the gestures and facial expressions project, information about Tigo Cash and how it works is presented verbally. This could be heard from what the background voice tells the audience in the following imperative sentences: '*Send cash anytime from anywhere to anyone on any network conveniently*', '*Use Tigo Cash and save yourself the wahala*'. The repetition of 'any' in the statement makes it easy for the message to register in the minds of the viewers. The material process verbs '*use*' and '*save*' make the viewers the actors and decision makers, suggesting admonishment to use the product, and not compulsion. To ensure that the message is understood by the audience, some texts are written on the screen to sum up the information about the product being advertised. For instance, at the end of the advertisement, the statement '*Tigo Cash, No Wahala*' is written. This tells the audience that with Tigo Cash, they will be far away from problems. This does not only reveal the ideology of Tigo Cash indirectly, but it is also a subtle dig at the other networks and indirectly tells the viewer that using those networks is full of problems (*wahala*). These expressions have also been foregrounded in such a manner that the

message therein is easy to remember. The brief nature of the texts in terms of structure make it easy to read, process and understand the message being sent as well.

#### ***4.1.12 AirtelTigo Fuse Bundle***

We are introduced to a young man getting ready to go out for a date. He gets some money and looks himself in the mirror. The next scene sees him at a counter paying for what he is about to enjoy. There is a notice that says “PAY BEFORE YOU EAT”. After paying for the food, he goes to sit down smiling at a lady, ostensibly, his date as the lady waves back with a smile. Meanwhile, some other people are seen rushing to finish their food. When the young man sits down, two nicely dressed men come to serve him and his date with their food while a man dressed in a suit comes to tell him “Enjoy your meal, sir”.

The next scene shows the people eating their food; a young man in red cap appears to be in a rush to finish his meal as he eats with both hands, another lady is also seen eating in a hurry. There is another young man in yellow who is also eating with both hands and appears to be in a hurry to finish. He looks at his watch and checks the time once in a while. In the background, a voice is heard saying “Why rush to finish what’s yours?” The man in suit is seen, together with the other two waiters, pointing to one of those eating and looking at his watch, apparently, to ensure they finish eating within the specified time. Then, a beeping sound is heard. The man in suit and the other waiters go to the young man and his partner. One of the waiters holds his hand as he is about lifting food into his mouth while the man in suit tells him “Your time is up! But you may pay again to have another plate” The young man is shocked to the bone as he is seen with an open mouth while his partner who appears to be surprised as well remarks: “Ahh! Kwadwo, we haven’t even had desert yet”. Then the young

man in red cap remarks “Ahh! Charley, aha deε saa oo” (*That’s what happens at this place oo*). Then the next scene shows the young man, now dressed in a blue shirt and his partner also wearing a red shirt entering another restaurant, as another man who is seated beckons them to come and sit by him.

Meanwhile in the background, a voice is heard “It’s time to switch to new AirtelTigo Fuse. Call all networks, no expiry” The young man remarks amidst laughter “Too Much, you dey enjoy” and the other man responds “Fuse bundle no a, εta mu a toola. Mede reyε Will ama me mma. (*The Fuse bundle lasts for eternity. I am willing it to my children*) Enjoy”. A voice in the background is heard giving a short code that can allow viewers to subscribe to the package. The next scene reveals the AirtelTigo logo under which is written “life is simple” in a white background.

This advertisement showcases to the viewers a product from AirtelTigo which guarantees the subscriber, internet bundles which do not expire and calls to all networks. The gestures, demeanour and facial expressions of the people say it all in the advertisement. At the first restaurant the young man and his partner visit which apparently represents other networks, the people eating there are seen rushing through their meals just to finish them and beat the time. Some are even eating with both hands whereas others stuff their mouths with more food than they can contain. At the other restaurant, the people seem very relaxed, enjoying their food with no one standing over them and monitoring them. They appear very happy and seem to enjoy their time there as can be seen from the smiles on their faces and the laughter.

The advertisement uses verbal texts to send its message across to the audience. Beyond the gesticulations and facial expressions of the various characters in the advertisement, the viewers get a lot of information from the voice heard in the

background and those of the characters which enhance their understanding of the message being sent to them. To complement what is said via the verbal texts, some of the things said are also written on the screen in the form of subtitle for the viewers to read as well. The advertisement uses an exclamatory sentence to put across its message. *'Your time is up!'* The exclamation subtly shows the viewers how surprising it is, to force subscribers to use up their bundles within a specific time when they probably, may not have need for them, and that this does not happen with AirtelTigo. In the statement *'Ah Kwadwo, we haven't even had dessert yet'*, the woman's confusion and surprise are seen in the use of the interjection *'ahh'*. Therefore, AirtelTigo tells the viewers to look in their direction as they would not face such problems. The statement is also metaphorical as the laxity to relax and finish the AirtelTigo bundle is compared to dessert which is the sweet course of a meal served last. Therefore, not putting expiry restrictions on the bundles is the dessert customers enjoy. Another metaphor can be seen in the simple sentence *'life is simple'*, where the simplicity associated with the product in terms of internet usage is compared to anything that makes life simple and easy. Again, in the statement *'Ahh Charlie, aha deE saa oo (That's what happens at this place oo)*, the adverbial *'aha deE'* (at this place) is used to take a swipe at other networks to indicate that with them, one has to use internet bundle within a specific time or lose it. Also, rhetorical questions are used to aid understanding of the message. For instance, we see *'Are you pressed for time?'* *'Why rush to finish what's yours?'* These rhetorical questions suggest that with other networks, one is in a rush to finish bundles and call times within a certain time. The choice of the idiom *'pressed for time'* and the verb *'rush'* suggests the non-expiry of AirtelTigo bundles and call time as against other networks which must be used within a certain time frame. The use of the possessive pronoun *'yours'* suggests to the viewer



that once the bundle is purchased, the customer has absolute control over it until it is used up.

The use of colour for effect, cannot be overlooked in the advertisement. At the other restaurant, the colours the people were clad in speak volumes and add to the meaning of the message being sent. The colours of the clothes the people eating are wearing can be linked to other networks as those networks identify with them. This shows that in those networks, one is in a hurry to finish whatever bundle they have within a specific time. Moreover, the meals served to them metaphorically represent data bundle and airtime from those networks which are time bound, and beyond which time the data bundle and airtime will be taken back. Therefore, they are seen rushing to finish it in time. The colour of the inner shirt of the man in suit and who appears to be in charge is yellow which a particular network identifies with; the more reason why he ensures that when the time is up whoever is eating stops and leaves unless they are willing to buy more. However, at the other restaurant which appears to represent the AirtelTigo network, the people are seen dressed in different shades of blue and red; colours which the AirtelTigo network also identifies with. These people are in no rush to end or finish with whatever they are doing there. This sums up the ideology that with AirtelTigo, one uses bundles at their own time and convenience.

## **4.2 Bank Advertisements**

### ***4.2.1 Ghana Commercial Bank Advertisement (Easy Banking)***

The first scene shows a light blue background colour with the following texts written:

“GCB Easy Banking”

- GCB Internet Banking
- GCB Mobile Banking

- GCB Cards & ATMs (Master Card, E-Zwich and Ready Cash)

A female voice is heard in the background saying “Oh, GCB has made banking easy! Now I have easy access to my bank from my phone”. A young lady who, ostensibly, is the one speaking is seen by the road side, specifically Accra Central, as it is written on the bottom left corner of the screen. She is busy on her phone and is smiling. The voice in the background continues, “My bank is in my palm. Standing here in Accra Central, I have just checked my account balance, transferred funds to my savings account and topped up my phone credit all in a minute using GCB Mobile Banking”.

A male voice is also heard as a saloon car appears. “As a business executive on the move, I connect to my account through GCB Corporate Internet Banking and as an individual, I connect through GCB Retail Internet Banking at home, visiting mama.” At this point, the man is seen hugging a woman who, apparently, is his mother. He takes a seat and opens his laptop. Its interface shows the GCB logo beside which is written GHANA COMERCIAL BANK LTD together with images of a man and a woman. He continues: “I have viewed and downloaded my account details and transferred money to mama’s account.” A lady is dropped off from a car and is seen approaching an ATM machine while the following words are heard in the background. “With GCB cards, I move with my cash everywhere.” Then she is seen slotting a card into an ATM. “I just withdrew cash from the ATM free of charge with my GCB Ready Cash card and paid with my GCB MasterCard at the mall. She is seen in the mall holding a basket full of items.

Then, another voice is heard in the background “This is easy banking from GCB. To sign on, visit any GCB branch or [www.gcb.com.gh](http://www.gcb.com.gh) to download application forms” while the interface of the GCB website is displayed highlighting some of the things

one can see and do on the website. The next scene shows the Ghana Commercial Bank logo as the voice in the background continues “Ghana Commercial Bank, we serve you better” while the same message is written beside the logo. Below the logo is written “Sign on Now” together with a telephone number.

