

# Rhetorical Strategies in Selected Nigerian Print Media Advertisements

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## Abstract

The study “Rhetorical strategies in selected Nigerian print media advertisements” sought to investigate the interconnectedness between rhetoric and advertising. Privileging Aristotle’s theory of rhetoric (1991), Halliday’s (2014) Systemic Functional Linguistics (SFL) and van Dijk’s (1993) Socio-Cognitive Approach (SCA) as theoretical frameworks, the study which adopted a descriptive qualitative case study research design and a purposive data collection method carried out a linguistic stylistic analysis as well as a critical discourse analysis of the selected data. The findings from the linguistic stylistic analysis showed that advertisers deploy various attractive and attention-seeking rhetorical strategies at the different levels of linguistic analysis in order to grab the interest and attention of the listener, while the critical discourse analysis revealed that the rhetorical strategies are employed as persuasive devices to cause a change in the buying choices and behaviour of customers. The critical discourse analysis further revealed that the advertisements aside selling a product also communicate socio-cultural values and ideologies. The study concluded amongst other things that rhetoric is a significant component of advertising and that the rhetorical strategies prevalent in the linguistic analysis of the advertisements function as persuasive elements that inform about the availability of goods and services as well as function in transmitting the socio-cultural values and ideologies of the environment in which they are created.

**Keywords:** advertising, rhetoric, rhetorical strategies, attractive strategies, attention-grabbing strategies, persuasive elements, values, ideology

## 1. Introduction

A critical review of some definitions of advertising reveals that advertising is intended to be persuasive since it is usually designed to make audiences more favourably disposed towards a product, services or ideas. According to Borden and Marshall (1959) advertising consists of those activities by which visual or oral messages are addressed to selected public for the purpose of informing and influencing them to buy products or services or to act, or to be inclined to act favourably towards ideas, persons, trademarks or institutions featured. Cohen (1988) avers that advertising does not involve only presentation and promotion, but an element of persuasion too, and that any advertisement devoid of persuasion is not... advertising and will only be considered as a communication link disseminating some piece of information to the masses. To McQuarrie and Phillips (2008, p. 14) “advertising is the largest organized persuasive endeavour in the world.” Also, Skorupa and DuBoviciene (2015) aver that advertising is a means of communication that informs the prospective customer about products or services in a visually or verbally attractive way and helps them to make the informed decision...advertising uses persuasive techniques to explain to potential customers what the best is for them. The above definitions of advertising are relevant to this study due to their emphasis on the rhetorical negotiations associated with advertising discourse.

Like advertising, rhetoric has also been defined by several scholars. Aristotle (1991) defines rhetoric as “the skill of speaking persuasively in public situations.” Auer (1969, p. 221) sees rhetoric as “the management of spoken symbolic interaction that links speakers and listeners together.” Ekpe (1997, p. 4) submits that rhetoric is “a process, an art, a finished work, a complex of relationships which depends on a skilful use of language in its oral or written form, in private and in public situations, guided by high ethical standards for the purpose of influencing the behaviour of an audience or listeners or readers in observable, discernible and perceptible ways for their own good.” Lunceford (2007) is of the view that rhetoric is based on a belief that language can alter our perceptions and in so doing persuades us to carry out certain actions. Also, Howard (2010) opines that rhetoric is “the art or study of writing or speaking effectively or persuasively.” Ekpang (2016) opines that the definition of rhetoric is in no way

exhaustive and therefore submits that rhetoric is both an art and a study of the art of influencing or persuading other persons, which involves a systematic analysis of the rhetorical situation comprising all the linguistic and non-linguistic elements involved in discourse.

However, relevant to this study are Auer's, Ekpe's, Ekpang's and Lunceford's notion of rhetoric which are equitable to Ghevolor (2022) working definition of advertising as *a persuasive interactive communication between the advertiser (speaker) and the audience (listener)*. Thus, Ghevolor (2022) submits that the creative use of the language of advertising for the purpose of persuasion cannot be overemphasized, as the perfect message must be created to reach the target audience in order to elicit the desired reactions from them. Hence, this study considers the *observable, persuasive, interactive, communication* between the speaker and the listener in both private and public spaces as the major significant essence of advertising, thereby placing the communication dimension of advertising on a pedestal, far and above others. More so, Ekpang's (2016) notion of rhetoric further considers the linguistic and non-linguistic elements, in the same way that Cook (2001) defines advertising as discourse which relies on both text and context for meaning interpretation. Thus, Ekpang's (2016) conception of rhetoric as discourse and Cook's definition of advertising as discourse are of particular interest to this study since discourse is the common ground that connects both rhetoric and advertising to context. Ekpang (2017, p. 441) further relates that "the relationship between rhetoric and social justice is not new...men and women have distinguished themselves in local and international political scene through the use of rhetoric (that encapsulates their ideologies) to address social injustices." Racism, ethnicity, apartheid, terrorism, gender inequality, income inequality and all other forms of human rights issues have been addressed one time or another in history. Thus, the utilization of rhetoric in advertising language therefore becomes a discourse and ideological tool to checkmate social injustices.

In addition, Aristotle (1991) emphasizes the fact that "good character and not mere words are the components of good oratory." To him, it is not enough to know what to say but to actually say the truth. This idea of saying the truth corresponds with McCann World group's definition of advertising as "truth well told" as well as with the essence of ethical advertising, where advertisers and the advertising agencies they employ are faced with the responsibility of telling their story creatively and most importantly truthfully. Essentially, advertising adopts and advances Aristotelian's three appeals of the art of rhetoric namely, ethos, pathos and logos in order to effect a change in the behaviour of their audience. Ethos relates to persuasion by projecting the speaker's credibility; Pathos employs persuasion through stirring the emotions of the listeners; and Logos expresses persuasion through the use of facts, figures and logical reasoning. Ekpang (2017, p. 12) submits that "Aristotle's theory of rhetoric helps the speaker create an effective argument" as "the subject matter or thematic concerns are presented using logos...the speaker builds up his image and reputation in the minds of his listeners through the use of words that have ethical appeal and finally, the ways through which the emotions of the audience are appealed to (pathos) are identified."

Furthermore, since advertisers believe that rhetoric has the power to shape society and greatly impact upon civic life, they engage in the art of rhetoric as they "appeal to basic needs like food, shelter and sex" (Bittner, 1977, p. 222) which invariably makes advertising a rhetorical resource for persuasive communication. And in order to succeed in their profession, advertisers expanded the rhetorical appeals to accommodate the various ways advertisements appeal to human needs. According to Biagi (2007, pp. 218-219), Fowles enumerated 15 Advertisement appeals which he calls an "inventory of human motives" that advertisers commonly use in their commercials, such as, need for sex, need for affiliation, need to nurture, need for guidance, need to aggress, need to achieve, need to dominate, need for prominence, need for attention, need for autonomy, need to escape, need to feel safe, need for aesthetic sensations, need to satisfy curiosity and physiological needs. Fowles as seen in Biagi defines need for sex as a biological need and the least used of all the appeals. However, he classifies our need to sleep, eat and drink as physiological needs. Other appeals are our everyday needs and experiences which must be catered for, hence, advertisers' hype on them so as to capture our attention and influence our choices.

