

A Review of Advertising Rhetoric, Styles and Semantics in The Nigerian Media

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ABSTRACT

This study underscores the importance of a sustained geometric increase in the sale of consumer products and the critical success factors underpinning it. The other is awareness creation using rhetorical (pathos), stylistic (ethos) and semantic (logos) devices. Five (5) top weeklies and one (1) leading magazine were purposely sampled with fifty (50) weeks for three (3) years randomized for this study. Regression analysis model was used with SPSS version 21 and the results showed $R = .981$, $R^2 = .928$, Adjusted $R^2 = .901$, $SE = 4.317$ for consumer product performance and $R = .978$, $R^2 = .957$, Adjusted $R^2 = .944$ and $SE = 8.436$ for awareness creation, which also showed that the study is significant at α (alpha) $P < 0.01$ and at α (alpha) $P < 0.01$ (2-tailed) respectively. The correlation analysis also performed used the SPSS version 21 for the study.

Key words: Rhetoric, stylistics, semantics, logos, advertising, product performance, awareness creation.

1. 1 INTRODUCTION: BACKGROUND TO THE STUDY

In marketing, goods produced do not just find their way to the final destination or point of consumption. There are certain forces that interplay for these goods to get to their points of need and win the hearts and minds of the final consumers. Producing surplus goods requires creating awareness and education on the existence of the goods. Increasing sales volume implies that the goods need a large customer base and vibrant market. Consumers' patronage, creating awareness, educating the public on product availability, the utility value, as well as the functionality of the product, underscore the indispensability of advertising, (Agbonifoh et al 2007.409).

According to Coker & Oke (2012.11), advertising is a means of communication. Advertising is that specialized path of discharging communication. That means advertising messages are exemplars of linguistic experimentation. The messages are products of well thought-out orchestrated linguistic and literary processes. The appropriate linguistic and artistic literary resources influence and attempt to achieve the desirable goal of advertising, through literacy and linguistic dexterity. Advertising project values, beliefs, ideas and expectations to customers effectively reinforces favourable attitudes, value disposition, perceptions and the correlates about individual products, services or brands (Offiongbon 1991.254).

To compete successfully in the market place, remain relevant, stay ahead of competitors and deliver superior value to stakeholders, management must constantly seek to improve the distinctive competencies of the firm to gain new competitive advantages. Achieving this, organizations may optimally utilize their inputs and benchmark key inputs and outputs against other more successful firms. Andreas and Srinivasan (2003.167) noted that these inputs are of two dimensions, which organizations should effectively manage. These are marketing expenses, which

systematically vary with consumer products, research and development (R&D); and expenses for manufacturing products.

Firms selectively choose markets, deploy resources, create cutting-edge technologies, in order to achieve competitive advantage, according to Kerin, Maharan and Varadarajan (1990.104). The use of advertising to push these goods out cannot be over-emphasized. Advertising, according to Arens & Bovee (1994.6) is the non-personal communication of information, usually paid for and usually persuasive in nature about products, services or ideas, by identified sponsors through various media. Kotler and Keller (2009.538) corroborated this definition when they defined advertising as “any paid form of non-personal presentation and promotion of products, services or ideas by an identified sponsor”.

Advertising is “truth well told” and is a cost effective way to disseminate messages, whether building a brand or educating people about a product. According to Agbonifoh et al (2007.421), to educate the public or persuade a target audience, a copy platform in which is the basic idea for advertising campaign translates to advertising message. That message which incorporates all identifiable selling points and consumer benefits performs the role of awareness and knowledge creation, eliciting desire, conviction, brand preference and action bundling (Nwosu& Nkamnebe 2006.107). In their attempts to persuade customers, adverting agents employ different devices, styles, persuasion techniques, including propaganda and semantics. These devices and crafts attempt to actively engage and change the minds of a specific target audience, influence or modify their beliefs, values, attitudes or preferences of products or brands.

Advertising success is hinged on advertising programmes with "the **5Ms**" decision. '**Mission**' for advertising objectives, '**Money**' for how much to spend (advertising budget), '**Message**' for what to tell, send, how to sell, how to encode,

rhetoric to use style to apply and use of advertising semantics to fit in. The ‘**Media**’ or channel of communication to reach the target audience features prominently and lastly, ‘**Measurement**’ for how to evaluate and re-appraise results, (Kotler & Keller 2009.538 and Jobber & Fahy 2006.229). Advertising message translates selling proposition into words, symbols and illustrations that are attractive and meaningful to the target audience. This paper focuses on the **5Ms**, encapsulated in message and message generation, evaluation, selection and execution in the context of linguistic coloration, appeal, and reconfiguration using rhetorics, stylistic and semantic devices to persuade and convince a target audience, McQuarrie & Mick (1996.426), Okanlawon & Oluga (2007.161), Xu 2008.84, Ngoa (2011.241) and Gbadamosi, Hinson, Tukamushaba & Ingunjiri (2012.546).

1.2 Statement of the Problem

In this era of competitive product launch, firms spend billions of naira flexing muscles to increase sales and profitability. It behooves competitors who want to stay ahead of others to look for plausible sustainable means to inform, persuade, propagate and convince their customers for patronage. In doing this, firms employ advertising tools in creating awareness, giving information to the public to generate or elicit the desired interest and attention for their products. Hitherto therefore, advertising content and messages are couched in unique linguistic styles using rhetoric, stylistics, and semantics that mesmerize and captivate public attention as they strategize to sell all the perceived, intrinsic, explicit and implicit product features to the target audience.