The advertisement essentially showcases to the viewer some products on offer by the bank and how these products ensure that banking is possible and easier without having to visit any of the bank’s branches. The message being subtly put across is that in spite of one’s busy schedules, one can still bank with GCB through internet banking, mobile banking as well as cards and ATMs. It also projects the ideology that one can easily transact business with the bank while simultaneously attending to other equally important activities.

The smiles on the faces of the various characters, their demeanour as well as body language and gestures, send the message that it is indeed assuring, satisfying and stress free to use any of the avenues through which one can do business with Ghana Commercial Bank. The advertisement also tacitly suggests that banking has moved from the traditional way of having to go to banking halls and probably queuing for long hours to transact business in the bank.

The advertisement uses written and verbal texts to send its message across. To tell the viewers the achievement of the bank by virtue of this advertisement, the active sentence ‘*GCB has made banking easy*’ where the focus and attention is on the bank as being the brain behind this innovation. Even if the viewers do not get the import of the advertisement, they would at least know where to turn. In the following expressions, ‘*I have just checked my account balance, transferred funds to my savings accounts, and topped up my phone credit all in a minute using GCB Mobile Banking*’,

the material process verbs '*checked, transferred, topped up*' have been used to make the customers actors or doers, suggesting that with GCB Mobile Banking, the customers are in charge of their accounts and therefore, can use it to perform whatever services the product provides for them at their own convenience. Also, in the statement '*we serve you better*', the comparative form '*better*' is used to suggest that the bank acknowledges competition with other banks and that the quality of services they offer comes nowhere near theirs. To show that the bank, through this product, allows the customer to transact business irrespective of location, adverbials of place have been used. For example, expressions such as '*At Accra Central*', '*At Home, Visiting Mama*' tell the viewer that distance and place do not matter when doing business with GCB. In effect, transactions can be done anywhere with the product being advertised.

The use of colour seems to serve as a way to identify and project the bank. The yellow colour is used as a form of identity for the bank. The bird in the logo is yellowish in colour. In emphasizing to the audience to sign on to the package, the statement itself is also written in the yellow colour. All these serve to alert the viewers as to where the product is coming from.

#### ***4.2.2 ADB Moneygram Direct***

The first thing that greets the viewers is the bank's logo and a couple of companies that help in the remittance of money from abroad into the country. The inscription under the logo reads "MoneyGram, Direct to Account Service". Then, there is an animation of a woman in a green suit standing in front of what appears to be an Agricultural Development Bank branch. A voice is heard in the background saying "Are you expecting money from your relations abroad? Have you ever been

defrauded with your money remittance?” All this while, the screen is showing the flags and symbolic structures associated with the various countries where the remittances could be sent from.

The next scene shows a paper with spaces for name and account number which appear to be things needed to be able to receive remittances from abroad via the bank while the voice in the background continues “Open an ADB account today. Send your name and account number to your relations abroad. Ask them to use MoneyGram Direct to Account Service. There is no pin code ‘wahala’ (*problem*). You can now access your money on all ATMs in Ghana or send it to any mobile money wallet using ADB Mobile Banking App or short code \*767#”. As this information is being given an image of a phone with the ADB App showing on its interface is seen on the screen. Another phone is seen showing the ADB logo and a short code. The voice in the background continues as a map of Ghana shows the locations of the various branches of the bank nationwide. “Visit our branches nationwide to conveniently receive your Western Union MoneyGram, Ria, Unity Link, Transfast, Xpress Money Transfers. Reach us on our Facebook, website or call our hotline 0302210210 for more information”. Then, the logo of the bank appears within an all-green background decorated with leaves before changing again to a white background.

This advertisement showcases what the Agricultural Development Bank (ADB) has for its customers and viewers in general regarding remittances from abroad. Therefore, the first thing that greets the eye of the viewer is a list of companies that are involved in the money transfer business. The added advantage in terms of remittances, according to the advertisement, is that the money will be paid into the account of the receiver. So, it could avoid the issue of fraud and the stress associated

with receiving remittances from abroad. This added advantage of sending the money direct into the account seems to take a swipe at other banks that do remittances where at some point customers are turned away because pin codes do not either match or are entirely wrong. It also appears to project the idea that people can keep their remittances in their account for safe keeping and withdraw their monies at their own convenience.

The images used in the advertisement play a role in helping the audience to make meaning out of the text. For instance, the use of the symbolic structures and flags of the various countries mentioned in the advertisement helps to reinforce the idea of remittances from abroad. The image representing a form with name and account number reminds the viewer that they can avoid remittance fraud if they open an account into which their remittances can be paid. The viewer may be touched and convinced that with this kind of MoneyGram Direct to Account Service, they will be saved the trouble of issues relating to wrong pin codes etc. The image of the clock may also let the audience understand the fast and timeous nature of this MoneyGram Direct to Account Service which, in itself, is convincing enough. The other images of the phones also complement the message being sent by the written and verbal texts in the advertisements. The image of the map of Ghana depicting the many branches nationwide gives the audience the assurance that they can access their remittances almost everywhere in the country.

The combination of the verbal and written texts may also be important in helping the audience to make meaning out of the advertisement. The complementary nature of both the written and verbal texts enhance the interpretation of the message and the meaning making potential of the advertisement. As the messages are spoken for the

audience to hear or listen to, they are also written on the screen for the audience to read as well. Both complement each other to help the audience make the best out of the meaning making potential of the whole advertisement. Written messages such as '*relations abroad*', '*Money Received*' tells the audience who can remit them through this service. A text like '*THERE IS NO PIN CODE WAHALA*' sends a message that customers will not have to be worried with issues of wrong pin codes as the money goes straight to their accounts and that the ADB Moneygram Direct product has nothing to do with pin code issues. This is made clearer with the use of the existential and relational process verb '*is*' together with the negator '*no*' which means that problem does not exist with the product. This subtly shows that the bank knows there is competition with others. Saying that there are no issues with pin codes at their bank suggests indirectly that same happens elsewhere. The text is also foregrounded using upper case letters. This makes it easier for the expression to register in the minds of the viewers so that they can remember easily. The expressions '*relations abroad*' and '*Money Received*' are foregrounded whereas the messages therein are communicated briefly to aid memorability.

The use of the green colour helps the audience to associate the product with the bank since the bank seems to identify with the green colour. We see in the advertisement that the green colour is dominant in the various backgrounds. At some point, the background is even dotted with green leaves as well. This seems to be in tune with the bank's vision of helping to grow and improve agriculture and agribusiness in the country.

### **4.2.3 The Fidelity Bank App**

The advertisement which is an animated one begins with a speeding car. A woman is later seen standing by the said car saying the following words. “I love speed so, I hate queues. But I’m very careful so, I love security. I like everything done my way. I want convenience. That is why I use the new Fidelity mobile app for my banking transactions.” A phone is seen with its interface showing the mobile app. She continues “With the new Fidelity Mobile App, I get to send money from my Fidelity account to any of my mobile wallets; MTN, Airtel, Vodafone, Tigo and vice versa, top up airtime for all networks, pay for goods and services at my favourite stores or shops through my personalized QR codes, pay utility bills, transfer money to any bank account in Ghana, locate nearby ATMs and branches, check for balance and view mini statements, request for cheque books and more. The Fidelity Mobile App is very easy to use, safe and convenient. Download now from Google Play or Apple App Store and self-register right where you are without visiting a branch. With Fidelity Mobile App, every time is banking time.” The next scene shows the logo of the bank with the inscription ‘Believe with us’ written under it.

This advertisement tells the public that with the Fidelity Mobile App one can perform any banking transaction anywhere without having to go through the many problems especially the long queues people go through when they visit banks to transact businesses there. That is why the lady tells the viewers that she loves speed which could mean swiftness in doing business at the bank. The advertisement tells the public that one is assured of security with this app from the bank. The advertisement makes use of verbal and written texts and images to send its message to the audience. The written texts on the screen repeats what is said. At the beginning of the advertisement, the statements ‘*I love speed, I hate queues*’ are made to set the tone for the



enumeration of the various things the app can be used to do. The use of contrast in these statements draws the attention of the viewer to listen to the reasons for the love or hatred. Parallelism is employed in these structures to help the viewers to read and process the texts easily for a better understanding of the message being put across. The expressions ‘*PAY FOR GOODS AND SERVICES USING PERSONALIZED QR CODES*’, ‘*PAY UTILITY BILLS*’, ‘*TRANSFER MONEY TO ANY BANK ACCOUNT IN GHANA*’ enumerate what the app can be used to do in a more convenient manner. The use of the upper-case letters to foreground the texts helps to draw attention and help the viewers to focus on these expressions so the messages register very well in the minds and aid memorability.

