

# Advertising: An Entity of Business Discourse

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## Abstract

This study focused on advertising as an object of business discourse, revealed through grammatical structures and pictorial images in the frameworks. Eight advertisements of beverages and financial institutions were items of the analysis. The Transitivity system of English operated as the concept of processing the texts. Thus, the application of Transitivity informed the calibration of textual frequencies of the string of words in the advertising plates. The researchers observed three perspectives, where advertising elements correlated with business measures. These were: negotiation through communication; conviction to patronise goods and services; and generation of cash, being the pivot of business firms. *Budweiser*® employed the features of the crown – *The king is here*, *Guinness Gold*® utilised glamorous merriment – *Savour the flavour*, and *Coca-Cola*® deployed code-mixing – *Gbe bottle e!*, to negotiate patronisation of goods and services. Skills' acquisitions, provision of loans, and personal exaltation were subjects, persuading viewers towards consumption in the *Zenith*®, *Goldberg*® and *Coca-Cola* advertisements. Besides, love, culture and religion, illuminated in *StanbicIBTC*®, *UBA*®, and *Ecobank*® were axioms of communications. The thrust of these strategies was to encourage readers to consume the advertised services, which can lead to cash generation for institutions. As a neglect of advertising might be detrimental to business, this study suggested that the propagation of advertisements en mass might heighten business capacities, which could create different grammatical understanding for discourse analysts.

**Keywords:** *advertising, business, circumstances, discourse, processes*

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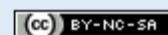
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# Advertising: An Entity of Business Discourse

## Introduction

One might emphatically claim that the orb of advertising covers so many grounds. Such domains are elements of grammar, supported with images. By grammar, this study refers to a string of words that generates meaning potential. Halliday and Matthiessen (2014) recognise grammar as the system of wordings of a language. Thus, grammar is the structural foundation of meaning-making that an individual possesses to express oneself, using a particular language to communicate effectively. That is, the science of the knowledge of a language, reduced to a practical-cum-appropriate usage of its linguistic elements that Bloor and Bloor (2013) point to as choice, is a word order, producing word structures. Given that, there will be a free flow of communicative thoughts, which enhances mutual understanding of communication.

The image sometimes refers to as the picture, appears as a reflection of realistic phenomenon in advertising. Apart from being cognitively-processed, the image is a symbolic system, encompassed with conventional-cum-cultural undertones (Forceville, 2013). Because the images in an advertising framework do not properly commensurate with the advertised product's reality, Kress and van Leeuwen (2003) maintain that pictures are effect-laden of persuasion.

Having said that, a combination of grammar and images certifies advertising as a subject of business discourse, inspiring the target audience. This is because grammar and images, in Systemic Functional Linguistics' (SFL's) elucidation, are texts and modes (Kress, 2010). The text, as Bloor and Bloor (2013) manifest, is any stretch of language, regardless of length, that is spoken or written for the purposes of communication by real people in actual circumstances. The mode, following Jewitt (2009), is a culturally regularised and organised set of meaning-making semiotic materials. SFL considers texts and modes as the devices of discourse in the form of: Field of Discourse, Tenor of Discourse and Mode of Discourse (Thompson, 2014). These linguistic concepts in-turn operate under the guise of Transitivity, Mood and Theme/Rheme. Upon this discursive interconnectivity, these authors consider, once again, advertising as an entity of business discourse – a locomotive, promoting goods and services for institutions.

One might estimate that, this study has multifaceted dimensions, holistically cross-fertilising the disciplines of advertising, business, and discourse. So, one expects to experience a huge amount of literature, as entwined in several manners, as observable in Dalamu (2022, in press). Nonetheless, this current research is a contribution to earlier endeavours, examining advertising as an embodiment of business discourse. Pointedly, this research portrays advertisements (henceforth: ad/ads) as subjects of closing a gap between the product and the target audience. Perhaps, this is a lacuna in business that nothing else could occupy except advertising itself. To explore the advertising discourse, Halliday and Matthiessen's (2014) insight on Transitivity serves as the conceptual fundamental because of its strength in explaining advertising basics.

The *modus operandi* of propagating advertising frameworks to readers functions as an avenue to position ads into business discourse. Upon that backdrop, the following questions could assist in unravelling advertising communications as epitomes of business discourse. What are the kinds and frequencies of the contents, deployed in the advertising frameworks to persuade readers to consumption in each ad and collective interdependency? Are there linguistic structures, employed to provide further information, detailing the Transitivity system in each ad and collective holistic manners? How have the modes in the ads, in terms of grammatical devices and image configurations, relate together to generate meaning potential?

## Literature review

### Business discourse

This study is seemingly a paradigm shift from various and multifaceted discourses in linguistics to an arm tagged, Business Discourse. Business discourse appears to have been a neglected area in linguistic pedagogical study for a long time, particularly, in Nigeria. Notwithstanding, Bargiela, Nikerson and Planken (2007) remark that business discourse has been globally influenced by a number of different humanities' fields to manifest how people communicate in commercial organisations in order to achieve a task. In respect to that, advertising professionals construct textual nuances not only as artistic creativity but also as a means of attracting the attention of consumers. Furthermore, advertising is a business discourse, operating as an arm under its parent genre known as persuasive discourse.

One might suggest that advertising is a form of intervening element that publicists stylise to relate with readers for a specific purpose. Business communication of this nature may be a social enterprise that intergrates unidirectional expressions with complex entities (Dalamu, 2021). This is because some of the advertising textual patterns may not adapt to day-to-day deployments of language social engagements. Following Bargiela, Nikerson and Planken's (2007) observation, linguists, in the past, did not invest so much into the understanding of language in corporations. Later, scholars, such as Fairclough (2001), began to develop interest in business discourse, describing ways in which language resources are fabricated to play some functional roles in society (Dalamu, 2020).

### Theoretical footprint

The terminology of Transitivity, is unarguable, emanated from Traditional Grammar, as it focuses on the verbal elements of sentences. Quirk and Greenbaum (2012) observe Transitivity in the form of transitive verbs and intransitive verbs. Transitive verbs (collate, cocoon and underestimate) cannot function without the object; whereas intransitive verbs (collaborate, cooperate and proceed) have the prowess to do that in the sentence structure.

Nevertheless, Transitivity goes beyond the scope of Traditional Grammar, subjecting all the elements of the clause under the sphere of Transitivity. Systemic Functional Linguistics (henceforth: SFL) achieves that, in Halliday and Matthiessen's (2014) standpoint, encapsulating the devices of Transitivity into three models of the Process, Participants and Circumstances. It is worth stressing that Transitivity is a grammatical transpose of Experiential Metafunction. As the three Metafunctions are the concepts of SFL, Mood is the grammatical transpose of Interpersonal Metafunction; Theme-cum-Rheme represents the grammatical transpose of Textual Metafunction (Dalamu, 2022). One might comment that this study chooses Transitivity as the processor of the ads. This is because any of the three Metafunctions is employable to explore the clause, depending on the meaning-derivative focus of the data (Martin & Rose, 2013).