This paper therefore, x-rays these advertising devices in the Nigerian media with a view towards stemming down the incidences of advertising and marketing failures of products, services and ideas. The objective is to keep advert budgets low, increase sales, and improve profitability and marketing efficiency. So far, the researchers have not

identified any work that typifies this investigation; however, some associated investigations available deal with advertising rhetorics Awonusi (1996), McQuarrie & Mick (1996), Tom & Eves 1999, Israel (2002), Mulken (2003), Nyota & Mutasa (2008), Xu (2008), Ashipu (2009), Abioye (2009), Gbadamosi, Hinson, & Tukamushaba (2012). Studies on stylistic devices, tone, persuasion and propaganda include: Yi (1990), Okanlawon & Oluga (2007), Omozuwa & Ezekideaku (2008), Ngoa & Dada (2013). In addition to studies on advertising semantics Chaudhuri (2001), Cortes de los Rios (2002), Andreas & Srinirasan (2003), Esan (2009), Dada (2010), Cohn (2010), Crystal (2010), Chen (2010), Nwagbara and Umov (2012), Rafsanjani et al (2013), Balogun (2013), Akpan, Akpan & Obukoadata (2013) and Akinwotu (2013), the above cited works are the justifications for this study.

1.3 Objective of the study

In spite of the huge budget costs that firms invest in advertising programmes, many products are often reported in the media as failures and non-performing. Therefore, to contribute to knowledge, this paper investigates how rhetoric, style, tone, persuasion, propaganda techniques and semantics devices can craftily blend to boost consumer product performance. Specifically this study attempts to determine:

- i. If advertising rhetoric increases consumer products sales performance?
- ii. If advertising stylistics and semantics increases consumers' awareness of a target audience?

1.4 Study Questions

- i. How does advertising rhetoric boost consumer products sales performance?
- ii. How does advertising stylistics and semantics increase consumers' awareness creation of target audience?

1.5 Study Hypothesis

H₀₁: There is no significant relationship between advertising rhetoric, stylistics and consumers' products sales performance.

H₀₂: There is no significant relationship between advertising stylistics, semantics and increased consumers' awareness creation of target audience.

1.6 Significance of the study

This study expands the frontiers of knowledge in the area of rhetoric, persuasion, propaganda techniques, stylistic devices, message tones and semantics in improving advertising message and content analysis. This may facilitate captivation of the public and/or specific target audience. It propels impulsive purchase decision, increases sales volume and stimulates profitability.

1.7 Limitations and Assumptions

The central focus of this study is the print media in Nigeria. The researchers are aware that broadening the scope to electronic media, social media, internet and other forms of mass communication would attract more representation. That aspect however, the paper suggests for further studies. Nonetheless, this work assumes the following:

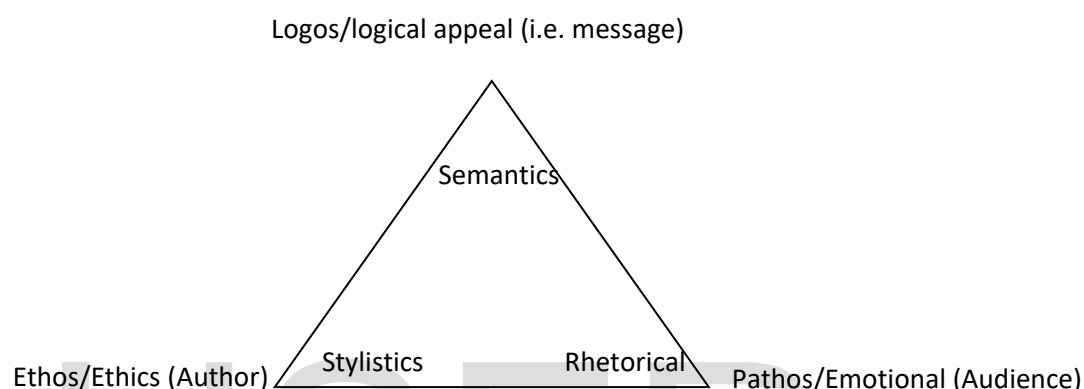
1. The study focus is historical but draws inspiration from both the local and foreign media and what is in vogue.
2. Though firms advertise to promote commercial goods, provide information, call attention, encourage customer patronage; this study assumes that in spite of these purposes, many highly advertised products still fail, especially consumer products.
3. Given that frequently advertised products still fail, this study assumes that advertising semantics appropriately couched in rhetoric, stylistics, right tone, which creates the right consumer attitudes, can truly make the difference.

2.0 THEORETICAL CONSTRUCT

2.1 Analysis of Rhetorical Devices in Advertising

There is a plethora of definitions of rhetoric. Leech & Short (2000.10) simply describes it as "dress of thought" appearing to be the most effective linguistic activities or schemes conveying advertising language. Rhetoric studies the effect of persuasion, emotional effect, and clarity. It attempts to understand how phonetics and linguistic devices interface in the social aspect of language. Often, experts use it to influence advertising, copy messages and propagate essence contextually, (Ashipu 2009.111). Rhetorical devices, according to Dada (2013.39), usually employ copy text such as parallelism, repetition and alliteration, used artistically to create rhyme and rhythm. Egudu, (1985.34) identifies rhythm or movement as the characteristics of repetition. Lucas (1998.279) agrees that rhythmic repetition is the rising and falling points occurring frequently such that it establishes a definite pattern with the initial consonant sounds or adjoining words such as in "Man Pass Man" Bank Pass Bank" "First Bank, You First", 'm', 'p', 'b' and 'd', 't', and 'n' in "dat tyre na Dunlop elite". Tom & Eves (1999.39) agreed with Egudu (1985.45) and listed rhetorical devices to include anecdote, perspective, aphorism, contradiction, oxymoron, apostrophe, allusion, syllogism, satire, foil, epitaph, parody. Others include; delayed sentence, sarcasm, expletive, irony, eulogy, paradox, epiphany, onomatopoeia, diction, hyperbole, antagonistic character, analogy, inductive and deductive conclusion, nostalgic desire, thesis, litotes, and ethos. Some deal with classics and political philosophy, for instance, propaganda, didactics, formal language, allegory, narrative, abstract, non colloquialism, elegy, etc. Some others are literary in nature: prose, antihero, protagonist, catharsis purgation, epigraph, quote, recurrent parallelism, pun, anadiplosis repetition, etc. Abraham (1995.19), identified appeals to authority, emotion or logic, euphemism substitution, genre term, voice, tone,

theme, denotation, mood, realism, audience, assonance, dissonance and consonance, alliteration, point of view, syntax, foreshadowing and flashback, begging the question, personification, anachronism, ambiguity, connotation and denotation, transition as logic, as part of the complex web of linguistic tools and literary devices that aid comprehension. Generically, rhetorical theory produces the Aristotelian rhetorical triangle that points out the three vital elements in creating any kind of argument thus:



It is this type of analysis where rhetorical elements are identified that Corbett (1990.87) and Tom & Eves (1998.39) posit that rhetoric is a discipline of argumentation. It is concerned with the determination of the most effective persuasive methods to change, convert, transform, convince, brand and evoke loyalty that possesses the hearts and minds of a target audience, (Chen 2010.126 and McQuarrie & Mick 1996.424).

In an online work prepared by Sandra Effinger (n.d.), the writer posited that every advertisement is a mini-essay, an argument crafted to appeal to a particular audience using **DIDLS Model**. Diction, images, details, language and sentence structure are a strategy for analysis. To her, the first step in rhetorical analysis is the examination of the situational written text, visual images, overall organization, elements of sound movement and context, regardless of what is being advertised whether product, service, idea, organization or individual.

According to McQuarrie & Mick (1996.424), rhetoric is an advertising appeal to pathos, logos, and ethos and work in synergy, though appeal to emotions is usually the strongest. Visual elements such as pictures, colours, designs, smiles, well-dressed images of adorable personalities and appropriate diction are often linked to feelings. Advert testimonials by celebrities, seasoned personalities, sport legends, and authorities offer appeal to reason, logic and authority. Appeal to character and shared values in adverts such as a drug maker laying claim to his drugs efficacies, environmental degraders in the oil sector laying claim to their commitment to contribute to sustainable development and good corporate governance or character are all ethos.

Whether advertising is presented as a source of information enabling consumers to make educated choices or not of the products, the overall aim is to offer memorable, witty, thoughtful or poetic copy and the underlying intent of all advertising is to persuade specific target audiences. Seen in this light, adverts are mini-arguments whose strategies are just like written documents. Some elements in advertising rhetoric, Doan (2017.32) reveals, is to appeal to audience emotions, according to Aristotle. Other elements that make their appeal to reason, Michalik & Michcska-Suchanek (2019) explains, is the evidence, logic (i.e. logos), which some other schemes or ploys or advertisers apply to appeal or win credibility from the target audience for itself. Like arguments, adverts can be effective if they appeal to the needs, values and beliefs of the audience. Jeffries & McIntyre (2010.12) posit that stylistic is the disciple of the linguistic features of a literary text, phonological, lexical and syntactical considerations or discipline. Stylistics directly affects the meaning, tone and shape of an utterance. However, Chi (2019) presupposes that variety in stylistics is due to the main influences of linguistics and literary studies. Lambrou & Stockwell, (2010.6) sees stylistics as the science which explores how readers interact with the language of literary texts. This facilitates the explanation of how we

understand and the effect of the texts when we read them technically.

2.2 Stylistic Devices in Advertising

When advertising copy contents are mounted, they are crafted carefully in unique methods and contexts, such that the interpretation of the text reveals their linguistic tone and style, eliciting target audience attention Joseph (2007.17) and Richard (1997.31).

This is done in order to exploit the desires or needs of consumers in creative innovations of products, services or ideas more appealing and manipulating the consumers' decisions and this results in reconstructing their mindset and thought-frame. Pratab (2018) re-emphasized Leech's (1966.25) assertion that most copywriters' language in advertising is loaded specifically and is aimed at altering the will, opinions and attitude of its audience.

In a related study, Ezejideaku & Ugwu (2008.4) cited Cook on 'Discourse of Advertising'. He maintains that discourse deals with text, context, interaction, persuasion and that advertising performs all these functions. This style, according to Leech (1966.73), describes the style of stylistics as discourse in the language of advertising as being colloquial-formal, casual-ceremonial, and personal-interpersonal, or simple-complex, depending on the target audience.

The structure of the language used in advertising defines the peculiar form, style, and the way the copywriter is usually predisposed by a number of factors influencing choice of words or vocabulary to express. According to Ngoa (2011.244), limited flow of lexical items and language variations necessarily follow attention, value, curiosity, presentation, readability, and sloganeering, memorability with key phrases and selling power. These selling powers encompass presenting informative, instructive, distinctive and persuasive messages. It utilizes stylistic devices from a configuration of alliteration, repetition, orthographic modification, personification, and pun, i.e using four levels of linguistic analysis including phonology, morphology, syntax and semantics. Ezejideaku

& Ukwu (2008.7), Okanlawon & Oluga (2007.161), Wiredu (1996.61), and Akinwotun (2013.43).

Ashipu (2009.109) agreed with Ezejideaku & Ukwu that stylistics is caught between two disciplines and that the way language is used, its apparent context and language position is an active agent of the real world. To him, stylistics defines the use of linguistic structures to create facsimiles, models or distortions in the real world and exude theoretical devices differentiating one piece from another. Therefore, advertising stylistics exploits basic linguistic devices and activities. Different individuals or social groups in different situations can make playing on words (using literary devices) like sounds, voice, tone, words, form or vocabulary easy. Some examples of this are: "sharp mind...sharp product", "good thinking...good product", "pride, passion and performance" "Multivitamins Iron Minerals (MIM)" "Buy one, get one free" "All is not lost, dear child", "With so many rewards, you are spoilt for choice", "Dunlop Elite, Na Baba" "First Bank,...Man Pass Man" Awonusi (1996.113); Ezejideaku & Ugwu (2008.9), Chen (2010.128) and Dada (2013.39).