### **4.3 Advertisement on Alcoholic Beverages**

#### **4.3.1 Guinness**

This advertisement incorporates verbal texts as well as gestures. It opens with some friends moving, ostensibly, to have fun at a bar. They are served with ice chilled Guinness as a form of relaxation. At the bar, some guys are seen playing a game of snooker while enjoying Guinness. A guy is heard in the background with the words:

*“I find that when good friends get together to relax and unwind they deserve a true stout, Guinness extra smooth with just the right balance of strength and smoothness .....  
A stout that inspires us to create truly special times”*

The message from the advertisement is that when it comes to friends gathering together for enjoyment and relaxation, Guinness is the drink of choice since it offers true smoothness (as seen in the written text). The use of the modifiers ‘*truly*’ and ‘*special*’ helps limit the meaning of the times Guinness helps to create when friends come together. These modifiers help to create in the minds of the viewers that the

time Guinness offers is real, valuable and enjoyable. Therefore, with Guinness friends can create and have special times to always treasure. The gestures, movements and smiles on the faces of the people in the advertisement portray enjoyment, relaxation and satisfaction with Guinness.

#### **4.3.2 Club Beer**

The advertisement opens with two guys entering a packed eating spot called “Charlie” Chop Bar. Some men are seen enjoying with some bottles of Club Beer. Another scene reveals a group of friends who are also enjoying some bottles of the beer. A lady then comes in to serve them with food. One of the guys tells them he is going to the bar, apparently, to request for some more beer but is stopped in his tracks as some more bottles of Club Beer are brought. One of them gets a call from another friend who has come to join them. The caller holds out four fingers to the bar tender to request for some more bottles of Club Beer and later joins his friends.

A voice is heard in the background with these words:

*“Get together with your ‘charlies’ to enjoy your favourite local meals with crisp and refreshing Club Beer because nothing brings us together like club does. Club, crisp and refreshing...”*

The advertisement is set in a Club Beer branded eating spot called ‘Charlie’ Chop Bar which indicate to the viewer that when it comes to eating, having fun or getting together with friends, Club Beer is the beer of choice. This assertion is buttressed by the statement made by the voice in the background *“Get together with your ‘charlies’ to enjoy your favourite local meals with crisp and refreshing Club Beer”*. This is an imperative statement which seeks to strongly admonish people who want to have fun with friends to do so with Club Beer and no other beer.

### 4.3.3 *Buga Gin Bitters*

A man and a woman are seen briefly at a gathering with each of them holding a bottle of the drink. Apparently, the man is proposing to her. In the next scene, the woman is seen stretching the body in front of the man's room the following morning. The man is also seen drinking Buga Gin Bitters a few yards from the entrance of the room. The woman comes out of the room carrying a basket full of Buga Gin Bitters, apparently, to be sold. As she makes her way out of the compound, the man stops her and begs her, ostensibly, for sex. She obliges and gets back inside the room and the man follows her. Someone also comes to steal the remainder of the man's drink. Later on, the man comes out of the room wiping sweat off his body with a towel. Moments later, the two are seen walking side by side having a conversation, with the man carrying a basket full of Buga Gin Bitters on his head.

In the background song, we are told that the drink is good for funerals, parties etc. but it is also portrayed as a performance enhancing drink when it comes to sex. It is also portrayed as a drink that can increase one's libido when it comes to sex. That is why after drinking Buga Gin Bitters, the man is seen begging for sex when it is clear they might have had sex and enjoyed themselves the night before. This is also clearly seen in the lyrics of the background song:

“Buga bema wo atinka” (*Buga will boost your libido*).

“Buga bema wo ahooden” (*Buga will give you strength*).

“Metwa a, meko ‘long journey’” (*When I take it, I am able to embark on long journey*).

The gestures of the woman seem to portray her as enjoying every bit of what is happening. Her carrying a basket full of the drink, apparently, to go and sell or even

advertise may also be indicative of her appreciation and endorsement of the drink as a booster of sex life and therefore, her willingness to market the drink for others to also get the benefits that come with it. This assertion is buttressed by the scene showing someone stealing the drink, ostensibly, to also benefit from it. The use of the expression ‘*long journey*’ is metaphorical. The length of time the drink can make a man last in bed (since the drink is touted as an aphrodisiac) is compared to a long trip. Therefore, any viewer with such an agenda will obviously go for the drink.

#### **4.3.4 Alomo Bitters**

The first scene comes with a lady carrying a bottle of Alomo Bitters on a tray. She is walking and seductively shaking the waist as she moves to serve someone with the drink. A man is seen enjoying a different drink. As he enjoys his drink, he sees a lady from a distance and says hello to her. The lady responds and asks him what he is drinking. The man tells her but the lady replies that Alomo Bitters is the only drink and that it is only a man who drinks Alomo Bitters. She tells the man there is a nice gentleman around who is enjoying Alomo Bitters. She then remarks: “Wotumi hunu se oye obɛrima a obɛtumi ne wo adidi na wasane ne wo adidi biom” (*You could see that this is a man who can eat with you and eat with you*). The man is then heard requesting for Alomo Bitters. She then proceeds in the direction of the man who is drinking Alomo Bitters. The next scene reveals the other man extolling the authenticity of Alomo Bitters.

The advertisement seems to portray Alomo Bitters as a drink that makes every man a ‘man’ (that is stronger sexually) apart from the fact that it can be enjoyed just like any other drink. The conversation between the lady and the gentleman subtly reveals, to a large extent, that Alomo Bitters is a performance enhancing drink as far as sex is

concerned. This assertion is buttressed by the lady's comment that a man who drinks Alomo Bitters has the capacity to 'eat with you and eat with you'. That statement, seemingly, suggests and presupposes sexual activity. The word 'eat' in the statement has been given a connotation of sex, per the context of usage. The gestures and eye movement of the lady, and the seductive twisting of the waist by the first lady in the advertisement seem to be a tacit endorsement of Alomo Bitters as a sex boosting drink.

#### **4.4 Advertisements of Insurance Companies**

##### ***4.4.1 Star Assurance Motor Policy***

A woman and a man are seen walking by the road side. A man is also seen picking something that looks like a gift package from his car. Another man and his wife are in a car; the man is holding what looks like a gift and getting ready to step out of the car. Another one is also adjusting his tie well in his car and about to step out from the car. Just then a mini bus from behind starts hitting the opened doors of the various cars as each of the men tries to step out of their cars, creating commotion all over the place to the amazement of the bystanders and the drivers themselves.

Then a voice is heard in the background "When car accidents happen who would you be?" He starts describing the reactions of the owners of the cars hit by the mini bus. "The Mister Too Angry?" Then the man being described exclaims angrily "Who chose the venue for this wedding? The preaching was too long! Heh who?" The voice continues "Or the Mister Awurade Mawu" as he is also heard saying and crying at the same time "I did body works and spraying just last week oo. Awurade mawu (God, I am dead)". The wife tries to console him by saying "it's okay" but he shouts at her "Don't okay me!" Another person tells him things will be okay.

Then, another of the victims is shown looking very confident and relaxed. The voice continues “Or the Mister I got Star?” He is eating an apple and making a call at the same time. Apparently, he is calling Star Assurance Company. A voice on the other side of the phone is heard “We are already on our way to assess the damage and process your claims accordingly”. Then the man replies “Alright, I feel relieved”. Then a voice in the background is heard saying “When car accident happens, live, let Star take care of it. Sign up to Star Comprehensive Motor Insurance today. Star Assurance, your solid partner”. Then the logo of the company is shown with the text “Star Assurance ... Your solid partner”.

The commercial seeks to announce to the viewers that Star Assurance has a motor accident policy that they can rely on in the unfortunate event of a lorry accident. It also reveals the fact that accidents may occur when you least expect them to occur. Therefore, one must have a policy to fall on in such circumstances and the only place to get this is Star Assurance. The fact that in the advertisement, the accidents occur while all the cars are parked makes the audience to accept that accidents do not come calling and that they should get themselves ready and prepared by signing onto the Star Assurance Motor Policy.

The gestures and demeanour of the various individuals whose cars are involved in the accident speaks volumes. While the others are shaken to the bone and worried because of the unexpectedness of the accident, coupled with the unbudgeted moneys they were going to expend just to fix their cars, the one that had the Star Assurance Motor Policy looked very calm and relaxed, eating an apple and portraying to people that what had happened was just a normal occurrence. The facial expressions also have the potential to lure the viewers to sign on to the policy. People naturally do not

seem to like being put in tight corners, especially when it is through no fault of theirs. The relaxed face of the man with the motor policy does not suggest that something extraordinary has happened but the sullen and angry faces of the others tell the viewers that they have been badly hit by the unexpectedness and suddenness of the incident, and more importantly, worried by the fact that they are going to incur some cost. This clearly shows the audience that with Star Assurance Motor Policy, one is only concerned with when and not if their car will be assessed and claims paid.