The Processes are in six variants of Material, Mental, Relational, Behavioural, Verbal and Existential. Fontaine (2013) classifies Material, Mental and Relational as the major Processes; while Behavioural, Verbal and Existential are minor processes. In the disc-like figure, Verbal Processes operate between Relational and Mental Processes; Behavioral Processes function between Material and Mental Processes; and Existential Processes operate between Material and Relational Processes (Dalamu, 2018). The Process, as Bloor and Bloor (2013) particularly argue, determines the kind of Participants, functional with it in a clause structure.

The Processes are functional in the dimensions of the: physical world; world of abstract relations; and world of consciousness. In addition, Downing and Locke (2006) substantiate circumstantial elements as adjuncts of the clause with the capacity to function in any part of the clause. Circumstances function as Extent, Accomplishment, Cause, Manner and Matter. Thompson (2014) enumerates other circumstantial elements as Role, Angle, Location and Contingency.

## Method

### Participants

Ads are ubiquitous in diverse channels such as newspapers, magazines and the Internet. The harvest of the ads for this study rested on Mrs. Bonke, 36 years, and the authors. The main function of Mrs. Bonke was to drive the authors to several parts of Lagos to collect ads from signposts. Lagos metropolis, the commercial nerve centre of Nigeria, was the sphere of harvesting the ads on the signpost (Dalamu, 2020) apart from the ads collected from the Internet and the Punch newspaper. The knowledge of the critical areas of Lagos facilitated the choice of this lady.

### Measurement and design

The analysts used *Samsung WB50F*® camera, *Etisalat*® Internet modem, and *hp*® laptop as electronic instruments, during the ads' gathering exercises. The camera was responsible for capturing the ads from the signpost and the Punch newspaper. The choice of the Punch newspaper anchored on its readership strength across Nigeria. The modem assisted in downloading some ads from the Internet, using the laptop's *Microsoft Picture Manager*® to adjust the ads to required sizes. The collection of the ads from various media was to ensure accessibility to a quantum of ads, enabling a selection of the right choices. However, the population of the ads was 32 frames.

### Procedure

The analyst, through the sampling method, stratified the population of the 32 ads into eight units, whereby one ad was selected to represent each group (Dalamu, 2021). As a result, eight ads were the subjects of analysis. The structures of the ads, in terms of grammatical appearances and pictorial designs, were the drive for selecting the ads. One also considered the relationships of the wordings and images, as projected to represent business details. Besides, the interlocking of the texts to produce adequate meaning potential was also fundamental.

One might remark that the partnership of Mrs. Bonke with the authors expedites her usual cooperation and positive response to this knowledge-based call. Nonetheless, the lady collected a token of ₦75, 000.00 (Nigerian currency) for assisting in harvesting the ads. Actually, the cash was meant for personal upkeep and fuelling of the car. After processing the ads in various semiotic slots (Figure 1), the deployment of statistical devices assisted in generating recurrences of the linguistic structures (Dalamu, 2022, in press), as shown in Tables 2 and 3, and Figures 2, 3 to 5.

### Data presentation

Table 1, below, represents the clauses of the ads, as business discourse, meant for this study.

Table 1: Presentation of the clauses of the ads as business discourse

Ads	S/N	Clauses
Budweiser	1a	//The King is here//
	1b	//Budweiser//
	1c	//This BUD's for you//
Guinness Gold	2a	//New//
	2b	Savour the flavour//
	2c	//Golden Berley Beer//
	2d	//Drink responsibly//
Coca-Cola	3a	//Coca-Cola//
	3b	//Taste the feeling//
	3c	//Gbe Bottle E// //Carry your bottle//
	3d	//Pet 50cl/60cl now ₦100//
	3e	//Recommended price.. Lagos and South West regions only//
Goldberg	4a	//Natural ingerients//
	4b	//No sugar added//
	4c	//Goldberg//
	4d	//Earn your respect//
Zenith Bank	5a	//Zenith//
	5b	//Introducing Z-Woman//
	5c	//The Z-Woman account is designed to address the unique needs of women-owned businesses.//
	5d	//Features: Loans up to ₦10millions at single digit interest rate Free digital skills training Free exhibition stands at Zenith Bank events//
	5e	//Click to learn more//
	5f	//Bank the eazy way with 966
	5g	//No data required//
	5h	//Eazybanking//
Ecobank	6a	//Kiss, Keep it short and simple this Valentine with Ecobank//
	6b	//Gift a virtual card this Valentine//
	6c	//and make your loved ones enjoy the simplicity of shopping online//
	6d	//Follow @ecobank_nigeria on social media//
	6e	//and look out for our daily prizes at 3:26pm this February//
	6f	//Download the new Ecobank mobile now//
	6g	//#Kisswithecobank//
	6h	//Click here to watch video//
UBA	7a	//UBA, United Bank for Africa//
	7b	//Receive money with Africash//
	7c	//With Africash, our fast and secure money transfer service, you can receive money from any UBA location across Africa//
	7d	//What you need to receive money in Nigeria: a valid means of identification Africash collection PIN a completed Africash Receive Form//
	7e	//Available to customers and non-customers//

StanbicBTC	7e	//Available to customers and non-customers//
	7f	//Visit ubagroup.com/nigeria/aficash//
	7g	//Africash, cash transfer across Africa//
	8a	//He is risen//
	8b	//Happy Easter//
	8c	//This Easter, we acknowledge the ultimate sacrifice of Christ on the cross for the sake of mankind//
	8d	//From one-stop financial services partner//
	8e	//StanbicBTC, Moving Forward//

The

authors convert Table 1 into Figure 1, as demonstrated below.

### Data analysis

Figure 1, below, is the analysis of the clauses in Table 1, above. However, the authors suggest some missing elements of the clauses in order to aid smooth systemic analysis.