## 2. Literature Review

Scholars such as Vasiloaia (2009), Chugh and Sharma (2012), Duboviciene and Skorupa (2014), Romanenko (2014), Skorupa and Duboviciene (2015), Prasad (2017), Sekhar (2017), Ahmad (2018) all worked on the linguistic features of advertising language laying emphasis on its distinctiveness as a language with the peculiarities of breaking linguistic norms at the various levels of linguistic analysis. They submitted that advertising language like poetic language thrives on the utilization of sound techniques, lexical innovations, syntactic deviations, figurative language and rhetorical devices which are achievable at the five different levels of linguistic analysis, namely, phonological, lexical, morphological, syntactic and semantic levels.

Each of their works explored the linguistic features of advertising language at the different levels of linguistic

analysis and submitted that, at the phonological level, advertising language thrives on schemes, which are rhetorical devices that deviate from the normal arrangement of groups of words based on repetition and parallelism of different classes of phonemes and words. These phonological repetitions and parallelisms occur at the beginning of words, at the end of words as well as in the middle of words as stressed syllables. They are usually called alliteration when the sounds involved are consonants, but when consonant sounds occur before and after different vowels or in stressed syllables, they are called consonance. The repetition of different vowel sounds within words with different end consonants is called assonance and differs from rhyme which has different initial consonant sounds but identical vowel and end consonant sounds. Similarly, the rhetorical repetition of words at the beginning of successive phrases or clauses is called anaphora while the repetition of the same word at the end of successive phrase, clause or sentence is called epiphora/epistrophe. (See Cuddon 1999, pp. 22, 176, 58, 750, 35 and 246 respectively)

At the lexical level, their study found out that advertising language thrives on adjectivisations, that is, the exploitation of the three different degrees adjectives, namely: positive, comparative and superlative. Also, there is often the preponderant use of personal pronouns such as *you*, *we* and *I*. Morphologically, advertising language is innovative due to advertisers' creative abilities to invent new words, hence, the use of morphological processes such as neologisms/coinages, acronyms, affixation (both inflections and derivations), blending, clipping, compounding, spelling deviations also called antisthecon (the substitution of a letter for another letter), as well as conversion also known as anthimeria (the substitution of one part of speech for another).

At the syntactic level, scholars such as Leech (1966, p. 90) calls advertising language, block language which he defines as "a type of restricting variety of grammar called the disjunctive mode" Leech maintains that distinctive grammar comprises only the words needed to convey the message since finite verbs are often omitted, whereby, dependent and non-finite clauses as well as small phrases are independent." Also, since the aim of advertising is to be catchy and memorable, as well as save time and space, the structure of advertising language is filled with short and straight forward sentences technically called simple and/or minor sentences. In terms of function advertising language makes use of imperatives, declaratives, interrogatives and exclamations depending on the desired effect the advertiser wishes to create in the consumer while other rhetorical devices used at the syntactic level are ellipsis, grammatical parallelism, enallage, and isocolon.

At the semantic level, their various studies reported that the rhetorical devices found are also technically called tropes (semantic deviations in the use of language) are otherwise called figurative language, which function to achieve a certain degree of expressivity and numerous possible interpretations. The relation or connection between the natural use of language and the figurative use of language can be based on identity (sameness), similarity (at least one similar relation), difference (other relations), opposition (at least one opposed relation), and false similarity (paradox/ambiguity), as well as exaggerated and understated claims (hyperbole/litotes). Thus, the figures of speech frequently made use of are puns or equivoques, hyperbole, metaphor, simile, personification, oxymoron, allusion, paradox, metonymy, synecdoche, antithesis, epithets, litotes, allegory, chiasmus and catachresis. Other semantic relations of words are that of polysemy, homonyms, and homophones which often form the basis for puns/equivoques. The rhetorical devices often found at the semantic level are rhetorical questions, erotesis (questions that actually demand answers), hypophora (questions that are immediately followed with answers), diatypsis (positive form of imperatives), dehortatio (negative form of imperative that begins with *do not*, *never* and *stop*) and eophonema (exclamations of joy and surprise).

Also, in her study, "The use of semiotic story telling in advertisements", Dezeeuw, (2017) observed that, semiotics can be utilized in branding and advertising since it impacts upon brand growth by shaping as well as giving brands opportunity to shape culture. Also, Akinrinlola (2021) carried out a study on the rhetorical devices in selected banking advertisements in Nigeria. Using Aristotelian ethos as theoretical framework, the study observed that the selected banks deploy rhetorical devices such as songs, verbal, adjectival, pronominal, phrasal, clausal and sentential choices, rhetorical questions, repetitions and parallelism to serve persuasive purposes and to express the inherent ideologies of the banks.

### 3. Statement of the Problem

From the reviewed empirical literature, it is palpable that an enormous body of scholarly work abounds on the language of advertisements, especially, the linguistic features of advertising language, and a few on semiotic and rhetorical analyses of advertising texts with no communication of contextual function beyond the clause level. This study is therefore carried out to bridge this gap as it attempts to explore how the deployment of rhetorical strategies by advertisers function in attracting consumers' attention and persuading them towards a product or service as well as transmit a socio-cultural ideology, particularly, the feminist campaign for women empowerment and inclusion in

society. This study therefore attempts a rhetorical analysis of advertising language and how rhetorical strategies are utilized in advertisements to inform about the availability of goods and services and how they function in communicating socio-cultural values and ideologies. That is, exploring both the informational and communicative function of the selected advertisements. This study is therefore significant as it is an attempt to explore the rhetorical strategies utilized by brand advertisers to represent women in print media advertisements. Hence, the reason for conducting a research of this amplitude is further justified as it promises to extend the frontiers of knowledge on the indubitable role of language in gender construction.

#### 4. Research Questions

The following research questions act as guide to this study

1. How does advertising as an art of persuasion equate to rhetoric.
2. What rhetorical strategies are employed in the selected print media advertisements?
3. How has the deployment of rhetorical strategies in the selected print media advertisements enhanced the language of advertisements?
4. How has the utilization of rhetorical strategies in the selected print media advertisements functioned as a tool in writing women into contemporary relevance?

#### 5. Research Methodology

The ideated research design for this study is descriptive qualitative case study as it utilizes relevant theories and methodologies to the description, analysis and interpretation of data samples. The qualitative design is appropriate to proffer accurate answers to the research questions guiding this study as it allows for unrestricted and natural emergence of themes which the researcher wishes to identify in the study.