The advertisement puts its message across through written and verbal texts. The messages sent by the various voices heard in the advertisement could go a long way to convince the viewers to patronize the policy, and save themselves the troubles the people who had no insurance cover had to go through. This statement aptly says it all: *'WHEN CAR ACCIDENT HAPPENS, LIVE, LET STAR TAKE CARE OF IT'*. This shows that with Star Assurance, people can live a normal life, as if nothing has happened, whenever there is an accident. Because of the lack of hope with respect to how his car is going to be worked on without any extra cost and the pressure associated with it, 'Mr Too Angry' is heard questioning the choice of venue for the programme he attended and how long the preaching took, forgetting that what had happened was just an accident, and had nothing to do with where he was or how long he had stayed there. The use of the upper-case letters to foreground the statement helps the reader to pay particular attention to the message contained in it. Even, the expression *'LIVE, LET STAR'* is foregrounded within the statement to draw attention to Star Assurance and what they do best in such circumstances. This foregrounding helps in the memorability of the message. Another of the victims is seen disrespecting and embarrassing the wife who was innocently showing sympathy for a husband in distress. Had he got something like the Star Assurance Motor Policy, he would not

have behaved the way he did towards the wife. He is also heard talking about the fact that he had just done some maintenance on the car. But the incident clearly tells the viewers that working on one's car regularly does not insulate the car and the owner from such occurrences that are usually not the making of the car owner. What may do the trick is the proactiveness of the owner and this is where the foregrounded message touches the consciousness of the viewers and make them look in the direction of Star Assurance and the product it is marketing. In the statement, '*we are already on our way to assess the damage and process your claims accordingly*' the material process verbs '*assess*', '*process*' are used to portray Star Assurance as a company that works or backs their talk with action. The choice of the adverbial '*already*' in the statement suggests swiftness on the part of the company in attending to their customers. Also, in the expression '*I feel relieved*' the mental process verb '*feel*' is used to let the viewers perceive the company in a positive light when it comes to their work.

#### **4.4.2 SIC Life Security Plan**

We are introduced to two men jogging; one in spectacles and the other in a polo shirt. As they are moving, the man in spectacles stops suddenly, taps the other on the back and addresses him.

Man in Spectacles: Eei Koo, we just have some few years to go on pension. We need to start making some serious plans.

Man in Polo shirt: Yes, yes, but I am looking forward to my pension.

Man in Spectacles: Eei, you have some pot of gold somewhere?

Man in Polo: (*Amidst laughter*) Yes, you see, I have always told you the official pension is not enough.

Man in Spectacles: Eh!



Man in Polo: Yes! I have signed on to SIC Life Family Security Plan and I am getting additional benefits in cash from the policy when I go on retirement.

Man in Spectacles: That's smart. That's smart. So, it serves like making more money towards a comfortable retirement. Surely! Surely!

Then a voice is heard in the background "With a convenient monthly premium of GH¢60.00, you can secure a life after retirement". The man in Polo shirt exclaims "I'm signing on to SIC Life Family Security Plan immediately" as his friend bows to show agreement. Then the background voice continues "SIC Life, absolute peace of mind as the next scene shows the logo of the company and years they have won awards in the country.

The advertisement tells the audience about the availability of a personal pension plan, in addition to the official plan available to people and for which reason SIC is a choice. The man in the polo shirt is seen to have planned and signed on to the SIC Life Family Security Plan, and therefore, confidently and excitedly tells his friend that he is looking forward to his retirement. He tells his friend he is receiving additional benefits in cash from the policy when he retires. With this he is able to convince his friend who finally resolves that he is signing on to the policy to also benefit.

The image of the two men is very profound. The men picked for the advertisement are people who seem to be nearing their retirement age. This may be strategic since it subtly points to people around that age who are looking at depending on the official retirement package, to sign on to this insurance package so as to enjoy some additional benefits during retirement. It also has the possibility to ginger the younger ones that are working to patronize the package early enough so as to enjoy more

benefits during retirement. The message is relayed through a conversation which makes the situation real. Turn taking in the conversation makes it easy for the viewer to follow the line of thoughts of the participants as the messages are made to flow. The use of the speech acts '*Eei*' in some of the statements show surprise. For instance, '*Eei Koo, we just have some few years to go on pension*' suggests surprise as reality dawns on the man with respect to his pension. The man in spectacles also uses the interjection, '*eh*' to show continued interest and attention in what his colleague is saying to him. This helps the viewers to follow the keenly and understand what is being said. The use of the expression '*pot of gold*' to refer to what he expects to get from the policy after retirement is metaphorical. Gold, as it is known is a very valuable metal, and therefore, how much will be accrued to him after retirement, by virtue of the policy, is compared to a pot of gold which suggests a hefty sum of money to make retirement enjoyable. This, ultimately, helps the viewers to come to terms with what they stand to gain when they sign up for the policy.

#### ***4.4.3 Gemini Life Insurance Company (GLICO) Car Ride Advertisement***

In the advertisement, we see a man (animated) dressed smartly in suit with a tie to match and cruising in his convertible saloon car along a scarp. He is seen whistling to a tune as he enjoys his ride. Meanwhile in the background, a voice is heard with the following words "In life you sometimes seem to be cruising along. But just when you least expected, things could go horribly wrong". Then the car bursts its front right tyre and the man loses control of the car. The car hits the road guard after some time and throws the man over into a long valley. As he is going down, he grasps a tree branch. Moments later, the branch gets broken under his weight and he is sent down again. Just when all seemed to be lost and the ultimate was going to happen, he lands on a cushion and realizes to his amazement that he is still alive. Just then, the voice in the

background is heard again: “Leave nothing to chance for life, education, end of service benefits and pension plans. Make it ‘GLICO life’. GLICO, we cushion you for life”.

The advertisement mainly tells the viewers and the public about the fact that in spite of the many successes and achievements in life, things could just spiral from being good to worse when you least expect. As a result, one has to be always prepared for such situations so that when the worst happens one can have something to fall on. This is clearly shown in the advertisement when at the point the man thought all was lost, he was saved by GLICO.

The whole scenario as well as the message of the advertisement is represented aptly through what the voice in the background says together with the gesticulations of the man. *‘In life, you sometimes seem to be cruising along, but just when you least expected, things could go horribly wrong.’* This statement suggests that accidents do not come announcing their arrival, therefore, people must always prepare for them. The adverbial *‘sometimes’* is used in the statement to alert the viewers that there are bound to be bad times, and therefore, they should be prepared to deal with it. We see that the man is enjoying himself very well when he bursts a tyre and gets himself into trouble only to be saved at the end when he thought all was lost. The imperative statement *‘Leave nothing to chance for life, education, end of service benefits and pension plans’* is used to strongly advise and request the viewers to let GLICO into their lives and sort things out for them in times of disaster. The demeanour of the man as he was driving, the whistling all appear to suggest that he is a content man. The fact that he falls on the cushion shaped in the form of the GLICO logo also tells the public that GLICO could always be there at your point of difficulty to rescue you as

captured in the statement, '*We Cushion You for Life*' which hints of the ideology of the company. The use of the active sentence also helps to draw the attention and focus of the viewers towards the performer '*we*' which refers to GLICO. The use of the personal pronoun '*you*' shows the viewers that everyone is qualified to benefit from the GLICO, once they subscribe to the product. The statement is metaphorical. The help that GLICO gives to its subscribers in the form of their products and services is compared to a cushion which provides comfort to its user. To cushion someone against a disaster is to absorb the impact of that disaster. That is what GLICO promises to do in the advertisement.

#### **4.5 Chapter Summary**

The chapter did a description of the individual advertisements used for the study. Beyond the description, the message contained in each of the advertisements was highlighted. Then, the various semiotic resources and modes employed in specific advertisements were also described with respect to how they contribute to the creation of meaning in the advertisements. The description showed that the commonest semiotic modes used by the various advertisements were written texts, spoken or verbal texts, gestures, facial expressions and images. Through the description, it was realized that a few of the advertisements employed colour and images of famous personalities in society to send their messages. The description also revealed that the motivation for the choice and use of specific semiotic resources selected for the advertisements was to help in sending the intended messages and ideas to the viewers.

## CHAPTER FIVE

### ANALYSIS AND DISCUSSION OF RESULTS

#### 5.0 Introduction

The chapter is in two broad sections; Context of Competition and Context of Time. The first section will look at the motivations for the choice and use of the various semiotic resources and modes with respect to the context of competition. It will also look at the subtle messages and ideological underpinnings of the companies in the advertisements as revealed by the various semiotic modes and elements through Multimodal Critical Discourse Analysis (MCDA). The second section will find out whether or not the context of time brings out competition with regard to the various advertisements.