AD1a	<table border="1"><tr><td>The King</td><td>is</td><td>here</td></tr><tr><td>Value</td><td>Pro.: Rel, ident</td><td>Circ.: Location</td></tr></table>	The King	is	here	Value	Pro.: Rel, ident	Circ.: Location	AD1b	<table border="1"><tr><td>Budwizer</td></tr><tr><td>Participant</td></tr></table>	Budwizer	Participant				
The King	is	here													
Value	Pro.: Rel, ident	Circ.: Location													
Budwizer															
Participant															
AD 1c	<table border="1"><tr><td>This BUD</td><td>'s</td><td>for you</td></tr><tr><td>Carrier</td><td>Pro.: Rel, attr</td><td>Circ.: Cause</td></tr></table>	This BUD	's	for you	Carrier	Pro.: Rel, attr	Circ.: Cause								
This BUD	's	for you													
Carrier	Pro.: Rel, attr	Circ.: Cause													
AD2a	<table border="1"><tr><td>New</td></tr><tr><td>Participant</td></tr></table>	New	Participant	AD2b	<table border="1"><tr><td>Savour</td><td>the flavour</td></tr><tr><td>Pro.: Mental</td><td>Phenomenon</td></tr></table>	Savour	the flavour	Pro.: Mental	Phenomenon	AD2c	<table border="1"><tr><td>Golden Barley Beer</td></tr><tr><td>Participant</td></tr></table>	Golden Barley Beer	Participant		
New															
Participant															
Savour	the flavour														
Pro.: Mental	Phenomenon														
Golden Barley Beer															
Participant															
AD2d	<table border="1"><tr><td>Drink</td><td>responsibly</td></tr><tr><td>Pro.: Material</td><td>Circ.: Manner</td></tr></table>	Drink	responsibly	Pro.: Material	Circ.: Manner										
Drink	responsibly														
Pro.: Material	Circ.: Manner														
AD3a	<table border="1"><tr><td>Coca-Cola</td></tr><tr><td>Participant</td></tr></table>	Coca-Cola	Participant	AD3b	<table border="1"><tr><td>Taste</td><td>the feeling</td></tr><tr><td>Pro.: Mental</td><td>Phenomenon</td></tr></table>	Taste	the feeling	Pro.: Mental	Phenomenon	AD3c	<table border="1"><tr><td>Carry</td><td>your bottle</td></tr><tr><td>Pro.: Material</td><td>Goal</td></tr></table>	Carry	your bottle	Pro.: Material	Goal
Coca-Cola															
Participant															
Taste	the feeling														
Pro.: Mental	Phenomenon														
Carry	your bottle														
Pro.: Material	Goal														
AD3d	<table border="1"><tr><td>Pet 50cl/60cl</td><td>[is]</td><td>now</td><td>₦100</td></tr><tr><td>Value</td><td>Pro.: Rel. ident</td><td>Circ.: Location</td><td>Token</td></tr></table>	Pet 50cl/60cl	[is]	now	₦100	Value	Pro.: Rel. ident	Circ.: Location	Token	AD3e	<table border="1"><tr><td>Recommended price</td></tr><tr><td>Participant</td></tr></table>	Recommended price	Participant		
Pet 50cl/60cl	[is]	now	₦100												
Value	Pro.: Rel. ident	Circ.: Location	Token												
Recommended price															
Participant															
AD3f	<table border="1"><tr><td>Lagos and South West regions</td><td>only</td></tr><tr><td>Participant</td><td>Circ.: Manner</td></tr></table>	Lagos and South West regions	only	Participant	Circ.: Manner										
Lagos and South West regions	only														
Participant	Circ.: Manner														
AD4a	<table border="1"><tr><td>Natural ingredients</td></tr><tr><td>Participant</td></tr></table>	Natural ingredients	Participant	AD4b	<table border="1"><tr><td>No sugar</td><td>is added</td></tr><tr><td>Goal</td><td>Pro.: Material</td></tr></table>	No sugar	is added	Goal	Pro.: Material	AD4c	<table border="1"><tr><td>Goldberg</td></tr><tr><td>Participant</td></tr></table>	Goldberg	Participant		
Natural ingredients															
Participant															
No sugar	is added														
Goal	Pro.: Material														
Goldberg															
Participant															
AD4d	<table border="1"><tr><td>Earn</td><td>your respect</td></tr><tr><td>Pro.: Material</td><td>Goal</td></tr></table>	Earn	your respect	Pro.: Material	Goal										
Earn	your respect														
Pro.: Material	Goal														

AD5a	Zenith	[/is] introducing	Z-woman		
	Actor	Pro.: Material	Goal		
AD5b	The Z-woman account	is designed to address	the unique need	of women-owned businesses	
	Actor	Pro.: Material	Goal	Circ.: Cause	
AD5c	Features	[are]	loan up to ₦10millions	at single digit interest rate	
			Token	Circ.: Location	
			free digital skills training		
			Token		
			free exhibition stand	at Zenith Bank events	
	Value	Pro.: Re. ident	Token	Circ.: Location	
AD5d	Click to learn	more	AD5e	Bank	the eazy way
	Pro.: Material	Goal		Pro.: Material	Goal
					with #996*
					Circ.: Accompaniment
AD5f	No data	[/is] required	AD5g	Eazybanking	
	Actor	Pro.: Material		Participant	
AD6a	Kiss	[means]	Keep it short and simple	this Valentine	with Ecobank
	Value	Pro.: Rel. ident	Token	Circ.: Location	Accompaniment
AD6b	Gift	[/is]	a virtual card	this Valentine	
	Value	Pro.: Rel. ident	Token	Circ.: Location	
AD6c	and	make	your loved ones	enjoy	the simplicity
	Conjunction	Pro.: Mat-	Recipient	erial	Scope
					of shopping online
					Cause
AD6d	Follow	@ecobank_nigeria	on social media		
	Pro.: Material	Goal	Circ.: Location		
AD6e	and	look out for	our daily prizes	at 3:26pm	this Friday
	Conjunction	Pro.: Behavioural	Phenomenon	Circ.: Location	Circ.: Location
AD6f	Download	the new Ecobank mobile app	now		
	Pro.: Material	Goal	Circ.: Location		
AD6g	#kisswithecobank	AD6h	Click	here	to watch the video
	Participant		Pro.: Material	Circ.: Location	Circ.: Manner
AD7a	UBA	[means]	United Bank	for Africa	
	Value	Pro.: Re. identNil	Token	Cir.: Cause	
AD7b	Receive	money	with Africash		
	Pro.: Material	Goal	Circ.: Accompaniment		
AD7c	With Africash, our fast	you	can receive	money	from any
	and secure money				UBA
	transfer service				location
	Circ.: Accompaniment	Actor	Pro.: Material	Goal	Circ.: Loc.Circ.: Location
					across Africa

AD7d	What you need to receive money in Nigeria	[are]	a valid means of identification Africash collection PIN a complete Africash Receive Form						
	Carrier		Pro.: Rel, attr	Attribute					
AD7e	Available		to customers and non-customers						
	Participant		Circ.: Cause						
AD7f	Visit		ubagroup.com/nigeria/africash						
	Pro.: Material		Goal						
AD7g	Africash	[means]	cash transfer	across Africa					
	Value		Pro.: Nil	Token	Circ.: Location				
AD8a	He	is	risen	AD8b	Happy Easter				
	Carrier		Pro.: Rel, Attr	Attribute	Minor Clause				
AD8c	This Easter	we	acknowledge	the ultimate sacrifice of Christ	on the cross	for the sake of mankind			
	Circ. Location	Actor	Pro.: Material	Goal	Circ.: Loc.	Circ.: Cause			
AD8d	From one-stop financial services partner								
	Circ.: Location								
AD8e	StanbicBTC	[is]	moving	forward					
	Actor		Pro.: Materia	Goal					

Figure 1: Transitivity analysis of the ads as business discourse.

The authors translate the analysis in Figure 1 into visual constructs in Tables 2 and 3, and Figures 2, 3, 4, and 5.