#### 6. Sources of Data

Although advertising uses different modes of communication, this study focuses on print media advertising, and majorly on newspapers as the primary source of data. This study collected and sampled data majorly from newspapers since they are the primary outlets for print media advertising and the fact that they enjoy wide readership accessibility which makes brand advertisers patronize them in order to reach a wider community of readers. The choice of newspaper advertisement is due to its reliability, credibility and permanence. Essentially, of interest to this study are newspaper advertisements that choose to challenge the stereotypes about women. The study is chiefly concerned with those advertisements that employ and showcase feminist ideals in order to propagate, project and promote feminist discourse and ideology in marketing promotional. It should also be mentioned here that the ten (10) newspaper advertisements used in the current study were extracted from a larger data set. Five (5) of the advertisements are bank advertisements while others are from different companies and organizations such as MTN Nigeria, Nestle food and beverages plc, etc.

In terms of the duration of data sampled, the current study covers a period of four (4) years from 2018 to 2021. The year 2019 recorded the highest number of advertisements with a total of six (6) advertisements against years 2018/2021 as the least with only one (1) advertisement each while year 2020 had a total of two (2) advertisements. Thus, a total number of ten (10) advertisements were purposively selected from the following four (4) private, yet national, print media outfits in Nigeria, viz: *Business Day*- one (1) advertisements; *The Punch* - seven (7) advertisements; *This Day* - one (1) advertisements; and *Vanguard* - one (1) advertisements. The highest number of advertisements was selected from *The Punch* newspaper due to the popular patronage it enjoys from brand advertisers and the fact that it has the widest/largest circulation and spread of correspondents in most parts of the country when compared to other print media outlets.

#### 7. Method of Data Analysis

The method of data analysis is bifurcated into both content and context analysis in order to cater to the linguistic configuration and ideological preoccupation negotiated in the selected advertisements which align with the linguistic stylistic and critical discourse analysis theories adopted for this study. The content analysis examines the rhetorical strategies at the different levels of linguistic analysis while the contextual analysis relates the thematic concerns of the advertisements within the socio-cultural milieu which they are produced.

#### 8. Theoretical Framework

This study adopts an eclectic theoretical orientation. First, as a study of rhetoric, Aristotelian rhetoric is adopted for the analysis and interpretation of persuasive elements. Second, for a proper linguistic stylistic analysis at the different

levels of grammar (phonology, morphology, syntax and semantics) this study adapts Halliday's Systemic Functional Linguistics (SFL) for a detailed and finer analysis below the clause level in order to investigate the rhetorical strategies deployed by advertisers. Third, van Dijk's Socio-Cognitive Approach (SCA) to Critical Discourse Analysis is selected for appropriate contextual analysis and interpretation of meaning beyond the clause level. Palpably, various studies in CDA reveal that discourse shapes and is shaped by various social structures, competing ideologies and power relations, since it hinges on the notion that "the way we use language is purposeful, regardless of whether discursive choices are conscious or unconscious" (Mullet, 2018). Here, Mullet's opinion also places too much emphasis on language and its utilization in a particular context. Thus, Fairclough's conclusion on the essence of CDA stands justified as it is to help correct a widespread underestimation of the significance of language in the production, maintenance and challenge of social relations of power, while at the same time increasing consciousness of how language contributes to the domination of some people by others (2001, p. viii).

Essentially, the function of CDA can be said to be bifurcated. On the one hand, it strives to unmask the discursive means of mental control and social influence of the powerful and elite, particularly those who misuse their power, while on the other hand, it attempts to forge solidarity with the dominated groups, e.g. by presenting strategic schemes for the ratification and expansion of counter power and counter ideologies in practices of challenge and resistance. It can therefore be summarized that CDA is an approach explains the contributions of language to social development by ensuring fairness, justice, equality, balance and sensitivity in the use of language. That it focuses on "the relationship that exists amongst language, ideology and society and specifically focuses in strategies of manipulation, the manufacture of consent and other discursive ways to influence the minds and actions of people." Finally, according to Caldas-Coulthard (1996), "it is political in intent, viewing social practices and their linguistic realization as inseparable." In terms of approaches to CDA, the major ones connected to this study are:

Fairclough's Three-dimensional Model, Wodak's Discourse Historical Approach and van Dijk's Socio-Cognitive Approach (SCA).

However, for the purpose of this study, van Dijk's Socio-Cognitive Approach (SCA) is preferred for the description, analysis and interpretation of data samples of selected print media advertisements due to certain relevant peculiarities associated with the approach. First, van Dijk's SCA incorporates other semiotic or multimodal signifiers as discourse, that is, SCA does not only consider discourse to be limited to spoken or written texts, but also to encompass gestures, and other semiotic resources which give SCA both relevance and prominence in the study of print media advertising. Second, SCA sees discourse as a communicative event that embodies a social context. Here, discourse goes beyond mere analysis and interpretations of structures of texts since SCA emphasizes that every discourse has an ideological undertone that must be understood for the proper description, analysis and interpretation of such discourses.

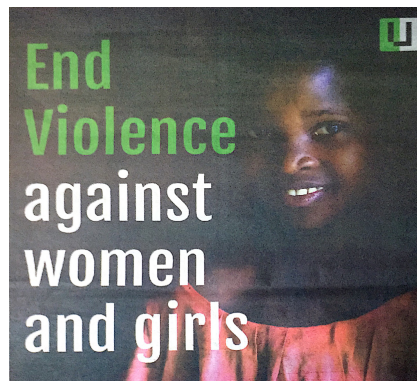
SCA therefore proposes two main discursive strategies for the analysis of ideology in discourse, namely: Positive Self-representation and Negative Other-representation. These two semantic macro strategies are intimately tied up with polarization of *in-group favouritism* versus *derogation of out-group* or US-THEM ideologies (Rashidi and Souzandehfar, 2010). With this in-group versus out-group polarization, van Dijk believes that a language user's ideology determines all structures of discourse either overtly or covertly. Hence, van Dijk identifies four principles of analyzing ideology known as "ideological square" in sync with his *Us* versus *Them* characterization, namely: (1) Emphasize *positive* things about *Us*. (2) Emphasize *negative* things about *Them*. (3) De-emphasize *negative* things about *Us*. (4) De-emphasize *positive* things about *Them*. van Dijk further submits that the *US* vs. *THEM* dichotomy are achievable through the utilization of the following twenty seven (27) categories of ideological discourse analysis. Namely: Actor Description, Authority, Burden (Topos), Categorization, Comparison, Consensus, Counterfactuals, Disclaimers, Euphemisms, Evidentiality, Examples/Illustrations, Generalization, Hyperbole, Implication, Irony, Lexicalization, Metaphors, Negative other-presentation, Notional self-glorification, Norm expression, Number game, Polarization, Population, Positive self-presentation, Presupposition, Vagueness, Victimization. Note, it should be stated outright that this study does not promise to utilize the above list of twenty seven (27) categories in its entirety, yet attention and preference would be given to those categories that are observable, relevant and of ideological significance to the data samples selected for this study.

## 9. Data Presentation and Analysis

In this section, data from ten (10) advertisements, purposively selected from a larger data set are presented and analysed to identify rhetorical strategies of advertising language as well as to project female relevance in contemporary Nigeria milieu.