#### 5.1 Context of Competition

##### *5.1.1 Competition as Revealed by the Choice and Use of Written and Verbal Texts*

A look at the advertisements shows that the various modes and resources have been positioned in them as a result of the acknowledgement of competition in the space. While all the advertisements use written and verbal texts to complement each other in the projection of their messages, particular statements in some of them show the existence of competition. For instance, in the Vodafone Red advertisement in Chapter 4, Section 4.1.1, Funny Face makes the statement, '*no one beats Vodafone network quality*'. By using the pronoun '*no one*', Funny Face tacitly suggests that there are other brands which also provide similar services with respect to what he is preaching. That is why they project the idea that Vodafone Red can provide a one stop shop for almost everything all the other sim cards the lady showed, and which ostensibly, are from various networks, will individually give and therefore, there will be no need to go through that stress. Also, Dabo's statement in the Vodafone Cash advertisement in

Chapter 4, Section 4.1.3, which says *‘As for Vodafone Cash there is no fraud...when fraudsters know it’s Vodafone they skip and move to another network’*, is an acknowledgement of the existence of competition. The use of the expressions *‘as for Vodafone Cash’*, *‘they move and skip to another network’* portray the recognition of other brands that provide the same or similar services and hence, an affirmation of competition. The statement also projects the ideology that Vodafone Cash is free from fraudulent activities unlike other networks when it comes to mobile money transactions as expressed by Van Dijk (1995, p. 18), “... much work in CDA is about the underlying ideologies...”.

While the alcoholic beverage producers come out with products to satisfy their consumers and the audience at large, it is worthy of note, that the verbal texts in the packaging of the advertisements indicate to the public that they are aware of the competition to get the consumers to patronize their products, at the expense of those of their competitors. A look at the beers, for instance, indicates that they are for people to get together and wind down or cool off with their friends and peers. The competition for the consumers can be deduced from the verbal texts, and the facial expressions of the various people as they enjoy the various drinks. The circumstances that go with them are used to influence the audience who are to make the choices among the numerous drinks for a particular one. For instance, in the Guinness advertisement, this statement is made in the background.

*“I find that when good friends get together to relax and unwind, they deserve a true stout, Guinness extra smooth with just the right balance of strength and smoothness...”*. *A stout that inspires us to create truly special times.”*

We get the impression that gathering of friends for entertainment and relaxation purposes cannot be complete without the beer, and therefore friends that plan to get

together may choose Guinness over any other drink giving it a competitive urge. The suggestion is that other beers create good times but Guinness creates truly special times. The modifier ‘*truly*’ tells the viewers that the special time Guinness creates with friends is extreme compared to other beers which implies competition. All these subtly imply the existence of competition and project the ideologies of the company through the drinks.

Again, the verbal text in the Club Beer advertisement which says:

*“Get together with your ‘charlies’ to enjoy your favourite local meals with crisp and refreshing Club Beer because nothing brings us together like club does. Club, crisp and refreshing...”*

holds the persuasive power to get the consumers to choose Club Beer over the others especially when it is juxtaposed with the gestures, and smiles on the faces of the guys in the club as they get together. The impression is created that Club Beer is the only drink that can bring friends together for a good time.

With regard to the gin bitters, the information that we get is that they are more of aphrodisiacs apart from the fact that they are drinks that can be enjoyed like any other drink. Almost all the messages in them are presented through the lyrics of music. In projecting how good those drinks are as aphrodisiacs the various advertisements employ actions and scenarios backed by the verbal texts (via the lyrics of the songs) to indirectly show the competition which exists between them. The Buga Gin Bitters advertisement, for instance, reveals a man begging a woman for sex because the drink is good for that purpose, though we see from the advertisement that the lady passed the night with the same man, and therefore, he might have enjoyed himself during that time. Here too, one gets the sense that the drink is a perfect solution for sexual vitality

through the lyrics of the song in the background and so will be patronized by those who desire that kind of satisfaction.

Moreover, a lady rejecting a man's call or advances because he is not drinking Alomo Bitters but a different drink, coupled with her statement to the effect that a man is the one that can eat with you and eat with you again, as well as the seductive twisting of the waist by another lady seen carrying the drink on a tray, suggest that Alomo Bitters is an aphrodisiac. The fact that all the drinks point to the direction of being aphrodisiacs is enough to show there is competition among them, especially, judging from how each of them is portrayed in the advertisements via the semiotic resources.

Also, at the end of the SIC Family Security Plan advertisement, the awards the bank has won are written together with the years they were won. This implies the awareness of the existence of competition in that space. The company deliberately puts this information out there to inform the viewers that when it comes to providing insurance, they do it better than others hence the numerous awards won. Also, by referring to the benefits that can be accrued as '*a pot of gold*' in the SIC Life Security Plan advertisement, it is being subtly suggested that there are others who offer similar products and that their benefits are small. Critical approach to discourse analysis help bring out some of these hidden and concealed values, positions and perspectives, Paltidge (2012). This metaphorical expression implies that there is competition. It also subtly projects the ideology of the company.

In another development, the written statement 'THERE IS NO PIN CODE WAHALA' in the ADB MoneyGram Direct to Account Service advertisement is there to inform the public that they would not have to worry about problems like that as seen with other banks and institutions, is a tacit admission of the existence of



competition. This is foregrounded using upper case letters to make it easier for the viewers to see and remember. This also helps to project the ideology of the bank. The written texts; *GCB Internet Banking*, *GCB Mobile Banking*, *GCB Cards & ATMs (Master Card, E-Zwich and Ready Cash)* in the GCB Easy Banking advertisement in Section 4.2.1 suggest to the viewers what the bank has to offer as against other banks to enable them make choices. The parallel nature of these expressions helps the viewers to remember them easier. The same thing can be said about the Fidelity Bank App advertisement as the written information may help the viewers to make a choice between them and the other banks depending on what they want. Again, the written statements, ‘*your bank for life*’ and ‘*...truly agric and more*’ which indicate the mottos of GCB and ADB respectively suggest competition. For example, anyone who needs assistance with respect to agriculture may choose ADB over the others especially when the statement indicates that helping improve agriculture is what they do. The statements also project the ideologies of the banks.

### ***5.1.2 Competition as Revealed by the Choice and Use of Colours***

When it comes to the use of colour, the telecommunication companies just like the banks are seen to identify with various colours. This, in a way shows the existence of competition as it serves as a way of pointing viewers to where those mouthwatering products are coming from, thereby making it easier for them to make choices. The use of colours that the various networks are associated with to represent the absence of good network quality in the Tigo Network Quality advertisement in Chapter 4, Section 1.10 points to the acknowledgement of competition in that space. The man is seen in the red T-shirt (a colour Vodafone is associated with) as he goes out trying to get a stable network. He then jumps onto a yellow (associated with MTN) mini bus. He finally climbs a coconut tree with the green leaves representing the colour Glo is

associated with. Again, we also see in the AirtelTigo Fuse Bundle advertisement how colours of various companies are used to take a swipe at them to the effect that the data they sell to their customers expire and that they have to be used within a specific time, failure of which the data will be lost as compared to theirs which can be used for as long as it has not been exhausted as seen in Chapter 4, Section 1.12. For instance, the man who ensures that customers stop eating when their time is up is wearing a suit with a yellow shirt and MTN is associated with the yellow colour. In the same advertisement, there is a man wearing a red cap who remarks “*Ahh! Charley, aha deɛ saa oo*” (*That’s what happens here*). Vodafone uses the red colour, therefore, the statement could be an admission that the man uses Vodafone and their data expires within a particular time frame even if it is not completely used up. This also projects tacitly the ideology of AirtelTigo that data sold to customers does not expire but has to be used up at the convenience of the user. The meanings of the various colours have been imposed by the companies by convention, supporting the assertion by Fiske (1991) that when humans encounter objects, they tend to impose denotative concepts on the objects and that the imposed external connotation is determined through convention.

It is seen that the banks; Ghana Commercial Bank Ltd (GCB), Agricultural Development Bank (ADB) and Fidelity Bank use and identify with yellow, green and red colours respectively as seen in the various advertisements. These colours tell the customers where the particular products are coming from to help them make choices. The ADB, by virtue of its mandate in helping the agricultural sector and farmers in particular to grow, uses the green colour to inform the viewers that when it comes to agriculture, it should be the bank of choice, signaling competition with others for the provision of bank-related help. It must be noted that the green colour emphasizes the

fact that ADB is more into the agricultural sector than other banks which offer support to people in that sector. By virtue of the principle of arbitrariness in linguistic signs, the relationship between the signifier and the signified can be any form, (Saussure, 2011). The colours have, therefore, come to be associated with the telecommunication companies and the banks and have assumed that meaning.