All these manipulations of words, sounds, voice, symbols, signs and forms show, according to Onobe (2012.70), that in spite of man's attitude of obstinate and hostile resistance to change, man continues to live behind, flirt with and adapt to new ideas. Different lines of thought and ideologies, which are resisted at first instance, may be reversed through the use of persuasion, propaganda, advert, rhetoric, stylistics, tones and semantics, as man thrives as a social animal with self-will and change agent.

It is the style, tone, semantics, persuasion, propaganda adverts and rhetorical devices to keep spell bound, or keep in suspense a target audience that lures them further to a delightful lull, bringing out a sense of spontaneity and thrill that controls them (Greene 2001.241). Stylistics selectively adopts, adapts, and appropriates a range

of concepts and models from philosophical, practical and sociolinguistics to investigate the interpretative impact of various linguistic features. This is employed within literature and applied in advertising that drives the product prospects and stimulus into the hearts and minds of the consumers to make purchase and repeat purchase decisions (Crystal 2010.356).

Stylistic devices therefore examine the use of grammar, lexis, semantics, phonological properties, tone, persuasion, propaganda, pragmatic and discursive devices, including brainwashing or indoctrination. According to Pratkanis & Aronson (2001.61), as further stressed by Carter (2010.21), media discourse such as films, news reports, songs and jingles, lyrics, and political speeches, fall within the scope of interest of stylistics. Stylistics produces tone. Tone is the author's attitude concerning the subject and the specific target audience. Getting the author's tone is a function of the reader's level of development, appreciation, knowledge, but also of diction, details and imagery.

Tones such as "abstruse", "audacious", "compassionate", "egotistical", "nostalgic", "outrage", "somber" or "zealous", if misinterpreted, may also have their meanings misinterpreted. The basic elements of tone include diction, (the connotation of the word choice), image, (vivid appeals to understanding using the senses), details (facts that are included or omitted), language (such as formal, clinical, jargon, technical) and sentence structure and how it affects the reader's attitude.

In persuasion, (Cialdini 2001.14) posits that attempts at influencing audience beliefs, attitudes, intentions, motivations or behaviours are changed by using written or spoken words to convey information, feelings, reasoning or a combination thereof. Systematic persuasion uses appeals to logic, feelings, reasons, habits or emotions. Theories in persuasion include attrition (i.e dispositional, situational, fundamental),

conditioning, cognitive dissonance, elaboration likelihood model, functional theories, inoculation theories, narrative transportation theory and social judgment. (Seiter & Gass 2010.45). Persuasive methods, tactics and strategies include the use of force as cues, clues, hints or weapons of influence in the process of changing or getting a specific target audience convinced. Weapons of influence include norm of reciprocity, commitment and consistency, social proof, liking, authority, scarcity and Machiavellianism.

According to Richard & Moussa (2007.31), persuasion means to win others over, not to defeat them and its tactics or steps include surveying the situation then confronting possible barriers of relationships. Secondly, credibility, communication mismatches, belief systems, interest and needs are important. The third step is to make a pitch (presentation skills test), secure commitments, and appeal to reason using logic, rhetoric, proofs or scientific evidence. For the scientific methods, one needs to appeal to emotions by advertising, faith, imagination and skilful presentation, pity, propaganda, manipulation, seduction with a careful and sensing body language, personality tests, conflicts of style inventory and avoid controversial tactics as deception, hypnosis, subliminal advertising, brainwashing, coercive persuasion, force, mind control or torture. Subliminal advertising, which stimulates audience mental processes, uses images and sounds on television, billboards and cinematography to influence or persuade viewers or consumers without their knowledge.

Propaganda is a highly organized programme of public and selected information used to disseminate doctrines, products, services or ideas. As a form of communication, Onobe (2012.75) posits that it is aimed at influencing the attitude of a specific audience towards some cause of action. It may include part, whole, or bundle of tricks, lies, outright deception, mendacities, falsehood, manipulations, politicking, and bias, among

others. He identified three types of propaganda; black, white and grey. Black propaganda is associated with deliberate and strategic transmission of lies. Its powerful tools are half-truths, outright lies, manipulations, and deceptions, sly concealment of the source of falsehood and misguided information. This brand was applied in Nazi Germany of WWII with Fitz Hippler as head; America and her allies' invasion of Iraq, TV commercials of June 12 annulment, terrorists' video footages of Al-Qaeda, Boko Haram, Hamas, Hertzbola, Al-Haqqani, Taliban networks, among others. If there is no sin, a propagandist invents one. From that inverted patriotism draws the nourishment of making the enemy appear as a great monster of a terrible sort.

White propaganda suppresses potentially harmful information and ideas but deliberately promotes positive virtues. Grey propaganda, on the other hand, simply transmits information, false or not, without assessing the validity. Conceiving a friend as enemy is the first step, but the secret is to simplify a complex issue and then repeat that simplification severally, to persuade people without seeming to do so clearly, applying tricky language designed to discourage or encourage, Baran & Davis (2006.75) and Oladimeji (1988.79).

Propaganda, according to Baran & Davis (2006.76), can translate to specific techniques of undue reliance on authority figures. Use of unverifiable abstract nouns, adjectives, adverbs and physical representation, fixed view of people or institutions on broad all-inclusive categories of in-groups, reducibility of situations into cause and effect relationships, overemphasis or underemphasise on the past, present or future as a disconnect. There is a greater emphasis on conflict and conflagration than on cooperation among people. In analysing Al-Qaida's propaganda techniques and argumentation, the Centre for Terror Analysis (CTA) in 2009 identified the use of propaganda techniques such as repetitions, demonization of opponents, out-of-context quotation from opponents,

accusing the opponents of being motivated by a wish for supremacy, colonization of the entire world and its resources through oppression of Muslims in particular. Their video themes cover religion, history and politics as an ideological platform. Symbolic values used include an AK – 47, the Holy Quran and a prayer rug or religious books on display, images of suffering children, Quranic recitals and poetic readings, to play on the emotions of its adherents.