## Results

This study decorates the Transitivity analysis of the ads, as business discourse, with some quantitative illustrations, in order to display the: (i) contents' recurrences (Processes) and (ii) linguistic structures, providing further information (Circumstances), operational in the eight ads. These items focus on RQ1 and RQ2. Moreover, the RQ3, as shown below, demonstrates the relationships of the modes, in terms of grammatical devices and image configurations.

### Frequencies of the contents of the ads

Table 2, below, edifies the recurrences of the Processes (contents) of the eight ads.

Table 2: Recurrence of processes in the transitivity

Processes	Discourse Items								Total
	AD1	AD2	AD3	AD4	AD5	AD6	AD7	AD8	
Material	0	1	1	2	4	4	3	2	17
Mental	0	1	1	0	0	0	0	0	2
Relational	2	0	1	0	2	2	3	1	11
Behavioural	0	0	0	0	0	1	0	0	1
Verbal	0	0	0	0	0	0	0	0	0
Existential	0	0	0	0	0	0	0	0	0
Total	2	2	3	2	6	7	6	3	



This study has translated Table 1 into Figures 2 and 3, as shown below, as the graphical illustrations of the discourse items in the eight analysed ads.

Processes	Frequency
Material	17
Mental	2
Relational	11
Behavioural	1
Verbal	0
Existential	0

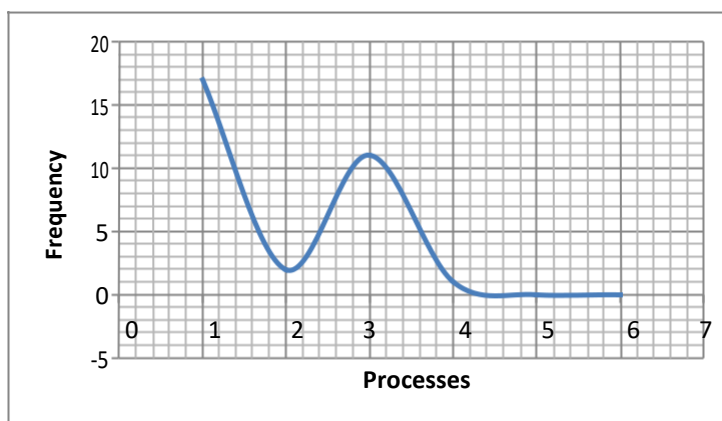


Figure 2: Graphical representation of processes in the transitivity

Figure 2 demonstrates that out of the six Processes representing the discourse items in Table 1, only four of the Processes function in the advertising texts. These are Material, Mental, Relational, and Behavioural Processes. Material Processes operate in about 17 times, making the Processes the highest in the texts. Relational Processes account for 11 points, indicating the Processes as the second functional phenomena. Nevertheless, Mental and Behavioural Processes record two points and one point each in the business propagating domains. By implication, the discourse of the ads, as shown in Figure 2, rests on happening and doing, influencing readers to act in physical forms. One might also comment that the advertising professionals also construct the discourse to promote their businesses, creating relationships in the Transitivity system, through lexemic attributes, symbolisation, and identification. In all, the publicists have made Verbal and Existential Processes irrelevant in the business communications.

Ads	Frequency
AD1	2
AD2	2
AD3	3
AD4	2
AD5	6
AD6	7
AD7	6
AD8	3

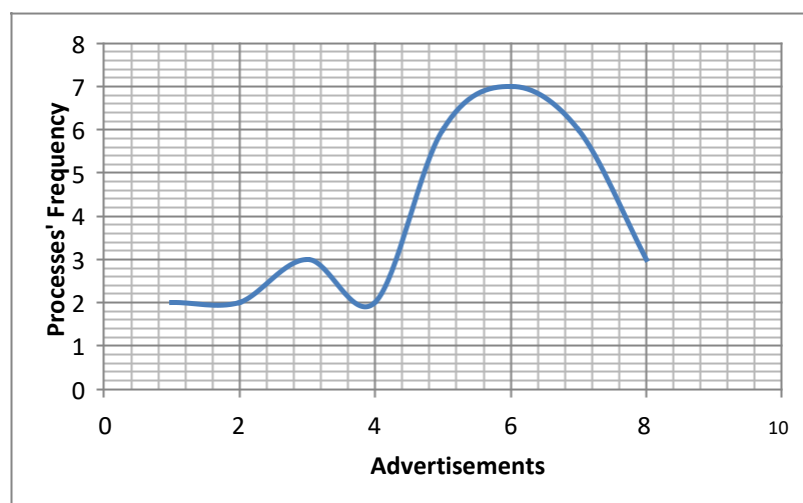


Figure 3: Graphical representation of the processes in each ad

One might state that the nature of texts in ads is an embodiment of the poetic licence. Such freedom permits advertisers to communicate readers at will (Dalamu, 2018). As a result, advertising practitioners are at liberty to influence and utilise clauses in the desired manner. Figure 3 explicates the amount of Processes functional in each ad. As *Ecobank* (AD 6) contains seven Processes, *Zenith Bank* (AD 5) and *UBA* (AD 7) have six Processes, deployed to communicate the target audience. Figure 3 reveals that *Coca-Cola* (AD 3) and *Stanbic/BTC* (AD 8) employ three Processes each; whereas *Goldberg* (AD 4) utilises only two Process to persuade recipients. Moreover, *Budweiser* (AD 1) and *Guinness Gold* (AD 2) deploy two Processes each, as relevant in their communicative discourses. At this juncture, the analysts could deduce that the matters of

memorability and economy inform the absence of contents in the business communications. Advertising, as discourse, makes meanings much more with nominal groups rather than verbal elements (Dalamu, 2021).

Linguistics structures employed to provide further information in the ads

Table 3, below, specifies the recurrences of the Circumstances (adding further information) to the

ads. Table 3: Recurrence of circumstances in the transitivity

Circumstances	Discourse Items								Total
	AD1	AD2	AD3	AD4	AD5	AD6	AD7	AD8	
Extent	0	0	0	0	0	0	0	0	0
Location	1	0	1	0	2	7	3	2	16
Manner	0	1	1	0	0	1	0	0	3
Angle	0	0	0	0	0	0	0	0	0
Accompaniment	0	0	0	0	1	1	2	0	4
Contingency	0	0	0	0	0	0	0	0	0
Cause	1	0	0	0	1	1	2	1	6
Matter	0	0	0	0	0	0	0	0	0
Role	0	0	0	0	0	0	0	0	0
Total	2	1	2	0	4	10	7	3	

The authors have translated Table 3 into Figures 4 and 5, configuring the frequencies of the textual elements into graphical forms.