Data 1, which is subtitled *campaign against gender-based violence* is a social or non-commercial advertisement by Spotlight Initiative, (supported by *U Report*), an organization whose responsibility is to eliminate violence against

women and girls in the Nigerian society. The advertisement orients a feminist ideological stand point as it sets out to fight for and promote women's place in society. The written text *End violence against women and girls* carries both attention and attractive rhetorical strategies for female representation. As an attention strategy the written text is a diatyposis, a rhetorical device that functions as a positive imperative since it is a command and an order (for the target audience to desist from acts of violence against the female gender) with the omission of the subject element and negative words such as *do not* and *never* which suggests the existence of negative imperatives which are also called dehortatio. The text which is also structured as a compound sentence houses two balanced clause structures joined together by a coordinating conjunction *and*, rather than a subordinating equivalent, in order to communicate the message of equality of both genders. Also, the repetition of the /g/ phoneme in the written text *End violence against women and girls* is an attention-grabbing strategy called consonance that captures the attention and interest of the audience with its musicality, and invariably aids their memorability towards the advertised product and ideology.



Data 1

Also, the written text and the *U* logo, which are boldly captured in the colours of green and white, is an attractive rhetorical strategy that communicates the cultural significance of both colours in the Nigerian society. The contextualization of these colours as representing progress and peace respectively is symbolic of one of Nigeria's national symbols, the flag. Thus, emphasizing the point that in Nigeria women and girls deserve to relish the associated cultural significance of the colours. Similarly, the image of a smiling girl in the picture carries an attractive import as a strategy that foregrounds the advertisers' optimism towards the success of their struggle. The smiling image is therefore futuristic as it portrays the advertisers' disposition of the possibility of ending gender-based violence and heralding a non-violent Nigerian society, where joy, happiness, peace and progress abound for women and girls.



Data 2

Data 2 and 3 sub-themed *advocacy for female inclusion* showcases a society that excludes women from social and national affairs due to their patriarchal provenance. But with the emergence of feminism and feminist advertising trending in society, copywriters tilt towards creating messages of inclusion for women in all spheres of life in the society. In addition, the constitution of rhetorical attractive strategies such as the images of three smiling ladies (two

in Picture 2 and one in Picture 3), the yellow, white and purple colours with the written texts are deployed as persuasive elements give equal significance in the production and communication of meaning. In Data 2, the use of the purple colour which symbolizes royalty and rulership as backdrop and the use of the yellow colour which signifies brightness on parts of the written text suggest the emergence of women's financial reign and shine respectively. The declarative sentence *Inclusion for all: Making financial inclusion a reality for Nigeria* is a statement laden with both attention and attractive linguistic strategies. The first part of the written text *Inclusion for all* which is boldly captured in yellow colours and the second part captured in colours of white are attractive strategies intended to attract as well as inform the reader/audience about a bright and new beginning of a future of financial reality and stability for all in the Nigerian society. This information statement is endorsed by its very structure as a compound sentence which is suggestive of a future of financial equity for both genders in Nigeria.

However, the statement which sounds more like an exaggerated claims by the advertisers, pinpoints the utilization of hyperbole, a figurative language strategized to capture the attention of the audience and to sustain their interest. In another written text, identified as an elliptical, declarative, simple sentence *With great influence comes great responsibility* indicates a grammatical parallelism in the syntactic repetition of the phrase structure with the omission of the word *financial* which should have read *With great 'financial' influence comes great financial responsibility*. The use of the adjective *great* to qualify the nouns *influence* and *responsibility* reveals a positive comparison between the two words in terms of the cause and effect relationship that exists between them.

The repetition of the words *inclusion/great* in Picture 2 are sound techniques called anaphora, the repetition of the /l/ phoneme in *Inclusion for all: Making financial inclusion a reality...* is a sound technique called consonance, the repetition of the phoneme /i:/ in the minor sentence *Social Media Week Lagos* is a sound technique called assonance, the use of the acronym SMW as a morphological process and of the social media language # in #SMWLAGOS are all attention-grabbing rhetorical strategies to appeal to the minds of the audience towards uncovering the realities of existing female exclusion in Nigeria.



### Data 3

Data 3 also contains both attention and attractive rhetorical strategies where the written text combines with the image of a woman, the colours of white and pink all contribute in driving home the advocacy for decision-makers to celebrate Nigerian female heroes by designing the *1st female-led Nigerian banknote*. The image of the smiling woman and the extravagant use of the pink colour on the proposed #2000 banknote are attractive linguistic strategies to complement the written text which comprises interrogatives and declaratives. The interrogatives are: *The new #2000 NOTE? Isn't it odd that none of our Naira notes are led by women?* While the declaratives are *1st female-led Nigerian banknote; One woman by Sterling is making a push that whenever a new denomination is to be designed, decision makers should celebrate more women by introducing some of our many strong Nigerian female heroes.*

The interrogatives are mainly rhetorical questions used to appeal to the emotions of the listener to incite them about the status of women in society and a possible social change in that direction, whereas, the declaratives inform about

the strategies to be taken in order to celebrate women in the Nigerian milieu. However, the use of the declarative as a direct response to the interrogative for instance, *The new #2000 NOTE? 1<sup>st</sup> female-led Nigerian banknote* indicates the deployment of hypophora, a rhetorical device which functions as a powerful persuasive tool that appeals to the sentiments of consumers in a bid to convince them about a particular product yet, in Picture 3, it is deployed as an ideology strategy to trigger the minds of the audience towards the need for the celebration of women in society. Also, in the last declarative sentence, the phrase “one woman” is used figuratively as a synecdoche, a type of metonymy that suggests an hyponym/hypernym relation where a part, *one woman* represents the whole, *more women/female heroes* as displayed below, *One woman* by Sterling bank is making a push that whenever a new denomination is to be designed, decision makers should celebrate *more women* by introducing some of our many strong Nigerian *female heroes*.

In addition, the repetition of the consonants /b, d, n/ at the beginning of words as seen below: *#BalanceforBetter*, new denomination is to be *designed*, *decision* makers. The *new #2000 note? ...Nigerian banknote...none of our naira notes are led by women?* and the repetition of the vowels /a, ei/ in successive stressed syllables as seen in *One woman by Sterling bank is making a push that whenever... and ...making a push that...decision makers should celebrate...many strong Nigerian female heroes* respectively, further indicate the utilization of alliteration and assonance as attention-grabbing sound techniques/strategies.

Furthermore, Picture 3 displays interesting morphological processes such as compounding, conversion/anthimeria, coinages and blends. The compound words are *female-led* and *banknote* while the use of the adjective *Sterling* as a noun indicates the process of conversion also called anthimeria. Also, the coinage/blend *sheroes* (She+heroes) and the social media hashtag language *#BalanceforBetter* enunciate the creative innovation and trends employed by advertisers to communicate an ideological message of celebration of women and a future that is female in the Nigerian society.