2.3 Semantics and Advertising

Semantics is the study of how meaning is created in language by the use and interrelationships of words, phrases and sentences. It also deals with the study of the relationship between symbols and what they represent as applied to advertising (Broda et al 2007.560 and Cruse 2004.11). Semantics, a Greek word for significant, is the study of meaning, focusing on the relationship between ‘signifiers’ (connotations) like words, phrases, signs and symbols and what they “signify” (denotation). Apart from linguistic semantics, which is the study of meanings used for understanding human expressions through language, other forms of semantics are programming language, formal logics and semiotics.

According to Nielson & Nielson (1995.29), semantics is used to denote the challenges of understanding word selection. It is the study of the interpretation, analysis and the elucidation of signs or symbols used in agents or communities within certain circumstances and contexts. From the linguistics perspective, sounds, facial expressions, body language, body twitch, personal space or polemics, have semantic meanings and the contents are drawn from lexicology, syntax, pragmatics, etymology, philology, communication and semiotics. In linguistics, semantics studies meaning as inherent at the levels of words, phrases, sentences, discourse, texts or narratives, the meanings of

signs, texts and the relation between different linguistic units and philological compounds such as homonymy, synonymy, hyponymy, metonymy, paroxysm, among others, usually applied to advertising (Geeraerts 1997 and Cruse 2004).

Theories in semantics include formal – linguistics, truth-conditional, lexical and conceptual, computational, programming languages, semantic web and semantic memory. Formal semantics, which originated from the work of Montague, is a natural language in which expressions are assigned denotations to individuals, truth-values or functions of the sentences. Truth-conditional semantics associates natural language sentences to describe language using symbols to analyse another language (meta-language). Conceptual semantics, syntactic properties, word order, sentence structure rules or phrases reflect the meanings of words that lead them (Levin and Pinker 1991.71). Accordingly, lexical semantics examines word meaning reflected by its context. Computational semantics is aimed at the processing of linguistic meaning. In computer science, semantics refers to the meaning of languages (syntax) providing the rules for interpretation of an expression and sometimes-representing different types of data structures specifically designed and used for information content (Nerbonne 1996.132). Programming languages are computer statements and operational commands enabling the performance of arithmetical additions, storage and information retrieval built on mathematical logic or architecture (i.e. semantic network and data model) of operations, denotation and axiomatic semantics (Levin & Pinker 1991, Bloomfield 1933, Kutas & Hillyard 1980 and peregrine 2003). Operational semantics examines how the effect of computation is produced, denotation examines the effect of meanings of the mathematical object executing the constructs, while axiomatic semantics explains the specific properties effect in executing the constructs expressed as assertions (statement). Semantic memory is a psychological memory meaning for words that preserve the

substance, kernel or picture of a remembered experience. Episodic, sporadic or irregular memory is transitory and details individual features or unique particular experiences retention or reminiscences.

In creating advertising semantics, Chen (2010.126) posits that it is complex and the process involves artists, painters, and copywriters, so that the persuasion function of advertisement may reach specific target audiences. This leads to the conceptualization of semantic shift, progression drift or change of word usage, which is radically different from the original sense, for instance, check the transitory use of “awful”, “demagogue” “egregious”, “guy”, “gay”, “skyline”, “broadcast”, “torment”, “astound”, “rodent”, “mouse”, “perfect lady” as in prostitute. These radical changes are often driven by linguistic, psychological, sociocultural factors and made possible by encyclopaedic forces (Blanks 1999.11).

According to Pollay (1984.112), large numbers of metaphors (semantic devices) are created in advertising in order to denote distinctive, positive values. Advertisers achieve this goal through linguistic manipulation or the loaded weapon. Cartes de los Rios (2002.41) agrees that values are probably the single most important dimension of advertising positive values from the sender and the receiver perspective, which Forcevill (1996.67) posits portrays the goodness of the product. To him, it buttresses how safe, prestigious, profitable and top quality the product is. To Rafsanjani et al (2012.262), the advertiser produces a metaphorical utterance (semantics), inviting a specific target audience to process and derive some assumptions about the values associated with the product or service. Zalter & Coulter (1995.39) noted that metaphors are major gateways, windows and mechanics for viewing consumer thoughts, feelings and understanding of the products advertised. This reinstates Lackoff & Johnson’s (1980.31) assertion that metaphors permit the understanding of consumer thinking, behaviour, enabling how to

develop and market products, services or ideas successfully as each thoughts and behaviours are metaphors for one another.

According to Akpan, Akpan & Obukpadata (2013.13), the interest of every advertisement is a semiotic deconstruction (disassembly) of ways or sign systems that translate ideas or images about products or services into meaningful ideas in social settings and relationships. This implies that advertisement copies or forms encourage readers, listeners, viewers and target audience to locate the values of products in need in their social interactions using signs and symbols as medium of expression. The kernel of the communication process is the encoding, sharing and decoding of message intentions between senders and receivers. Signs or symbols can be transmitted through words, pictures or signals (Dun et al 1990.16).

3.0 MATERIALS AND METHODS

Materials and methods describe the identified resources used and the several techniques and procedures employed in this investigation.

3.1 Materials

Resources for this study span three years (i.e. 2011, 2012 & 2013). The study analysed various comics, cartoons, outdoor billboards, transit posters, the yellow pages, direct mails, five top weekly Nigerian newspapers, one top Nigerian weekly magazine and personal observations of NTAi, Channels TV, AIT and Silverbird television channels, among others. Other materials and variables identified and used are rhetoric, persuasion, propaganda, repetition, and coercion, emotion (pathos or feelings) as it affects product success, using Pearson's product moment correlation coefficient on an interval scale.