Circumstances	Frequency
Extent	0
Location	16
Manner	3
Angle	0
Accompaniment	4
Contingency	0
Cause	6
Matter	0
Role	0

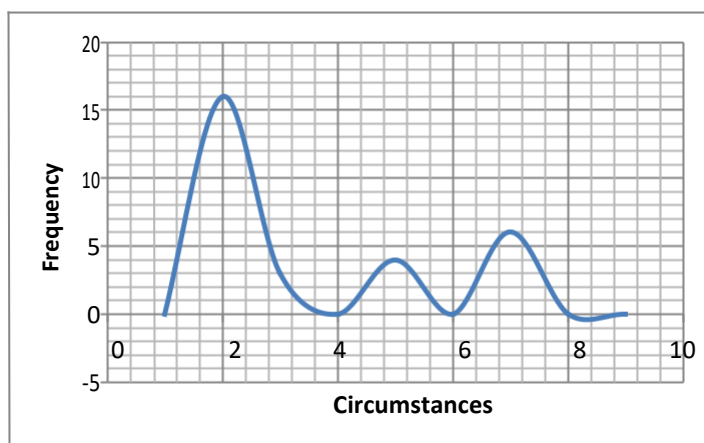


Figure 4: Graphical representation of the circumstances in the transitivity

There are nine Circumstantial devices in Figure 4. However, only four of the Circumstances contribute to the business discourse. Location, as manifested in Figure 4, records 16 points. Cause accounts for six elements. Accompaniment and Manner operate with four and three points respectively. These scores imply that the publicists employ Location in the form of time and place in order to provide further information in the Transitivity system. Other shapes of the enhancements in the business communications are those functioning by asking the questions: What with? What for? and How much? These Circumstantial patterns expound: purpose and behalf, comitative, and degree.

Ads	Circumstances
AD1	2
AD2	1
AD3	2
AD4	0
AD5	4
AD6	10
AD7	7
AD8	3

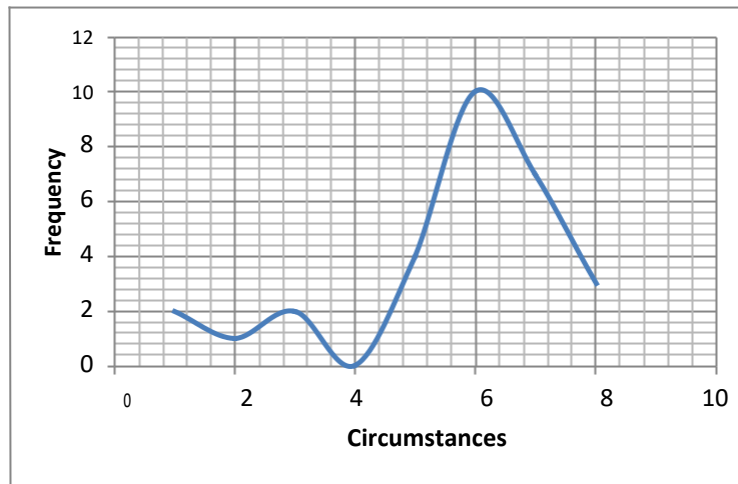


Figure 5: Graphical representation of the circumstances in each ad

Figure 5 pinpoints *Goldberg* (AD 4), as the only frame that neglects the Circumstantial elements in the business discourse of stimulating readers to patronisation. *Ecobank* (AD 6) as well as *UBA* (AD 7) utilise Circumstances in their Transitivity system with ten and seven points respectively. Furthermore, *Zenith Bank* (AD 5) and *Stanbic/BTC* (AD 8) provide additional information to readers in four times and three times at different moments of events. As *Budweiser* (AD 1) and *Coca-Cola* (AD 3) enhance their communication frame two times respectively, *Guinness* (AD 2) employs the Circumstantial resource just one time in all the clauses. Therefore, this study displays these business discourse contexts, as providing detailed information to recipients in their communicative Transitivity system.

One could also recapitulate that the statistical structures of Figures 2, 3 to 5 indicate Material Process (17 points), *Ecobank* (7 points), Location (16 points), and AD6 (10 points), as possessing the top communicative devices, construed in the business discourse frameworks.

### Relationships of grammatical and image configurations

AD 1: The lexeme, *King*, in the declarative clause, *The King is here*, is the core mode in AD 1 because *King* presents *Budweiser* as being a monarch, excellent with a crown. One observes the projection of supremacy in the appearance of the beer bottle, wearing a crown. The candles are nine spread in a crown-like shape to demonstrate *Budweiser* as an influential component among the beer products. The white colour of *The King is here* and the nine candle sticks depict brightness and the emergent arrival of *Budweiser*.

AD 2: *Savour, flavour, and golden* create relationships among the communicative modes. The background of the plate, dresses of the human pictures, glass, and label foils of the bottle indicate some *golden* portions, representing *Guinness Gold*. The laughter-cum-happy moods of the lady and two men, and the touching of the beer bottle invite viewers to *Savour the flavour*.

AD 3: *Gbe! Bottle e*, an imperative code-mixing of Yorùbá and English, commands the target audience to *carry their Coca-Cola* to imitate Zlatan, a Nigerian musical icon. The gaze of Zlatan is a vector of reciprocity, as whitite-red colour contrast creates a synergy of beautiful relationships.

AD 4: *18+* feature places a cautionary measure on teenagers to avoid *Goldberg*, in spite of the beer's brewing process and ingredients' naturalness and confinement to the ecosystem. It is worth stressing that the gold background is a replication and echo of the name of the beer, *[Gold]berg*.

AD 5: Besides the grey background, red dominates the entire framework. Red provides *Introducing Z – Woman* a clearly-palpable foreground. The colour is the lower part of the Z, Zenith Bank logo, and the scarf that bonds the hairdo of the woman. Apparently, the dress of the woman is red. The lady-designer-entrepreneur concentrates on a paper work, giving the audience an offer (Kress & van Leeuwen, 2021). The command, *Bank the Eazy way*, indicates \*966# as the digital code of securing benefits from Zenith Bank without any Internet data.

AD 6: *Ecobank* deploys *KISS* as an acronym of *Keep it Sweet and Simple*, representing *Ecobank ATM*. The idea is to remove the stress of withdrawing cash from the bank to purchase desired items on the *Valentine Day*, such bags and a pair of lady's shoes.

AD 7: The backgrounds of AD 7 are grey and white, demarcated within the upper and lower regions. *Africash*, obvious in the two margins, is the selling point of the ad. However, the foreground image of an African woman warrior suggests that the *UBA* cash transfer hovers around Africa. The image appears as a Kenyan woman warrior.

AD 8: This ad acknowledges a theme-rheme framework, where the upper margin has *He is risen* and *Happy Easter* as the foregrounding substances. *He is risen* is a declarative connotation of Christ's resurrection, as supported with *Happy Easter* (greeting) and on the cross (location). Jesus Christ is not salient here to avoid religious fanaticism. The graph at the middle projects a division between the upper and lower regions, illustrating the death and resurrection of Jesus Christ. The graph is a connotation of the gauge of business that *StanbicIBTC Bank* transacts.