### ***5.1.3 Competition as Revealed by the Choice and Use of Facial Expressions and Gestures***

The facial expressions and gestures in some of the advertisements, apart from projecting the various products on display, also hint of competition among the various companies. It was seen in all the advertisements that the facial expressions and gestures of the various characters help the viewers to glean meanings from the various advertisements. For instance, in the Vodafone commercial in Chapter 4, Section 1.1, the amazement shown on the face of the lady, as she listens to the good things Vodafone Red offers, tells the viewer how surprised she was, not to have found this network earlier basically because of the good things that were enumerated to her.

In the Vodafone One Family advertisement in Section 4.1.2, we saw the satisfaction with the product from the smiles on the faces of the family members as well as their body language and movements as they used the product to get things done. In the Vodafone Cash advertisement, one can see the expression of confidence on the face of Dabo and in the accompanying gestures when he tries to explain to the lady who had received notification on her phone, and was insinuating fraud, that with mobile money transactions on Vodafone, there is nothing like fraud as security measures are put in place to protect the customer. This expression alone wields the ability to convince the viewers to associate with Vodafone and no other brand, especially, judging from the

fact that people using mobile money from other networks have been complaining of their monies being withdrawn without their knowledge etc.

Moreover, it is seen from the AirtelTigo Fuse Bundle advertisement in Section 4.1.12, that there are indirect references to competitors in varied forms. The expiry of data bundles, even when they are not completely used up is demonstrated through the metaphor of a restaurant where patrons are given a particular time within which they should finish eating. This is strictly enforced by people who appear to represent other competing networks by virtue of the colours of the clothes they are wearing since those networks are identifiable with those colours. Their sullen facial expressions, as they are made to stop eating because their time is up, make viewers aware that the only place to get satisfaction with data bundles is AirtelTigo which also projects the ideology of the network.

Again, in the MTN TurboNet advertisement in Section 4.1.5, for instance, we see the smile of satisfaction and content on the face of the wife when she quickly and successfully completes a download on her tablet. The posturing and gestures of the man when he is watching the movie also show contentment with the product. In the MTN Free After 1 advertisement, the lady is seen all smiles and enjoying everything she is getting from the product. Her gestures as she takes pictures and uploads them on social media show excitement, joy, contentment and appreciation for the product she is using, especially, in connection with social media usage. All these gestures show the consumer where to look to get what, which demonstrates the competition in that space.

Furthermore, the Airtel Free WhatsApp advertisement in Section 4.1.9 provides some context of competition when it comes to using social media as a bait to get consumers.

At a time that the use of WhatsApp has become the order of the day among the youth in terms of communication, the consumer is provided with the opportunity to use the app for free. This indirectly takes competition among the network providers to another level as any consumer who is obsessed with WhatsApp will definitely choose Airtel over the other networks. The message is even made clearer through the sitting posture, gestures and excitement on the face of the young man as he tells the doctor in the consulting room to wait for him to send messages to his colleagues.

Again, the MTN Mobile Money advertisement in Section 4.1.6 shows the two men smiling and laughing as they manifest what the product can offer to the public. These smiles and laughter portray to the viewers that the product provides satisfaction, contentment, joy and assurance to anyone that chooses to use it. This does not only project the ideology of the network but also provides a context for competition as it tells the consumers to choose MTN Mobile Money if they want convenience, satisfaction and contentment with mobile money transactions.

The facial expressions and the gestures seen in the various alcoholic beverage advertisements show that there is recognition of competition in the space. Since all the beers insinuate enjoyment and winding down with friends, these gestures and expressions must appeal to the viewers in a way that will make them look in their direction to make choices. In the same vein, the gin bitters also indicate competition in the space and therefore use the facial expressions and gestures as tools to influence the viewers to look in their direction. All the advertisements present the various drinks as aphrodisiacs and therefore it is the gesticulations that could sway the consumers in one direction or the other. In the Buga Gin Bitters advertisement for example, a man is seen apparently begging for sex after enjoying the drink when it is clear that the

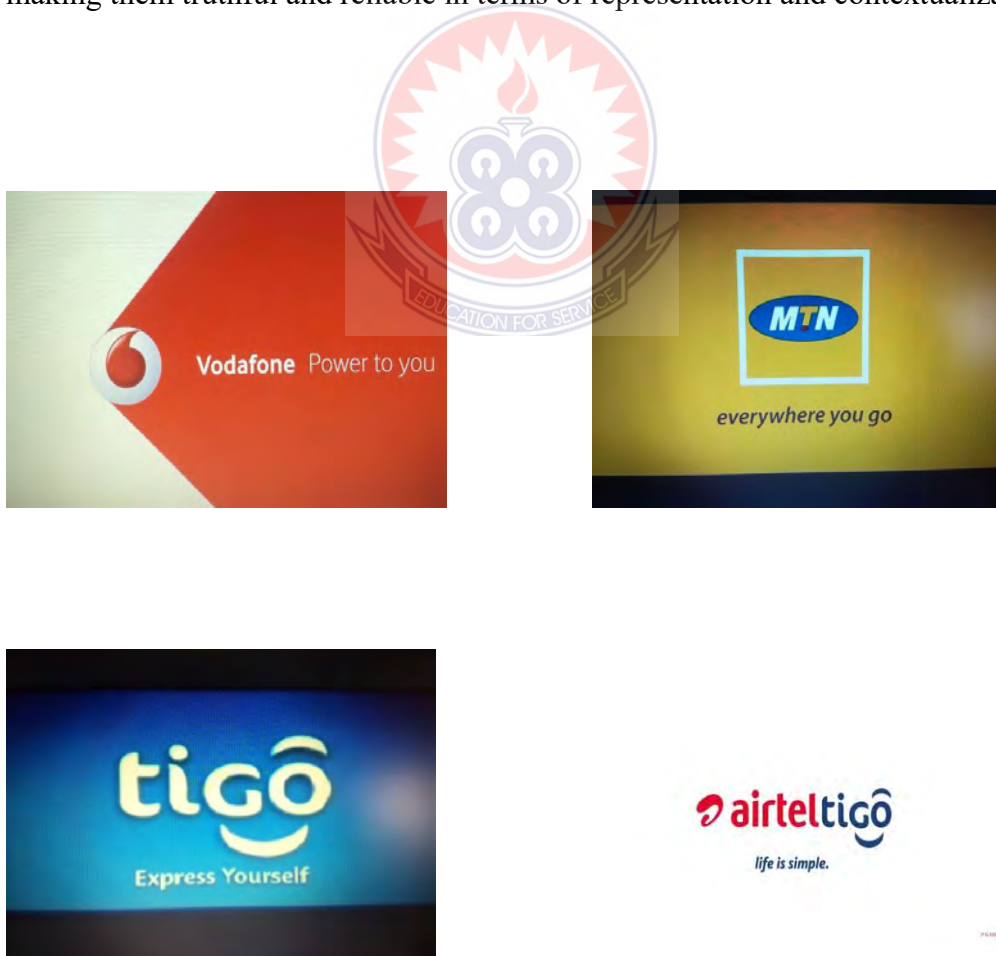
woman in question had spent the night in his room. Another person stealing the Buga Gin Bitters also projects subtly the efficacy of the drink as an aphrodisiac so, viewers will be interested and choose it over the others. Again, in the Alomo Bitters advertisement the seductive twisting of the waist by the woman carrying the drink and the facial expression and gestures of another woman as she snubs a man who is not drinking Alomo Bitters, project the drink as an aphrodisiac and gives a hint of the acknowledgement of competition in the space.

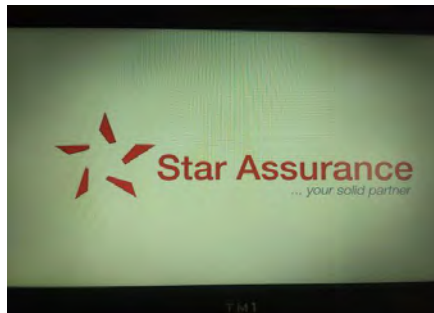
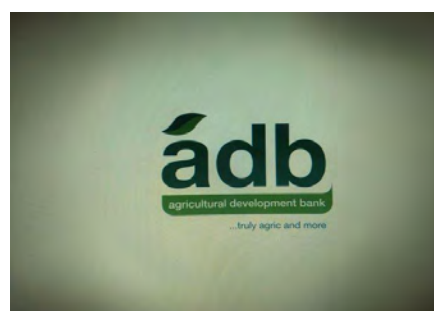
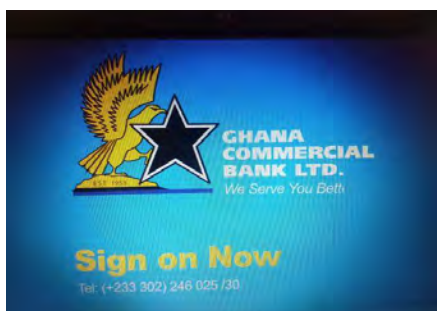
The gesticulations of the victims in the Star Assurance Motor Policy advertisement also hint of the acknowledgement of competition while complementing the other meaning making potentials within the advertisement. We see one of the victims throw his hands up in despair whereas one also puts the hands on the head to signify disaster. All these point to the fact that there is no hope for them. This is in sharp contrast to the calm, relaxed state and the gestures of the man that had an insurance cover from Star Assurance, as he was seen eating an apple while making a call. This points to the fact that there is one insurance company out of the lot that can guarantee assurance when it comes to accidents, especially, judging from the fact that cars in the country are supposed to have insurance cover before they can ply our roads.