The second is stylistics, tone, attitude, word of mouth (wom), aesthetics, artistry, ethics and how they succeed in capturing the attention of the target audience. Finally, semantic logic, symbols, appeals and how they elicit target audience awareness or enlightenment. Library and internet resources, journals and textbook materials have also been of great resource and support in the investigation.

3.2 Methods

The study adopted the eclectic style. It uses ex-post facto, (after-the-fact) survey and content analysis, which describe and analyses current conditions, performances, attitudes and situations, explaining the reasons for certain existing behaviours (Kerlinger (1973.298), Asika (1991.24), Wimmer & Dominick (2000.135), Kothari (2004.3) and Etuk (2010.61).

Advertisement copies in *Sunday Guardian*, *Sunday Vanguard*, *Sunday Punch*, *Sunday Sun* and *Sunday New Nigeria* were surveyed. Copies from *Tell Magazine* were purposely chosen from over fifty (50) weeks each year for this investigation, spanning three (3) years of advert activities. The eclectic model employed facilitates the examination of five (5) top newspapers in Nigeria based on spread, distribution, and evidence. The details observed and surveyed include location, phone numbers, business tours, payments modes, discounts, delivery policies, emergency services, parking lots, graphics and headlines.

The population of this study consisted of advertisements published in five (5) top Nigerian newspapers and one top magazine of general interest with one thousand and ninety two (1,092) issues. However, due to time frame, other resources and financial constraints, one thousand and fifty (1050) issues for three (3) years were sampled and analysed. One thousand and fifty (1050) advertisements of selected products, services

and ideas were studied. Four hundred and twenty (420) items on rhetoric, persuasion and propaganda techniques, two hundred and seventy three (273) on stylistics, tone, attitude and three hundred and fifty seven (357) on semantics, logic, linguistic skills, among others were analysed (Nwagbara and Umor 2012.62 and Black 1962.34).

4.0 DATA PRESENTATION AND CLASSIFICATION

Table 1 presents details of the frequencies of the 30 – question stems raised in “Rhestysamedia” questionnaire. Table 2 determines the mean(s) of standard deviations and Cronbach alpha (α) of each question – stem (items) across the selected weeklies.

Table 3 recategorises variables in order to investigate the degree of association and their significance level. Table 4 determines the values of fitting least squares using multiple regression formulae of $y = na + b_1x_1 + b_2x_2$ or $\sum y = na + b_1\sum x_1 + b_2\sum x_2$

TABLE 1:
 Analysis of Rhestyseamedian Questionnaire Occurrences

S/n	Factor	Total	Vanguard	Punch	Guardian	Sun	New Nigeria	Tell Magazine
1	Rhetoric	95	16	13	18	19	17	12
2	Persuasion	70	13	7	8	11	15	16
3	Propaganda	98	22	20	18	17	12	9
4	Coercion	76	11	13	7	18	19	8
5	Influence	88	9	16	21	11	18	13
6	Encourage	52	7	9	6	10	12	8
7	Pressure	79	11	17	9	14	18	10
8	Control	71	8	15	10	12	17	9
9	Pull/push	69	9	12	11	9	18	10
10	Manoeuvring	84	11	14	9	16	19	15
11	Stylistics	46	8	6	11	5	7	9
12	Artistry	108	16	18	20	17	18	19
13	Character	61	10	11	14	8	10	8
14	Literary	111	13	15	21	18	19	25
15	Tone/attitude	155	22	30	18	27	25	33
16	Word-of-mouth	54	12	10	8	9	6	9
17	Syntax	116	19	15	21	17	21	23

18	Presentation	120	16	19	26	13	18	28
19	Grammar	103	12	17	19	14	18	23
20	Alluring	133	19	18	23	19	24	30
21	Semantics	167	29	25	21	28	31	33
22	Logic	183	24	29	31	30	33	36
23	Appeal	192	21	33	30	32	39	37
24	Symbols	177	18	28	25	34	35	37
25	Signifiers	122	19	17	26	19	20	21
26	Fascination	141	22	23	25	20	24	27
27	Interest	177	22	24	28	31	38	34
28	Attractiveness	154	23	26	31	21	25	28
29	Passion	120	18	20	21	19	24	18
30	Sensational	167	19	29	19	31	32	37

TABLE 2:

Analysis of variables

	Rhetorics	Stylistics	Semantics
1	52	155	192
2	69	133	183
3	70	120	177
4	71	116	177
5	76	111	167
6	79	108	167
7	84	103	154
8	88	61	141
9	95	54	122
10	98	46	120

4.1 Hypothesis Testing, Interpretation and Discussion of Results

4.1.1 $H_{01} \neq 0$: There is no significant relationship between rhetoric, stylistics and consumer products performance.

TABLE 3:

Analysis of variables of product performance derived from Table 2

	Product performance	Rhetorics	Stylistics
	Y	X ₁	X ₂
1	52	141	155
2	69	178	133
3	70	159	120
4	71	187	116
5	76	243	111
6	79	106	108

7	84	195	103
8	88	191	61
9	95	172	54
10	98	217	46

4.1.2 Ho2: There is no significant relationship between advertising stylistics, semantics and increased awareness creation of target audience.