## Discussion

This unit is a domain of harmony because this section explains the influences of the Transitivity system on the analysed ads, as in Figures 1, 2 to 5. Consequently, the discussion rests on Halliday and Matthiessen (2014) on the concept of Transitivity, explicating advertising nuances as subjects of business discourse. It is noteworthy to remark that the discussion also explores the relationships embedded in the structural elements along with their contextual meanings in terms of the modes (Kress van & Leeuwen, 2021).



### AD 1

There are three clauses in AD1. These are: *The King is here*; *Budweiser*; and *This BUD's for you*. Except AD1b, *Budweiser*, that is punctuated; *The King is here* and *This BUD's for you*, in AD1a and AD1c, are declaratives. Given that, *The King is here* and *This BUD's for you* are Relational Processes. *The King is here* is identifying; whereas *This BUD's for you* is attributive. The former pinpoints the place of *The King*, with a Circumstance of Location; while the latter shows a peculiar association of the beer, *Budweiser*, with an individual consumer. The difference in formation informs the differences in other Participants. For instance, AD1a has *The King* as its Value; *This BUD* is Carrier, representing the Participant of AD1c. Thus, a Process determines its participating entities (Fontaine, 2013).

The analysts label the fragmented *Budweiser* as Participant. This is because the structure does not have a Process element that could signal its functional operation. The Circumstantial *here* indicates a particular domain. *For you* tends to strongly associate readers with *Budweiser*, shortened as *BUD*. *BUD*, is ambiguous (Lagerwerf, 2002), referring to: the part of a plant; the beginning of the sprouting of shoot from the inception;

and an informal manner of addressing a man. The Carrier, *This BUD*, seems to interlock with the part of a plant. In that case, the analysts might consider *BUD* as being a burden to viewers, positioning *Budweiser* as a responsibility to compulsorily bear.

*The King* is the Participant, functioning in term of Value. Value demonstrates the worth and quality of importance of *Budweiser* to consumers. Labelling the beer as *The King* might be as a result of a practical-cum-historical significance of this product. Publicist's recommendation of *Budweiser* as *The King* appears in the image of AD1, where the ad ornaments the beer bottle with a crown of lightened candles. The ad reveals the mode, *King*, through the pictorial elements of a bottle wearing a crown, characterising *Budweiser* as being a ruler, champion and perhaps leader, playing the dominant role over other beers. The standing of the advertiser is that as the lion is the king of the animals, the eagle the king of the birds, and the monarch the king of the people so also is *Budweiser*.



## AD2

AD2 commences the discourse of this *Guinness Gold* ad with four linguistic structures, displaying an organoleptic feature, motivating readers to taste the beer. Out of four clauses of *New*, *Savour the flavour*, *Golden Barley Beer*, and *Drink Responsibly*, AD2b and AD2d have complete imperative clauses; AD2a and AD2c are chopped up. Such fracture makes *New* and *Golden Barley Beer* to be mere Participants.

With the construct, *New*, introducing *Savour the flavour*, one might deduce that *Guinness Gold* had had *flavour* before now. Notwithstanding, the current *flavour* is unlike consumer's previous experience. The ad urges consumers to taste the *flavour* of *Guinness Gold* newly created. The deployment of *New* is a strategy of rejuvenating an old product in the market space. One might quickly comment that *savour the flavour* illustrates rhyming (Wyld, 1923). *Savour*, as employed attracts readers to relish specific distinctive taste of the beer. The construct, *Golden Barley Beer*, galvanises *Guinness Gold* as a beverage rich in gold, universally-advantageous, and marked by creativity, leading consumers to prosperity. Although *Guinness Gold* is alcoholic, the publicist promotes the product as being good food containing malted idiosyncrasies.

*Drink Responsibly* is a command as much as a piece of advice. The Material clause requests the audience to consume *Guinness Gold* moderately, as the manufacturer are not answerable to negative outcomes of individuals' drunkenness. The lexemic and pictorial modes appear to have no relationship in the framework. However, the glamorous images of two men and a lady in joyful moods might depict people enjoying *Guinness Gold*. These appearances seem to confirm the qualities of people sensationally idolising *Guinness Gold's flavour*. In an exaggerated form, the heights of the bottle and glass are almost parallel to human beings' heights. The central colour of gold, dazzling on the images of the personalities, the bottle labels, and the glass, reflect the name of the beer, *Guinness Gold*.



### AD 3

Besides AD3b and AD3c that are commands, AD3a, AD3d, AD3e and AD3f are punctuated. The analysts deliberately make AD3d a complete clause, supplying the missing element, in order to obtain its Participant. As the fragmented AD3a, *Coca-Cola*, is a Participant so are AD3e, *Recommended price*, and AD3f, *Lagos and South-West region*; there are no processes to identify their participating functions. *Recommended price*, ₦100, is the current retail price of the advertised *Coca-Cola*, restricting retailers from inflating the price unnecessarily. The linguistic structure, *Lagos and South-West region only*, signals the places where the *Recommended price*, ₦100, covers. The Circumstantial device of manner, *only*, illustrating the degree of coverage, focuses on Yorùbá people. Consequently, domains outside South-West Nigeria attract different retail prices.

More importantly, *Taste the feeling*, *Carry your bottle* and *Pet 50cl/60cl [is] now ₦100* are imperatives and declaratives. The Mental clause, *Taste the feeling*, points to a quality of sensations perceived in the tongue. The Phenomenon, *the feeling*, accomplishing the Relational clause creates an emotional impression to vitalise readers to consumption. The sensory excitement might probably elevate *Coca-Cola* as possessing high quality virtues, testifiable only when one drinks the beverage.

[*Carry your bottle*] is a translation of *Gbe bottle e!*, as shown in AD3, above. From a socio-linguistic perspective, *Gbe bottle e!* demonstrates code-mixing. The codes in this context are Yoruba (*Gbe*), English (*bottle*), and Yoruba (*e!*). One could also attest that this construction proves to researchers a blending relationship between Yoruba and English (Yule, 2020). *Carry* requests the recipients of the ad to grip and lift a bottle of *Coca-Cola* in order to consume the content. The striking word, *Now*, signals the present *Coca-Cola* promotional selling price, ₦100, to encourage express patronisation.

The attitude of Zlatan implies *Carry your bottle*. One observes that Zlatan holds a bottle of *Coca-Cola*, joyfully to inspire consumers and the youth. As a star in the entertainment industry in Nigeria, Zlatan's action is a strategy to influence his fans to consume *Coca-Cola*. The colours of red and white, similar to that of Father Christmas are *Coca-Cola*'s symbolic applications (Barnden, 2015). The modes are in the form of white and red, creating a unified relationship to attract viewers. The appearance of *Fanta* and *Sprite*, below the ad, is to interconnect *Fanta* and *Sprite* to benefit from the communication, making them possessing the same worth with *Coca-Cola*.



#### AD 4

The advertiser employs *Natural ingredients*; *No sugar added* (chopped up); *Goldberg*; and *Earn your respect* (imperative) to fascinate readers. *Natural ingredients* are a nominal group (Bloor & Bloor, 2013) with an adjective, *Natural*, and a noun, *ingredients*. *Natural* reflects *Goldberg* as an entity of original additives, making all *ingredients* relate to nature without mechanical modifications.