The third category of thematic concerns which includes Data 4-6, is labelled *Showcasing female talents*. This category, as the name implies, represents women as talented beings. Here, women are seen to function in out-of-home setting as against previous patriarchal misrepresentations of women as limited to the home space, that is, women are represented as functioning in roles outside traditionally prescribed ones associated with marriage and kitchen space. Thus, Data 4-6 suggest that women are gradually and progressively folding tradition-bound roles/stereotypes as well as successfully challenging patriarchal views about what a woman/girl should be and do. While Pictures 4 and 5 are majorly sports-related, portraying women and girls in athletic or competitive scenarios which signifies that a woman can become a sportswoman as against age-long patriarchal bias and limitation of the female gender to the kitchen space.



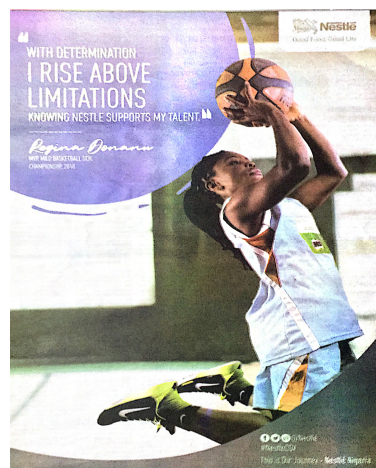
Data 4



Data 6 is a representation of women as intellectually capable and contributing members that impact society.

In Data 4, the written texts, *There's more within; turn it up; everywhere you go* which are seen as a clarion call for women to display their talents at any given time use both attention and attractive rhetorical strategies to communicate the advertisers' intended message. For instance, the use of minor/shortened sentences also called disjunctive grammar (since they still convey the message successfully) and their graphological arrangement attract the reader's attention as well as aids readability and memorability of the advertisements. The image of the lady displaying her sports talent by playing soccer and the images of women undertaking various activities within her inner self are indicative of the fact that she could be other things at the same time and therefore complements the first minor sentence, *There's more within*. The minor sentence, *There's more within* is also a hyperbole due to the exaggerated capabilities of the lady.

The phrasal verb *Turn it up* is an idiom. Idioms or idiomatic expressions are cultural associations that are commonly understood within a particular society. Hence, their utilization in the advertisements shows that advertising language is linked to culture and vice versa. Thus, by asking women to *Turn it up* the advertisers and the society at large believe that women have potentials that must be exploited to the fullest. *Turn it up* is also a diatyposis, that is a positive imperative that omits the subject, yet directly influences the behavior of the audience. Also, the repetition of the phonemes /t, ð/ in *There's more within* and *Turn it up* respectively, shows the use of consonance. The last minor sentence *everywhere you go* is a block language that functions as the advertiser's (MTN) brand slogan. MTN's slogan has both informative and communicative functions as it supports both the advertised services provided and the ideological values embedded in the written text.



Data 5

Also, in Data 5, the written text, *With determination, I rise above limitations knowing Nestlé supports my talents* underpins women's willpower to break free from the shackles of tradition and the desire to showcase their talents in society. As an attention-grabbing rhetorical strategy the text connotes the use of personification as the attributes of supporting one's talent which is often associated with humans is given to an inanimate object as seen in *...Nestlé supports my talent*. The brand name *Nestlé* is a conversion/anthimeria from verb to noun. The repetition of the phoneme /ə/ in *...I rise above limitations knowing nestlé supports my talent*, entails the deployment of assonance as an attention-grabbing device since it adds musicality to the content. The employment of end rhyme in *With determination, I rise above limitation* is sound technique that makes the advertisement memorable. Also, the text, *Nestlé Good food Good life* is loaded with various attention-grabbing strategies that aid in attracting the audience towards the product. The utilization of anaphora as seen in the repetition of the word *Good*, the repetition of the phoneme /g/ in *Nestlé Good food Good life* as an alliteration and the existence of eye-rhyme between *Good* and *food* in, *Nestlé Good food Good life* are all attention-grabbing strategies that aid readability and memorability of the advertisement.

Data 6 also uses attention and attractive rhetorical strategies, as seen in the exploitation of various modes of meaning such as written text, the image of a webbed-face lady and the purple coloured background to communicate meaning. Picture 6 therefore offers a golden opportunity for the listener/reader, especially the female gender, to self-sell in terms of their capabilities in solving societal problems. Here, women have been recognised as intellectually endowed members of the society as against previous patriarchal bias of their being labelled the non-significant other. The

image of the webbed-face lady and the purple colour are highly significant as they celebrate women's multifaceted and multi-tasking qualities in positively impacting society in various fields of endeavour.



Data 6

Also, the written text, *Do you live to solve problems?* employs a rhetorical device called erotesis whereby a speaker communicates with the audience by asking questions and expecting a feedback from them as against rhetorical questions where feedback is not expected. The text also written in upper case is an attractive graphological strategy intended to grip the reader's or listener's attention towards the advertisement. In addition, the presence of the phonemes /ə, ɒ, and u:/ in *Do you live to solve problems?* *Do you live to solve problems?* *Do you live to solve problems?* respectively as well as the phoneme /e/ in *...healthcare...fintech, education, betting...* entail the utilization of assonance which makes the text musical and pleasant to the ears; and the use of compound words *healthcare*, blends *fintech*, inflections *betting, gaming* as morphological processes are all attention-grabbing strategies to influence the consumers' decision and behaviour towards the advertised products, services as well as the ideology transmitted through the advertisements.

The fourth thematic category tagged, *Celebration of (s)heroes and amazons* consists of Data 7 and 8 which both celebrate female heroes and their achievements in their diverse careers. In Nigeria today, women are no longer limited or relegated to the background, but appreciated and celebrated as they have broken the glass ceiling to reach the top echelons in their diverse professions. The pictures align with feminist ideological preoccupation since they both portray women in authentic manner. Both pictures are also structurally strategized due to their utilization of Parallelism, a rhetorical device that creates a balanced flow of ideas either of sameness or opposition in meaning due to the structural arrangement of words. It could be lexical, phrasal or clausal employed as a tool for persuasion because of its use of repetition.



Data 7

In Data 7, the Nigerian map as a national symbol signifies the Nigerian society and the images of the women strategically positioned all over the map is a representation of what is obtainable in the Nigerian society in terms of the national recognition accorded women in their various fields of endeavours. Also the texts, captured in purple colour justify the mood of celebration and honour given to women in Nigeria. The written text, *Our Heroes Past, Our Heroes Today* is a phrasal parallelism with antithetical import, that is, a balanced phrasal parallel structure with contrasting ideas in terms of time reference between *past* and *today*. Hence, the sentence structure is captured in an antithetical parallelism with oppositeness in meaning, signifying that women have always been heroic from time immemorial.