TABLE 4:

Analysis of variables of Awareness Creation derived from Table 2

	Awareness Creation	Rhetorics	Stylistics
	Y	X ₁	X ₂
1	155	213	192
2	133	291	183
3	120	253	177
4	116	283	177
5	111	277	167
6	108	195	167
7	103	293	154
8	61	274	141
9	54	223	122
10	46	300	120

Ho1: There is no significant relationship between rhetoric, stylistics and consumer products performance

TABLE 5:

Variation entered/removed ^a

Model	Variation entered	Variable removed	Method
1	Tone, persuasion ^b		Enter

TABLE 6:

Model summary

Model	R	R squared	Adjusted R square	Std. Error of the estimate
1	.961 ^a	.923	.901	4.317

TABLE 7:

ANOVA^a

Model	Sum of square	Df	Mean square	F	Sig.
1 Regression	1569.164	2	784.582	42.106	.000 ^b
Residual	130.436	7	18.634		
Total	1699.600	9			

TABLE 8

Coefficients

Model	Unstandardized coefficients		Standardized coefficients	t	Sign.
	B	Std. Error	Beta		
1 (Constant)	113.012	9.738		11.606	.000
Persuasion	.011	.040	.030	.269	.796
Tone	-.365	.423	-.950	-8.467	.000

TABLE 9:

Descriptive statistics

	N	Range	Minimum	Maximum	Mean		Std. deviation
	Statistic	Statistic	Statistic	Statistic	Statistics	Std. error	Statistic
Product	10	46	52	98	78.20	4.346	13.742
Persuasion	10	137	106	243	178.90	12.123	38.336
Tone	10	109	46	155	100.70	11.310	35.765
Valid N (listwise)	10						

TABLE 10:

Descriptive statistics

	Variance	Skewness

	Statistic	Statistics	Std. Error
Product	188.844	-.324	.687
Persuasion	1469.656	-.308	.687
Tone	1279.122	-.370	.687
Valid N (listwise)			

TABLE 11:
 Correlations

		Product	Persuasion	Tone
Product	Pearson correlation	1	.371	-.960**
	Sig. (2- tailed)		.292	.000
	N	10	10	10
Persuasion	Pearson correlation	.371	1	-.359
	Sig. (2- tailed)	.292		.309
	N	10	10	10
Tone	Pearson correlation	-.960**	-.359	1
	Sig. (2- tailed)	.000	.309	
	N	10	10	10

TABLE 12:
 Correlations

			Product	Persuasion	Tone
Kendall's tau_b	Product	Pearson correlation	1.000	.333	-1.000**
		Sig. (2- tailed)		.180	
		N	10	10	10
	Persuasion	Pearson correlation	.333	1.000	-.333
		Sig. (2- tailed)	.180		.180
		N	10	10	10
Spearman's rho	Tone	Pearson correlation	-1.000**	-.333	1.000
		Sig. (2- tailed)	10	10	10
		N			
	Product	Pearson correlation	1.000	.442	-1.000**
		Sig. (2- tailed)	.	.200	.
		N	10	10	10
Persuasion	Pearson correlation	.442	1.000	-.442	
	Sig. (2- tailed)	.200	.	.200	
	N	10	10	10	
Tone	Pearson correlation	-1.000**		1.000	
	Sig. (2- tailed)	.		.	
	N	0		10	

TABLE 13:

Descriptive statistics

	Mean	Std. deviation	N
Product	78.20	13.742	10
Persuasion	178.90	38.336	10
Tone	100.70	35.765	10

TABLE 14

Correlations

	Product	Persuasion	Tone
Product Pearson correlation	1	.371	-.960**
Sig. (2- tailed)		.292	.000
Sum of squares and cross- products covariance	1699.600	1757.200	-4248.400
N	188.844	195.244	-472.044
	10	10	10
Persuasion Pearson correlation	.371	1	-.359
Sig. (2- tailed)	.292		.309
Sum of squares and cross- products covariance	1757.200	13226.900	-4424.300
N	195.244	1469.656	-491.589
	10	10	10
Tone Pearson correlation	-.960**	-.359	1
Sig. (2- tailed)	.000	.309	
Sum of squares and cross- products Covariance	-4248.400	-4424.300	11512.100
N	-472.044	-491.589	1279.122
	10	10	10

TABLE 15:

Correlations

			Product	Persuasion	Tone
Kendall's tau_b	Product	Pearson correlation	1.000	.333	-1.000**
		Sig. (2- tailed)		.180	
		N	10	10	10
	Persuasion	Pearson correlation	.333	1.000	-.333
		Sig. (2- tailed)	.180		.180
		N	10	10	10
Spearman's rho	Tone	Pearson correlation	-1.000**	-.333	1.000
		Sig. (2- tailed)	10	.180	
		N	10	10	10
	Product	Pearson correlation	1.000	.442	-1.000**
		Sig. (2- tailed)	.	.200	.
		N	10	10	10
	Persuasion	Pearson correlation	.442	1.000	-.442
		Sig. (2- tailed)	.200	.	.200
		N	10	10	10
	Tone	Pearson correlation	-1.000**		1.000
		Sig. (2- tailed)	.		.
		N	0		10

$H_{02} \neq 0$: There is no significant relationship between advertising stylistics, semantics and increased awareness creation of target audience.

TABLE 17:

Variables Entered/Removed^a

Model	Variable Entered	Variable Removed	Method
1	Logic, Attitude ^b		Enter

TABLE 18:

Model Summary

Model	R	R Square	Adjusted R square	S.td Error of the Estimate
1	.958 ^a	.957	.944	8.436

Table 19:

ANOVA^a

Model	Sum of squares	Df	Mean square	F	Sig.
1. Regression	11013.970	2	5506.985	77.387	.000 ^b
Residual	498.130	7	71.161		
= Total	11512.100	9			

TABLE 20:

Descriptive Statistics

Model	Unstandardized coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1. (constant)	-109.749	29.122		-3.769	.007
Attitude	-.041	.076	-.043	-.541	.605
Logic	1.382	.144	.970	12.162	.000