Given that *Goldberg is produced from* is a probable deleted element. The full clause, following Thompson's (2014) thought, could be [*Goldberg is produced from*] *natural ingredients*. Moreover, *No Sugar is added to Goldberg* might be the evolving clause of AD4b and 4c. *No*, in the nominal group of *No sugar added*, functions as a nominal polarity (Halliday & Mathiessen 2014), invalidating any evidence of sucrose substance of small crystals, obtained from sugar beet, sugar cane, or any other source. This acknowledges *Goldberg* as non-agent of diabetes, tooth decay, hyperactive and tenacity.

AD4c heightens *Goldberg* as a reckonable beer in society, commanding readers: *Earn your respect*. This Material clause has *your respect* as the Goal. In that wise, drinking *Goldberg*, in the publicist's standpoint, assists consumers to gain recognition from friends, being a bait to entice viewers to drink *Goldberg*.

The discourse propagates *18+* discrepancy, a mode educating people that readers of 18 years and above are eligible to consume *Goldberg*, being the policy of alcohol consumption in Nigeria. The image of cereal represents a raw material of the beer. The bottle replicates the appearance of *Goldberg*, whereas the glass shows the behaviour of the beer, signifying irresistibility. The multi-colour appearance of the ad beautifies the framework. As the grammatical modes of *Goldberg* interlocks with the bottle so also '*Natural ingredients*' relates with the picture of the cereal grains.

**INTRODUCING Z-WOMAN**

The **Z-Woman** account is designed to address the unique needs of **women-owned businesses**.

**Features:**

- Loans of up to N10 million at single digit interest rate.
- Free digital skills trainings.
- Free exhibition stands at Zenith Bank events.

[click to learn more](#)

Bank the Eazy way with **\*966#** NO DATA REQUIRED

AD 5

AD5a reads: *Zenith [is] introducing Z-woman*. With the introduction of the finite, *is*, one could consider the clause as being a declarative entity. The Material clause decorates *Zenith* as the Actor, though inanimate, and *Z-woman* as the Goal. The Material Process, *introducing*, reveals the product, *Z-woman*, to readers the first time. As a result, *Z-woman* is integrated into the Zenith Bank products to benefit consumers. Two important dictions play out here. The first is *Zenith*, personified (Long, 2018). The second is *Z-woman*, a new word of Zenith Bank. This procedure seems semi-acronyms. *Z-woman* demonstrates advertiser's poetic license.

*The Z-woman account*, in Ad 5b, is Actor of the Material Process, *is designed to address*. The Process, *designed*, designates the plan of *Zenith Bank* to provide a financial help, unique for only women in businesses. The Relational clause of AD5c accounts for some features of *Z-woman*. The Tokens are: *loan up to ₦10 million; free digital skills; and free exhibition stand*. AD5 claims to give a loan worth of *₦10million* to women at *single digit interest*. Collateral security, to these writers, is a hidden agenda. The *free digital skills training* and *free exhibition stand at Zenith Bank events* are other enumerated advantages. As all these aids are free, one might query how effective can these promises be? and how long? One hopes that the highlighted subsidies are not pronouncements of flatteries to cajole women readers.

*Click to learn more*, the Material clause, stylishly informs the women to log on to the *Zenith Bank* website for details. There are numerous conditions attached to *Z-woman's* benefits. *Bank the eazy way with \*996#; No data [is] required; and Eazybanking* illustrate the *Z-woman* product as being user-friendly. *Bank* is the Material Process of AD5e, commanding *women* to comfortably transact business with *Zenith Bank*. That is the cogent reason for utilising *the easy way with \*996#*. As *eazy* is a deconstruction of *easy* (Booij, 2007), so is *\*966#* exemplifies alphanumeric operations in clauses. In that wise using *\*966#* as the code to access *The Z-woman account* requires little efforts with *No data requirement*. It is perhaps on that note that *Eazybanking*, another deviant and compounding formation (Denham & Lobeck, 2013), is campaigned to coax women. Besides, *Eazybanking* is also a punctuated clause.

The mode of a woman fashion designer appears as someone working on the customer's dress. As a metaphor (Kovecses, 2010), the picture of the fashion designer represents all women entrepreneurs in Nigeria. In addition, the colours, red and white, depict Zenith's traditional parameters.





## AD 6

*Kiss [means] keep it short and simple with Ecobank, Gift [is] a usual card this Valentine, and #KisswithEcobank* are splintered clauses. *Kiss* is the value of AD6a; *keep it short and simple* is the Token. These elements have some Circumstances, *this Valentine* and *with Ecobank*, pointing to location, time. The introduction of *means* certifies the clause as being Relational, indicating *keep it short and simple* as an identifier of *Kiss*. *Kiss* is an acronym, which Ecobank cross-fertilises with love making. One might also consider *Kiss* as an expression of passionate splendour, denoting feelings, inviting readers to slightly-lightly embrace Ecobank's Automated Teller Machine (ATM) card as exquisite. That appears the reason for the symbol of love being displayed on top of *Kiss*.

AD6b is also a Relational clause, positioning *Gift* as the Value and *a virtual card* as the Token, emphasising *this Valentine* as the contextual period. In that regard, the advertising practitioner points to the ATM card, *a virtual card*, as a *Gift*. AD6c is an extension of AD6b because of the *and* paratactic logical structure (Halliday & Mathiessen, 2014) marking the clause. Observations show that AD6c is a Material clause, deploying *make ... enjoy* as the Material Process with two Participants, *your loved ones* and *simplicity*, functioning as *Recipient* and *Scope* respectively. These Participants have *of shopping online*, signalling the purpose of Ecobank ATM card. *The simplicity*, emphasises to justify the concept of *keep it short and simple*, campaigned as Token in AD6a.

The Material clause, *Follow\_ @ \_ecobank\_nigeria on social media*, directs the readers in a path to connect Ecobank in order to build a relationship, electrifying people's loyalty. The marker (paratactic *and*) introduces the clause with a Behavioural Process, *look out for*, with our *daily prizes* as the Phenomenon. *At 3:26pm* and *this Friday* are Circumstantial devices of Location, indicating time. *Look out for* is a phrasal verb, operating as a subject of observation. The phrasal verb seems a catalyst to an incentive of *our daily prizes* that Ecobank gives customers *at 3:26pm*. Thus, *look out for* wheedles readers to target the appropriate time for the gift.

On the one hand, the ad uses clauses 6a, 6b to 6e as grammatical structures, motivating recipients to have and use Ecobank ATM card. On the other hand, clauses 6f and 6g focus on the *new Ecobank mobile* application. The movement of the *Ecobank mobile* application from the Ecobank system network to a remote local and personal computer offers an individual the benefit to enjoy the Ecobank product, *#Kisswithecobank*. *Click here to watch the video* articulates to readers further instructions on the website.