Again, the facial expression of the man as he is saved from doom via the cushion as seen in the Gemini Life Insurance Company advertisement, subtly points to the fact that with GLICO there is light at the end of the tunnel when it comes to ensuring satisfaction as compared to other companies. The statement afterwards which says “*We cushion you for life*” also projects the ideology of the company.

#### ***5.1.4 Competition as Revealed by the Choice and Use of Images***

The choice and use of images in certain advertisements are also profound in the acknowledgement of competition among them. For instance, the appearance of the various logos of the companies in the advertisements tells the viewers which company is providing what service or product so they would know where to turn to in making their choices. It is by virtue of the recognition of the competition in the space that the companies let the viewers know the source of their products via their logos which are mostly positioned at the end of the various advertisements. While consumers are made to see the logos last, as seen in the images below, they register in their minds to aid their choices. Liu (2019) is of the view that images are generally of high modality, making them truthful and reliable in terms of representation and contextualization.





Again, the images of the personalities used in some advertisements are very profound in a bid to get the viewers to choose their brands. For instance, with the exception of Tigo Cash, all the other mobile money advertisements use famous people to send their messages across. MTN makes use of Mickey Osei Berko and Kwame Sefa Kaye who are famous radio and television personalities to reach out to the audience whereas Airtel and Vodafone use Kalybos and Yaw Dabo who are well known movie actors respectively, to reach out to the audience. What this indicates is that potential customers are based on and spread across the fan base of these celebrities. The motive for the choice of famous personalities in some of the advertisements is to give real popularity to the advertisements so as to catch the attention of so many people. Sturken & Cartwright (2001) are of the view that advertisements present people whom the consumers are supposed to envy and a lifestyle that consumers are supposed to copy. The presence of these personalities in the advertisement can get a lot of their fan base, if not all, to patronize the product. The choice of these



personalities is a tacit admission of the presence of competition as the companies seek to tap into the huge fan base of these personalities, knowing very well, that people usually want to identify with what their icons or role models associate with.

## **5.2 Context of Time**

This section tries to explore and find out if the various advertisements, especially those that advertise similar products respond to one another with respect to the time they are released or not, since it is clear that advertisements are meant to project products and get consumers to patronize them at the expense of others.

A look at the various advertisements from the telecommunication companies, with respect to mobile money transactions, indicate that though they are in competition with one another the timing of the dates of their release on YouTube does not suggest they respond to one another. Vodafone Cash was published on July 5, 2019, MTN Mobile Money Payments was released on February 24, 2017 while Tigo Cash and Airtel Money Bosa were published on October 19, 2012 and May 11, 2016 respectively as seen from Table 1 on page 111. The context of competition can be seen in the Vodafone One Family Package and the MTN Turbo Net advertisements with regard to their publication dates on YouTube. Whereas the Vodafone One Family advertisement was published on June 11, 2019, the MTN Turbo Net advertisement was published on June 20, 2019. This appears to suggest that it was in response to that of Vodafone. Both products send information to the consumer as to how the family can enjoy and benefit from them. However, both advertisements prioritize and project particular areas that benefits could be derived. While the MTN advertisement looks at data for entertainment and downloads for members of the family, the Vodafone advertisement looks at how data could be shared between

family members and how they could be in touch with one another. So, for the consumer or the public the choice is dependent on what they want for the family since both advertisements are designed for the benefit of families.

In another development, as can be seen from the table on page 111, the timing of the release or publication dates of the various advertisements of the banks does not suggest they are in response to that of their competitors by virtue of the competition that exists among them even though they look close. The competition is however seen in the use and packaging of the various semiotic resources and modes as well as the innovative ways of bringing out products that appeal to the audiences.

Furthermore, the same can be said about the timing of the various advertisements of the alcoholic beverages selected. As seen from the dates of publications on YouTube (page 112), the advertisements do not appear to respond to others in spite of the fact that there is apparent competition that exists among them by virtue of their products.

A look at the advertisements for the insurance companies also indicate that they are not in response to one another as far as the competition for consumers is concerned, with regard to the dates they were published on YouTube as seen on page 112.

The following tables indicate the various advertisements selected for the study and their dates of publication on YouTube.

**Table 1: Telecommunication Advertisements and Dates of Publication on YouTube**

<b>Advertisement</b>	<b>Date of Publication on YouTube</b>
Tigo Ghana Network Quality	July 13, 2010
Tigo Cash	October 19, 2012
Vodafone Advert by Funny Face	December 12, 2013
Airtel Browse Chaw	July 18, 2014
Airtel Money Bosea	May 11, 2016
MTN Free After 1	November 23, 2016
MTN Mobile Money Payments	February 24, 2017
Airtel Free WhatsApp	September 30, 2017
MTN TurboNet	June 11, 2019
Vodafone One Family	June 20, 2019
Vodafone Cash	July 5, 2019
AirtelTigo Fuse Bundle	July 31, 2019

**Table 2: Bank Advertisements and Dates of Publication on YouTube**

<b>Advertisement</b>	<b>Date of Publication on YouTube</b>
Fidelity Bank App	September 25, 2017
GCB (Easy Banking)	May 17, 2018
ADB Moneygram Direct	May 6, 2019

**Table 3: Alcoholic Beverage Advertisements and Dates of Publication on YouTube**

<b>Advertisement</b>	<b>Date of Publication on YouTube</b>
Guinness	August 18, 2011
Buga Gin Bitters	December 10, 2013
Alomo Bitters	July 6, 2014
Club Beer	February 15, 2018

**Table 4: Insurance Company Advertisements and Dates of Publication on YouTube**

<b>Advertisement</b>	<b>Date of publication on YouTube</b>
GLICO (Car Cruise)	February 22, 2017
SIC Life Security Plan	November 12, 2018
Star Assurance Motor Policy	July 14, 2019

### 5.3 Chapter Summary

The chapter looked at the contextualization of the advertisements in terms of time and contest. The analysis revealed that the motivation for the selection of the semiotic resources and modes was revealed in how these resources and modes were composed and positioned in the advertisements, to subtly project the ideologies of the various companies through the products being marketed.

The analysis and discussions also revealed that the various companies recognized and acknowledged the existence of competition in the space and, therefore, some made indirect and subtle references to their competitors in specific advertisements. It was also revealed that the various advertisements did not generally respond to the others in terms of the time of release as far as competition was concerned.

## CHAPTER SIX

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 6.0 Introduction

This is the final chapter of the thesis and it gives the general overview of the entire study by looking at the summary of the main findings, conclusions and recommendations. This chapter begins with a summary of the research questions followed by the key findings derived from the study. It then goes on to discuss the conclusions, recommendations and suggestions for further research.

#### 6.1 Overview of the Objectives, Research Questions and Methods

The aims of this study were to interrogate how meanings are projected and / or concealed in advertisements through the various modes and semiotic resources employed, and the motivations for the choice and use of these modes and semiotic resources. The study was also interested in finding out if the selection of various modes and semiotic resources are driven by competition with other brands or just applied based on innovations and creativity. These cues were revealed through the lenses of Multimodal Critical Discourse Analysis (MCDA) and the Visual Semiotic Theory (VST).

The study was, therefore, guided by these three research questions: (1) which semiotic resources or modes are employed in particular advertisements to convey messages? (2) what are the motivations for the choice of particular semiotic resources or modes in advertisements? (3) what is the context, in terms of time and contest, for the choice and packaging of the resources in the various advertisements? In view of these, the study used the qualitative research approach for the description of the various advertisements selected.

## 6.2 Summary of Key Findings

The study came out with the following findings which are presented in accordance with the research questions formulated to guide the study.