The text also employs sound techniques such as anaphora in the repetition of the words *our/heroes* in *Our heroes past, Our heroes today*; consonance in the repetition of the consonants /dʒ, ŋt/ in *As the longest serving truly indigenous Nigerian bank...the rich heritage and timelessness of our women today, everyday and As the longest serving truly indigenous Nigerian bank, we are committed to celebrating...our women today, everyday respectively*; alliteration in the repetition of the consonant /t/ in *...truly indigenous Nigerian bank...to celebrating...timelessness of our women today, everyday as well as assonance in the repetition of the vowel /ei/ in ...we are committed to celebrating the rich heritage and timelessness of our women today, everyday and in Join us in celebrating our women everyday*. The text, *Join us in celebrating our women everyday* is a diatyposis, a rhetorical strategy employed to influence the behavior of the audience towards women in the Nigerian society.



Data 8

Data 8 celebrates an Amazon, a woman of excellence, integrity and influence who has attained the upper echelon in her banking career. The image of the lady well positioned on the greater part of the picture, the purple coloured texts all synchronize with the mood of celebration communicated in the advertisement. The text, *Celebrating an Amazon!* is an ephonema used to express the euphoria of celebration. The word *Amazon* is a metaphor used to suggest the implicit similarity between Nigeria woman and the historical Amazon warriors. The written text *A woman of Excellence, A woman of Integrity, A woman of Influence* is an embodiment of rhetorical devices in an effort to influence the audience. The structural pattern of the text shows the utilization of parallelism, here the phrasal parallel structure is that of sameness of meaning in relation to the qualities of a particular woman which also suggest the deployment of epithets. Thus, epithets as adjectives that express some qualities or attributes of a person or thing is used here to describe the qualities of a particular female banker who has broken the glass ceiling to reach the upper echelon in her chosen profession and that by dint of sheer hard work. There is also the deployment of sound techniques such as anaphora in *A woman of Excellence, A woman of Integrity, A woman of Influence* and assonance as seen in /a/ *Celebrating an Amazon!* are all attention-seeking devices deployed to incite the audience towards the ideological disposition of the advertisement.

The fifth thematic category headlined *Financing women's crafts and business* embodies Data 9-10, which imply that women need financial support to establish their handicrafts and businesses. According to the Holy Book, it is recorded that...money answers all things (Ecclesiastes 10:9) and ...money is a defence (Ecclesiastes 7:12) so also in society, money has a voice and without money little or nothing can be achieved. Hence, for women's craft and businesses to thrive money must be invested into them. From another angle, Data 9-10 project the quintessence of all forms of women's craft and business, from fashion designing to make-up artistry signifying that no form of craft is superior to the other, because, the fashion designer needs the make-up artist and vice versa. Each of the pictures also

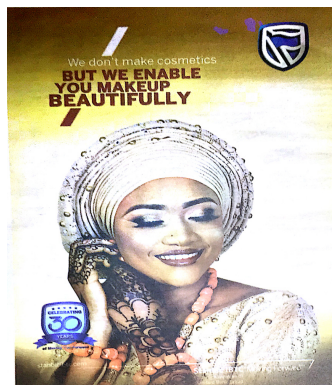
employs sound techniques and other linguistic strategies to captivate the audience towards the intended meaning of the advertisement.



Data 9

In Data 9, the image of the figure 8 female-mannequin, the fashion designing accessories such as sewing machine, thread etc. at the background are symbolic of an empowered fashion designer. Also, the compound sentence joined together by the coordinating conjunction *but* utilizes alliteration as captured in the repetition of the phoneme /b/ in *We don't sew clothes but we enable you be the best fashion designer* and anaphora as seen in the repetition of the word *we* in *We don't sew clothes, but we enable you be the best fashion designer*.

In the same vein, Data 10 displays a well dressed lady who has made-up beautifully either as a bride or a guest for an event, which suggests that make-up artistry is a lucrative business as there will always be need for women to make-up and look beautiful for occasions. The compound sentence with the coordinating conjunction *but* also utilizes alliteration as seen in, *We don't make cosmetics, but we enable you makeup beautifully* and anaphora as seen in *We don't make cosmetics, but we enable you makeup beautifully*.



Data 10

## 10. Discussion of Findings

The data shows that rhetorical strategies abound at the different levels of linguistic analysis, viz: phonological, lexical, morphological, syntactic and semantic. At the phonological level, rhetorical strategies are in the form of schemes, which are devices that deviate from linguistic rules based on repetition and parallelism of different classes of phonemes and words. These rhetorical repetitions and parallelisms of either sounds or words are deployed mainly to influence the audience, hence a preponderant use of alliteration, consonance, assonance and rhyme, anaphora, epiphora/epistrophe. At the lexical level, rhetorical strategies thrive on adjectivisations, that is, the exploitation of the three different degrees of adjectives, namely: positive, comparative and superlative. Also, there is the preponderant use of personal pronouns such as *you*, *we* and *I*.

Morphologically, rhetorical strategies are innovative due to the advertisers' creative abilities to invent new words, hence, the use of morphological processes such as neologisms/coinages, acronyms, affixation (both inflections and derivations), blending, clipping, compounding, spelling deviations also called antisthecon (the substitution of a letter

for another letter), as well as conversion also known as anthimeria (the substitution of one part of speech for another). At the syntactic level, rhetorical strategies are in the form of short, memorable and catchy sentences technically called simple and/or minor sentences such as *Turn it up, Balance for better* which function as imperatives, declaratives, interrogatives and exclamations depending on the desired effect the advertiser wishes to create in the consumer while other rhetorical devices used at the syntactic level are ellipsis, grammatical parallelism, enallage, and isocolon as shown in the analysis of data.

At the semantic level, the rhetorical strategies found are also technically called tropes which are semantic deviations in the use of language, otherwise called figurative language. From the analysis it is seen that the relationship or connection between the natural use of language and the figurative use of language is either based on sameness, difference, opposition, false similarity (paradox/ambiguity), exaggerated and understated claims (hyperbole and litotes). Thus, the figures of speech found in the data are puns or equivoques, hyperbole, metaphor, simile, personification, oxymoron, allusion, paradox, metonymy, synecdoche, antithesis, epithets, litotes, allegory, chiasmus and catachresis. Other semantic rhetorical strategies are polysemy, homonyms, and homophones which often form the basis for puns/equivoques, rhetorical questions, erotesis (questions that actually demand answers), hypophora (questions that are immediately followed with answers), diatyposis (positive form of imperatives), dehortatio (negative form of imperative that begins with *do not, never* and *stop*) and eophonema (exclamations of joy and surprise).

At the contextual level, the critical analysis of discourse shows the positive portrayal of women in contemporary Nigerian context. Each of the selected data informs the audience about the availability of products as well as communicates the gains of feminism to today's woman in the Nigerian society. Today's Nigerian woman is gradually and progressively showcased in a positive light and celebrated for their contribution to the growth and development of Nigeria as demonstrated in Data 7.