A handset, mobile telephone, a bag, pairs of shoes, an Ecobank ATM card, and a human hand are the products, which the ATM can purchase online. The advertising professional articulates these modes to build relationships with grammatical modes, *Gift, a virtual card, this Valentine* and *shopping online*. In addition, the colour of blue and white represents the tradition colour decoration of *Ecobank Plc*.



With Africash, our fast and secure money transfer service, you can receive money from any UBA location across Africa.

What you need to receive money in Nigeria:

- A valid means of identification
- Africash collection PIN
- A completed Africash Receive Form

Available to customers and non-customers.

Visit [ubagroup.com/nigeria/africash](http://ubagroup.com/nigeria/africash)

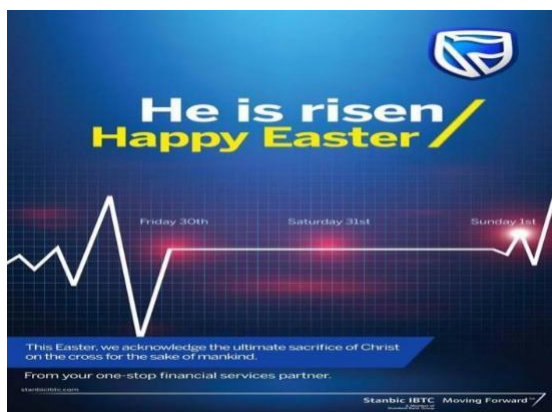
AfriCash  
Cash transfers across Africa

AD 7

AD7a, UBA...United Bank for Africa, is a Relational clause.. The suggested Relational process, *means*, influences United Bank to function as the Token of the Transitivity system. *For Africa*, a Circumstance, details the situated domain of the bank. *Receive* is the Material Process of AD7b, making *money* the inanimate Participant. By inference, *Receive* indicates an act of getting and accepting cash from UBA's Africash – the Actor between UBA and the customer. *Africash* is a coinage of UBA – a product of poetic licence. *Africash* is not only swiftly-quick; the financial product is protected.

The Material Process, *can receive*, personalises the effectiveness of *Africash*, referencing a particular individual by using the pronoun Actor, *you*. *From any UBA location* and *across Africa* are two locative Circumstances of the Transitivity. *Africash collection PIN* is meant to unlock the benefits of the product. The fragmented clause, *Available to customer and non-customers*, makes the application of *Africash* an open-ended one. The Cause, *to customers and non-customers*, extends the gains to all Nigerians. *Visit ubagroup.com/nigeria/africash* directs readers to the site of detailed information. Nonetheless, *across Africa*, manifests the transferring of money within the length and breadth of African countries.

A pronounced image in AD7 is the picture of a woman warrior sitting on a mountain-like entity by the seashore. The design of the war-like apparatuses and the costume of the women suggests that the lady is of the Kenyan indigene. This mode is a probable metaphor relating to some grammatical etiquettes of: *African* (AD7a, 7c and 7g), *secure* (AD7c), *transfer* (AD7c and 7g), and *Africash* (AD7b, 7c, 7d and 7g). One might infer that, the features of the woman warrior-like are referents (Williamson, 2002), characterising *Africash*, as a reliable-cum-secure financial product of UBA. Furthermore, the colour of red of the texts (wordings, the woman's attire and shield) connotes a traditional colour of UBA.



AD 8

*He is risen*, AD8a, is a Relational clause with a Process, *is*, revealing *He* as the Carrier and *rise* as the Attribute. *He* is a referential terminology, pointing to a spiritual being outside AD 8. This feature is exophoric (Thompson, 2014). The minor clause, *Happy Easter* locates the personality of the Carrier, *He*, as being Jesus Christ. In other words, *Jesus is risen* from death.

AD8c reflects *This Easter we acknowledge the ultimate sacrifice of Christ on the cross for the sake of mankind*, establishing Jesus Christ, as the one who died on the cross of Cavalry, labelled as the *Easter Day* (King James Version, 2002). *This Easter*, indicating location; *on the cross*, signalling location; and *for the sake of mankind*, pinpointing Cause of behalf, are icons of Jesus Christ (Martin & Rose, 2013). AD8d refers to the surety as *From one-stop financial services partner*. The Material Process, *moving*, in AD 8e, displays *Stanbic/BTC*, as the Actor and *Forward*, as the Goal. *Forward* is exciting because the bank is advancing without restraints.

The display of the company logo in the form of a flag, ornamented in a badge-like shape, symbolises the presence of *Stanbic/BTC* in a critical financial industry's race, to meet customers' financial needs. The decorated pictorial graph, which spans three days of, perhaps, 72 hours, Friday 30th, Saturday 31st, and Sunday 1st of 2018, connotes the death and resurrection of Jesus Christ (King James Version, 2002). The line graph shows Friday 30th, as the day of being alive, crucified and dead, indicating the peak and the lowest characteristics of the life of Jesus Christ. Saturday 31st showcases stability. AD 8 maintains such feature to indicate that Jesus Christ is in the grave, beginning from Friday 30th through to Sunday 1st. Sunday 1st, as the graph manifests, is the day of resurrection. The graph further exhibits an infinitive upward movement of the line, illuminating the ascension of Jesus Christ to God in heaven. The line graph demonstrates the events as being endless because no one knows the measurement of earth to heaven.

*The ultimate sacrifice of Christ for the sake of mankind* and *He is risen* are the grammatical modes, entwining with the line graph, revealing the core messages. Furthermore, one might argue that the deployment of the line graph in this ad projects AD8, as a complete business discourse. One is vividly aware that the graph is a useful and inevitable tool in business spheres – a mechanism of analysis, as employed in this study to generate the results in Figures 2, 3 to 5 – visual reports, describing larger digital elements in a handy form. The graph also recapitulates a quantum of elements in a holistic and unified whole, simplifying data to aptness, yielding clearer understanding. Graphs can compare and contrast events (Leinhardt, Zaslavsky & Stein, 1990). It is worth stressing to typify that the blue and white colours, as illustrated in the ad, are the traditional colours of *Stanbic/BTC*.

## Conclusion

This research has considered advertising as an embodiment of business discourse because of the variables that the framework shares with business. In business matters, negotiation through interaction, conviction to purchase goods and services, and cash generation are usual business kinesis. These features have positioned advertising as a business tool. For instance, the structure of kingship – *The king is here*, and entertainment-cum-merriment – *Drink responsibly*, strategically reveal advertising as a campaigner of business. *Gbe bottle e!*, along with a posture of a celebrity; natural raw materials and honour – *Earn your respect* also certify advertising as a business discourse.

Advertising converts every available event to a period of business negotiation, publicised in: the Valentine and Easter periods – *Kiss... this Valentine with Ecobank*, *He is risen*, and *With Africash* expressing festivity, religiosity, and culture. The graph is also a great mechanism of business activities in all ramifications. Therefore, the authors could suggest that more investment should be made in disseminating advertisements in a large volume, being a pronounced contributor to business growths.

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