Research question one: which semiotic resources or modes are employed in particular advertisements to convey messages? The purpose of this research question was to find out the type of modes or semiotic resources selected by the various advertisements to get their messages to their target audiences. The analysis of the various advertisements showed the following:

1. All the advertisements selected employed the use of both verbal and written texts to put their messages across. Both the verbal and written texts were applied in such a way that they complemented each other in terms of relaying the messages for the audiences. The written texts, in some cases, merely stated or summarised what had been said or added more information.
2. All the advertisements employed body gestures and facial expressions to send their messages across. The body movements and facial expressions, together with the verbal texts, depicted vividly, the concept of the various products and the messages being relayed to the audiences.
3. In terms of the codes used, some of the advertisements mixed codes as a way of getting to the consumers. The analysis showed clearly, that the mixing of the codes helped the advertisers reach a wider audience, so as to cover and make a larger percentage of the customers understand the intended message using the Twi Language, Fante Language, Pidgin and English Language in some of the advertisements.
4. With respect to images, some of the advertisements used images of famous personalities to get to the audience. The mere fact that these famous

personalities endorse or accept the various products could potentially sway a lot of their supporters and fans to also choose or accept those products.

5. Some of the advertisements used animation to present their messages. It stands to reason from the study that these animated advertisements would be appealing to the audience and attract a lot of them, since they look different and add variety to the advertising space.
6. The telecommunication companies and the banks employed colour as a means of identification. The telecommunication companies chose and identified with particular colours and therefore the various colours were used to either jibe or have ago at their competitors, or project the companies and their own products. Vodafone and Airtel go with the red colour, MTN, the yellow colour, Tigo, the blue colour and AirtelTigo goes with a combination of red and blue. A similar thing can be said of the banks in their advertisements. The GCB Bank advertisement used the yellow colour whereas Fidelity Bank used the red colour. The ADB also employed the green colour in the advertisement and this could mainly be because the bank aims to help the agricultural sector as seen from its name.
7. The Buga Gin Bitters advertisement used a song to relay the intended messages to the audiences. This song, basically, enumerated the ingredients used to manufacture the drink and touted its efficacy as an aphrodisiac. The Alomo Bitters advertisement did not use a song to send its message.

Research question two: what are the motivations for the choice of specific semiotic resources or modes in the advertisements? The main purpose of this question was to find out what drove or informed the use and combination of particular semiotic

resources or modes in the various advertisements that were chosen. The results are summarized below:

1. The choices made were to help the companies market their products to the audiences in a most convincing manner, and thus, win over a lot of the consumers.
2. The choice of certain semiotic resources and modes helped to project the ideologies of the companies. Just as Jayasuriya (2015, p. 65), “the ideologies communicated ...affect the perception of people...” these ideologies have the tendency to affect how the viewers perceive the products being advertised and inform their choices.

Research question three: what is the context, in terms of time and contest, for the choice and packaging of the resources in the various advertisements? The reason or rationale for this question is to ascertain whether the choice and packaging of the various semiotic resources and modes is hinged or purposed on the existence of competition between the various companies per the products they come up with, especially, with regard to the churning out of similar products. Is the packaging of the various advertisements informed by the context of contest or competition on the grounds and across time? Here are the results:

1. With the advertisements from the telecommunication companies, the use and packaging of the semiotic resources and modes indirectly implied the existence of competition with regard to similar products. The closeness of the dates on which the advertisements on data bundles (Vodafone One Family, MTN TurboNet, and AirtelTigo Fuse Bundle) were published



appear to suggest that they were in response to one another and hence competition driven.

2. With regard to the banks, the choice of the modes and resources depicted more, the use of innovative ways to get products marketed. The existence of competition was subtly represented. The timing of the publication of the various advertisements of the banks does not suggest they were in response to other advertisements with regard to competition.
3. The packaging of the semiotic resources and modes in the alcoholic advertisements did not directly show competition but rather showed the innovativeness in projecting their products to the audience. However, in the Alomo Bitters advertisement a subtle reference is made to a drink as not being good for a real man, hence, hinting of competitiveness.
4. As regards the advertisements of the insurance companies selected, the packaging of the semiotic resources showed that they are not necessarily in response to one another in terms of competition, but as a result of innovativeness and creativity. Their dates of publication on YouTube do not suggest they are in response to one another.

### **6.3 Conclusions**

The focus of this work was to find out which semiotic resources and modes are employed by telecommunication companies, banks, alcoholic beverage producers and insurance companies in packaging their advertisements as well as the motivations for the choices made. The study was also to ascertain whether the packaging of the semiotic resources and modes are based on the context of competition on the grounds and across time.

The study has revealed that all the advertisements used verbal and written texts to send their messages across to the consumers. These two texts were used, in most cases, to complement each other in reiterating and emphasizing the messages that are intended for the audiences.

It was also revealed that the gestures and facial expressions also complemented the texts and added more meaning to the messages being given out by the various advertisements. The gestures, together with the other semiotic resources and modes, were used to conceal and send particular messages that are tacitly and subtly expressed to block and at the same time pick out particular audiences.

The choice and use of images of famous television and radio personalities in some of the advertisements is purposely to have access to the numerous fan bases of these personalities in order to maximize and get a lot, if not all of their fans, to patronize the products they are advertising to the public.

It was also seen that the choice of the semiotic resources and modes was motivated by the desire of the various companies and service providers to make their advertisements look more convincing, more enticing and more credulous to the audiences, with the view of outcompeting their competitors for more patrons and consumers for their products.

The choice and packaging of certain semiotic resources and modes were to reveal and promote the ideologies of some of the various companies. This, indirectly, reveals and portrays the existence of competition among the various companies for the audiences and consumers. Though it is generally known that companies that produce the same or similar products compete with one another for consumers, the packaging of the

various advertisements via the usage of the semiotic resources and modes, confirms the existence of such competition. This is shown subtly and tacitly, especially when the products are similar.

Generally, the timing of the release and publication of the various advertisements on YouTube does not suggest competitiveness among the various brands. However, the publication dates of the various advertisements on data bundles appear to suggest competition judging from how closer the dates are together.

#### **6.4 Recommendations and Suggestions for Further Studies**

Based on the observations made in the course of the analysis and the findings of this work, it is recommended that multimodal text producers take into cognizance the fact that readers of such texts are not only affected or influenced by semiotic modes in the text, but also the extra linguistic elements as these elements are hardly altered in the translation and meaning making process. It is also recommended that readers of multimodal advertisements look out for tacit statement of ideologies and indirect reference to competing brands through the use of semiotic resources and modes.

The study suggests that further studies be conducted, paying attention to the views of customers of the various companies so as to ascertain whether the advertisements affect their perspectives about the products and whether they influence their choices. The study can also interview the companies to ascertain whether they take into cognizance the timing of the release of advertisements from competitors in releasing theirs. The research can also find out if the contents of the advertisements of competing brands affect what they input into theirs.

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## **APPENDICES**

### **APPENDIX A**

#### **A CD Recording of the Various Advertisements Used for the Study**

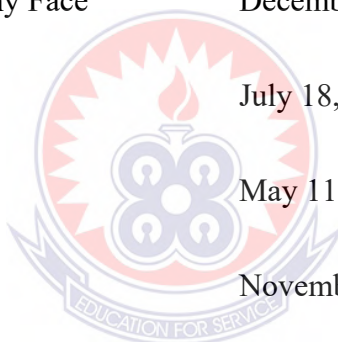




## APPENDIX B

### A Table Showing the Telecommunication Advertisements and Dates of Publication on YouTube

Advertisement	Date of Publication on YouTube
Tigo Ghana Network Quality	July 13, 2010
Tigo Cash	October 19, 2012
Vodafone Advert by Funny Face	December 12, 2013
Airtel Browse Chaw	July 18, 2014
Airtel Money Bosea	May 11, 2016
MTN Free After 1	November 23, 2016
MTN Mobile Money Payments	February 24, 2017
Airtel Free WhatsApp	September 30, 2017
MTN TurboNet	June 11, 2019
Vodafone One Family	June 20, 2019
Vodafone Cash	July 5, 2019
AirtelTigo Fuse Bundle	July 31, 2019



## APPENDIX C

### A Table Showing Bank Advertisements and Dates of Publication on YouTube

<b>Advertisement</b>	<b>Date of Publication on YouTube</b>
Fidelity Bank App	September 25, 2017
GCB (Easy Banking)	May 17, 2018
ADB Moneygram Direct	May 6, 2019



## APPENDIX D

### A Table Showing Alcoholic Beverage Advertisements and Dates of Publication on YouTube

Advertisement	Date of Publication on YouTube
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Guinness	August 18, 2011
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Buga Gin Bitters	December 10, 2013
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Alomo Bitters	July 6, 2014
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Club Beer	February 15, 2018
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## APPENDIX E

### A Table Showing Insurance Company Advertisements and Dates of Publication on YouTube

Advertisement	Date of Publication on YouTube
GLICO (Car Cruise)	February 22, 2017
SIC Life Security Plan	November 12, 2018
Star Assurance Motor Policy	July 14, 2019