## 11. Conclusion

The study concluded that the selected advertisements utilize both attractive and attention-grabbing linguistic devices which are deployed as means of hyping on the goods and services in order to attract the interest of the audience and cause a possible change in their behavior. The study also concluded that the linguistic devices ubiquitous in the selected advertisements have persuasive elements and therefore function as rhetorical strategies that are bound to bring about a change in the behaviour of the audience. The study further concluded that the rhetorical strategies also function as discourse and ideology tools in communicating socio-cultural values and norms, particularly, feminist ideology for female signification in the Nigerian milieu. The study recommends that since advertising language incorporates all modes of language, that a semiotic analysis of the advertisements should also be undertaken in order to investigate how the non-linguistic elements of advertising language can impact upon the customer and also promote cultural trends.

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## Authors contributions

Dr. Asa Ghevolor was responsible for framing of the title, collection of data and drafting of the manuscript. Dr. Victor Basse and Dr. Juliet Ekpang were responsible for the study design and research methodology. All the authors were responsible for statement of the problem and data analysis. All the authors revised the manuscript, responded to ELR comments, agreed upon and submitted the final manuscript for publication.

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**Appendices**

**Linguistic stylistic analysis of Data 1**

| Rhetorical strategies<br>Text                   | Sound techniques   | Lexical innovations  | Syntactic deviations   | Semantic relations              |
|---|--|--|--|---------------------------------|
| Text 1<br>End violence against women and girls. | Consonance:<br>Repetition of the phoneme /g/ in against and girls. | Inflection: -s in women and girls<br>Coordinating conjunction: and | Structure: Compound sentence.<br>Function: Imperative sentence.<br>Binary connectives: women and girls | Diatyposis: Positive imperative |

**Linguistic stylistic analysis of Data 2**

| Rhetorical strategies<br>Text  | Sound techniques  | Lexical innovations   | Syntactic deviations  | Semantic relations  |
|--|---|---|---|---|
| Text 1<br>Inclusion for all: Making financial inclusion a reality for Nigeria. | Anaphora:<br>Inclusion<br>Consonance:<br>Repetition of the phoneme /l/ in inclusion, financial, and reality | Inflection: -ing making<br>Derivation:<br>1. -ion inclusion;<br>2. -ity reality | Structure: Compound sentence<br>Function: Declarative sentence.<br>Enallage: Substitution of Nigeria for all                        | Figure of speech: Hyperbole                               |
| Text 2<br>Social Media Week Lagos<br>#SMWLAGOS                                 | Assonance:<br>Repetition of the phoneme /i:/ in media and week  | Acronym: SMW<br>Social media language:<br>#SMWLAGOS                             | Structure: Minor sentence/<br>Nominal group.<br>Function: Declarative sentence/<br>Subject  |   |
| Text 3<br>With great influence comes great responsibility                      | Anaphora:<br>Repetition of great  | Positive Adjectives: Great.<br>Inflection: -s in comes                          | Structure: Simple sentence<br>Function: Declarative sentence.<br>Grammatical parallelism: Syntactic repetition of phrase structure. | Rhetorical device: Comparison /relationship of similarity |

**Linguistic stylistic analysis of Data 3**

| Rhetorical strategies<br>Text  | Sound techniques  | Lexical innovations   | Syntactic deviations   | Semantic relations   |
|--|---|---|--|--|
| Text 1<br>The new #2000 note?<br>1 <sup>st</sup> female-led Nigerian banknote.   | Alliteration:<br>Repetition of the phoneme /n/ in new and note.   | Positive Adjective:<br>New, 1 <sup>st</sup> , female-led.<br>Compounding:<br>female-led, banknote.<br>Clipping: note from banknote  | Structure: Minor sentence/<br>Nominal group<br>Function: Interrogative sentence/<br>Subject<br>Structure: Minor sentence/<br>Nominal group<br>Function: Declarative sentence/<br>Subject | Rhetorical device:<br>Hypophora.   |
| Text 2<br>Isn't it odd that none of our naira notes are led by women?  | Alliteration:<br>Repetition of the phoneme /n/ in none, naira and notes.  | Contraction/<br>Negation: isn't<br>Personal pronoun: it and our<br>Inflection: -s in notes and women.   | Structure: Simple sentence.<br>Function: Interrogative sentence.   | Rhetorical device:<br>Rhetorical Question  |
| Text 3<br>One woman by Sterling bank is making a push that whenever a new denomination is to be designed, decision makers should celebrate more women by introducing some of our many strong Nigerian female heroes. | Alliteration:<br>Repetition of the phoneme /d/ in denomination, designed and decision.<br>Assonance:<br>Repetition of the phonemes<br>1. /ei/ in making, makers, celebrate and female.<br>2. /a/ in bank and that | Inflection:<br>1. -ing in mak-ing and introducing.<br>2. -ed in designed<br>3. -s/-es in heroes, makers and women<br>Derivation:<br>1. -er in makers<br>2. -n in Nigerian<br>3. -ion in denomination<br>Conversion/Anthimeria: Sterling | Structure:<br>Complex sentence<br>Function:<br>Declarative sentence  | Figure of speech:<br>Synecdoche:<br>One woman/more women<br>Hypernym/Hyponym relation:<br>Female/<br>Women/<br>Woman |
| Text 4<br>#BalanceforBetter.   | Alliteration:<br>Repetition of the phoneme /b/ in balance and better  | Social media language:<br>#Balanceforbetter.  | Structure: Minor sentence/<br>Adjectival group<br>Function:<br>Declarative sentence/<br>Complement   |  |
| Text 5<br>Sheroes  |   | Coinage:<br>Sheroes<br>Inflection:<br>-es in Sheroes  | Structure: Nominal group<br>Function: Subject  |  |

**Linguistic stylistic analysis of Data 4**

| Rhetorical strategies<br>Text      | Sound techniques   | Lexical innovations                             | Syntactic deviations   | Semantic relations  |
|------------------------------------|--|---|--|---|
| Text 1<br>There's more within      | Consonance:<br>Repetition of the phoneme /ð/ in there's and within | Contraction:<br>There's<br>Comparative:<br>more | Structure:<br>Sentence fragment<br>Function:<br>Declarative Sentence                   | Figure of speech:<br>Hyperbole  |
| Text 2<br>Turn it up               | Consonance:<br>Repetition of the phoneme /t/ in turn and it        |   | Structure: Minor sentence/Verbal group<br>Function: Imperative Sentence/Predicator     | Rhetorical device: Idiom/ Phrasal verb<br>Diatyposis: Positive imperative |
| Text 3<br><i>everywhere you go</i> |  | Personal pronoun: you                           | Structure: Minor sentence/Adverbial group<br>Function:<br>Declarative sentence/Adjunct | Block language:<br>Brand slogan   |

**Linguistic stylistic analysis of Data 5**

| Rhetorical strategies<br>Text   | Sound techniques   | Lexical innovations   | Syntactic deviations   | Semantic relations   |
|---|--|---|--|--|
| Text 1<br>With determination I rise above limitations knowing nestle supports my talent | Rhyme: End rhyme in "determination" and limitations<br>Assonance: Repetition of the phoneme /ə/ in above, nestle, supports.              | Inflection:<br>1. -s in limitations and supports.<br>2. -ing in knowing.<br>Derivation:<br>1. -ation in determination and limitation(s)<br>Conversion/Ant himeria: Nestle | Structure: Complex sentence<br>Function: Declarative sentence                          | Figure of speech: Hyperbole/Personification                                    |
| Text 2<br>Nestle<br>Good food Good life   | Alliteration: Repetition of the phoneme /g/ in good and good.<br>Anaphora: Repetition of Good<br>Rhyme: Eye rhyme between good and food. | Conversion/Ant himeria: Nestle<br>Positive Adjective: Good  | Structure: Minor sentence/Nominal group.<br>Function: Declarative sentence/<br>Subject | Block language: Brand slogan.<br>Figure of speech: Personification/<br>Epithet |

**Linguistic stylistic analysis of Data 6**

| Rhetorical strategies<br>Text   | Sound techniques  | Lexical innovations  | Syntactic deviations  | Semantic relations                  |
|---|---|--|---|-------------------------------------|
| Text 1<br>Do you live to solve problems?  | <p>Assonance:<br/>Repetition of the phonemes</p> <ol style="list-style-type: none"> <li>1. /u:/ in Do and you</li> <li>2. /ə/ in to and problems</li> <li>3. /ɒ/ in solve and problems</li> </ol> <p>Consonance:<br/>Repetition of the phoneme /l/ in live, solve and problems.</p> | <p>Inflection: -s in problems</p>  | <p>Structure: Simple sentence.</p> <p>Function: Interrogative Sentence. Grammatical inversion: Subject-verb inversion</p> | <p>Rhetorical device: Erotesis</p>  |
| Text 2<br>If your solution can improve: healthcare, agriculture, fintech, education, betting & gaming, the world needs you. | <p>Assonance:<br/>Repetition of the phoneme /ɛ/ in healthcare, fintech, education and betting.</p>  | <p>Blending: fintech.</p> <p>Inflection:</p> <ol style="list-style-type: none"> <li>1. -ing betting, gaming.</li> <li>2. -s in needs</li> </ol> <p>Derivation: -ion in solution and education</p> <p>Compounding: Healthcare.</p> <p>Personal pronoun: you</p> <p>Coordinating symbol: &amp;</p> | <p>Structure: Complex sentence.</p> <p>Function: Declarative Sentence.</p>  | <p>Rhetorical device: Hyperbole</p> |

**Linguistic stylistic analysis of Data 7**

| Rhetorical strategies<br>Text   | Sound techniques  | Lexical innovations   | Syntactic deviations   | Semantic relations   |
|---|---|---|--|--|
| Text 1<br>Our Heroes Past<br>Our Heroes Today.  | Anaphora: Our, heroes<br><br>Consonance: Repetition of the phoneme /t/ in past and today  | Lexical parallelism: Our heroes.<br><br>Inflection: -es in heroes.<br><br>Personal pronoun: Our   | Structure: Minor sentence/Nominal group<br><br>Function: Subject.<br><br>Binary connectives: oppositeness in time reference between past and today | Figure of speech: Allusion.<br><br>Rhetorical device: Antithesis/ relationship of oppositeness |
| Text 2<br>As the longest serving truly indigenous Nigerian bank, we are committed to celebrating the rich heritage and timelessness of our women today, everyday. | Alliteration: Repetition of the phoneme /t/ in truly, to, timelessness, and today<br><br>Assonance: Repetition of the phoneme /ei/ in celebrating, today, and everyday.<br><br>Consonance: Repetition of the phonemes /ŋ/ in longest, serving, celebrating; and /dʒ/ in indigenous, Nigerian, heritage. | Positive Adjectives: longest, serving, truly, indigenous, Nigerian, rich<br><br>Personal pronouns: we, our<br><br>Inflection:<br>1. -ed in committed<br>2. -ing in celebrating<br>3. -s in women<br><br>Derivation: -ness in timelessness | Structure: Simple sentence<br><br>Function: Declarative sentence<br><br>Enallage -Substitution of we for bank                                      | Figure of speech: Personification  |
| Text 3<br>Join us in celebrating our women everyday.  | Assonance: Repetition of the phonemes /i/ in in and women and /ei/ in celebrating and everyday  | Inflection:<br>1. -ing in celebrating<br>2. -s in women.<br><br>Personal pronoun: us, our   | Structure: Simple sentence<br><br>Function: Imperative sentence  | Rhetorical device: Diatyposis/ Positive imperative   |

**Linguistic stylistic analysis of Data 8**

| Rhetorical strategies<br>Text  | Sound techniques   | Lexical innovations             | Syntactic deviations   | Semantic relations                                       |
|--|--|---------------------------------|--|--|
| Text 1<br>Celebrating an Amazon!   | Assonance:<br>Repetition of the phoneme /a/ in “an” and “Amazon” | Inflection: -ing in celebrating | Structure:<br>Minor sentence<br>Function:<br>Exclamatory sentence  | Figure of speech:<br>Allusion/<br>Metaphor/<br>Ecphonema |
| Text 2<br>A woman of Excellence<br>A woman of Integrity<br>A woman of Influence. | Anaphora:<br>Repetition of the phrase, A woman of...             |                                 | Structure: Minor sentence/Nominal Group<br>Function:<br>Subject.<br>Grammatical parallelism:<br>Isocolon/tricolon/<br>syntactic repetition of phrase structure | Figure of speech:<br>Epithets                            |

**Linguistic stylistic analysis of Data 9**

| Rhetorical strategies<br>Text   | Sound techniques   | Lexical innovations   | Syntactic deviations  | Semantic relations   |
|---|--|---|---|--|
| Text 1<br>We don't sew clothes, but we enable you be the best fashion designer. | Alliteration:<br>Repetition of the phoneme /b/ in but, be and best.<br><br>Anaphora:<br>Repetition of we | Negation/ contraction: don't<br><br>Inflection: -es in clothes<br><br>Derivation: -er in designer<br><br>Personal pronoun: we, you.<br><br>Superlative: best<br><br>Coordinating conjunction: but | Structure:<br>Compound sentence.<br><br>Function:<br>Declarative sentence | Rhetorical device:<br>Antithesis/<br>Negative-positive restatement |

**Linguistic stylistic analysis of Data 10**

| Rhetorical strategies<br>Text  | Sound techniques  | Lexical innovations  | Syntactic deviations  | Semantic relations   |
|--|---|--|---|--|
| Text 1<br>We don't make cosmetics, but we enable you makeup beautifully. | Alliteration:<br>Repetition of the phoneme /b/ in but and beautifully.<br><br>Anaphora:<br>Repetition of we | Negation/contract ion: don't.<br><br>Personal pronoun: we, you.<br><br>Compounding:<br>Makeup.<br><br>Derivation: -ly in beautifully.<br><br>Coordinating conjunction: but | Structure:<br>Compound sentence.<br><br>Function:<br>Declarative sentence | Rhetorical device:<br>Antithesis/<br>Negative-positive restatement |