Table 21: Descriptive Statistics

	N	Range	Minimum	Minimum	Mean		Std. Deviation
	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic
Creation	10	109	46	155	100.70	11.310	35.765
Attitude	10	105	195	195	260.70	11.910	37.662
Logic	10	75	120	120	160.00	7.937	25.100
Valid N (listwise)	10						

TABLE 22:
Descriptive Statistics

	Variance	Skewness	
	Statistic	Statistic	Std. Error
Creation	1279.122	-.370	.687
Attitude	1418.456	-.772	.687
Logic	630.000	-.619	.687
Valid N (listwise)			

TABLE 23:
Descriptive Statistic

	Mean	Std. Deviation	N
Awareness	100.70	35.765	10
Attitudes	260.70	37.662	10
Logic	160.00	25.100	10

TABLE 24:
Correlations

		Awareness	Attitudes	Logic
Awareness	Pearson correlation	1	-.206	.977**
	Sig (2-tailed)		.568	.000
	Sum of squares and Cross-products	11512.100	-2496.900	7895.000
	Covariance	1279.122	-277.433	877.222
N		10	10	10
Attitude	Pearson correlation	-.206	1	-.168
	Sig (2-tailed)	.568		.643
	Sum of squares and Cross-products	-2496.900	12766.100	1428.000
	Covariance	-277.433	1418.456	-58.667
N		10	10	10
Logic	Pearson correlation	.977**	-.168	1
	Sig (2-tailed)	.000	.643	
	Sum of squares and Cross-products	7895.000	1428.000	5670.000
	Covariance	877.222	-58.667	630.000
N		10	10	10

TABLE 25:
Correlations

			Awareness	Attitudes	Logic
Kendall's tau_b	Awareness	Correlation coefficient	1.000	-.156	.978**
		Sig. (2-tailed)	.	.531	.000
		N	10	10	10
	Attitudes	Correlation coefficient	-.156	1.000	-.159
		Sig. (2-tailed)	.531	.	.528
		N	10	10	10
	Logic	Correlation coefficient	.978**	-.159	1.000
		Sig. (2-tailed)	.000	.528	.
		N	10	10	10
Spearman's rho	Awareness	Correlation coefficient	1.000	-.261	.994**
		Sig. (2-tailed)	.	.467	.000
		N	10	10	10
	Attitudes	Correlation coefficient	-.261	1.000	-.274
		Sig. (2-tailed)	.467	.	.443
		N	10	10	10
	Logic	Correlation coefficient	.994**	-.274	1.000
		Sig. (2-tailed)	.000	.443	.
		N	10	10	10

4.2 Interpretation and Discussion of Results

Hypothesis one tests the strength of the relationship between performance of consumer products when advertising employs devices such as rhetoric persuasion, repetition, emotion, propaganda, embedded in careful or surreptitious coercion and style, tone, word-of-mouth, attitude, aesthetic or artistry. Statistical regression and other tools used from tables 4 – 14 showed that: Tables 5 and 6 subscribed to swift 2001-626, where it computed $R = .923$ (i.e. 92.3%). $P < 0.077$ predicting that this model uses rhetoric and stylistic devices in advertising copy in the Nigerian median in about 92.3%.

To predict consumer product performance for the three (3) years under study, the following values of the linear regression equation were computed using SPSS 21:

$Y = x_1 + bx_2 + C$, where a, b, x and y will be

a = .011 Intercept

b = -.365 Intercept

c = 11.012 Constant

x_1 = Rhetorical/persuasion devices of advertising (independent variables)

x_2 = Stylistics/Tone of advertising copy (independent variable)

y = Consumer products performance (dependent variable)

Standard Error = 4.317

Observations = 10

X_1, X_2 reflects the change in y that can be expected to accompany a change of one unit in a -intercept and b -intercept provided all other variables are held constant (Kvanli, Pavur and Guynes 2000.678).

Hypothesis two test equally shows similar characteristics in predicting the awareness creation with respect to advertising stylistics and semantics.

The values where $y = ax_1 + bx_2 + c$, where

$a = -0.041$ Intercept

$b = 1.382$ Intercept

$c = -109.749$

$X_1 =$ Tone/attitude (Independent variable 1)

$X_2 =$ Semantics/Appeal (independent variable 2)

$Y =$ Increased awareness creation (Dependent variable)

Standard error = 8.436

$R^2 = 95.7\%$

Significant level = 4.3%

i.e. $P < 0.05$

Observations = 10

Adjusted $R^2 = 94.4\%$ i.e. $P_{\text{value}} < 0.05$

This explains the reaction or change in awareness creation when advertising copy is craftily couched in stylistics (tone or attitude) and semantics (appeal or logic) (Swift 2001.628).

5.0 SUMMARY AND CONCLUSION

The kernel and the underlying implication of this study is that using linguistic devices such as rhetoric, stylistics, and semantics in advertising positively affects sales of consumer products, as well as product performance and positioning in the market. This is corroborated by Leech (1966), Tom & Eves (1999.42), Mulken (2003.118), Okanlawan & Oluga (2007. 162), Ashipu (2009.108), Ngoa (2011.242), Akinbode (2012.30), Coke & Oke (2012.2), Akpan et al (2013.15), and (Dada 2013. 37).

Also, stylistics, tone or attitude and semantics, logic or appeal could be used to create a link between the sender and the receiver. This can be done by evolving and creating awareness through careful use of tone, stylistics, attitude and semantics, logic, appeal, attraction and persuasion as the following studies suggest Awonusi (1996.119), Andreas & Srinivasan (2003. 171), Omozuwa & Ezejideaku (2008.42), Cohn (2010), Chen (2010.126), Bilal, Shuriye & Akmeliawati (2012.50) and Dada (2013. 238) among others.

It is worthy of note, that rhetoric sets up emotional arguments to move an audience through persuasion from shared values between advertising copy (message) and the audience's belief to continue to patronise consumer products hinged on either fear, envy, patriotism, lust or something. Moreover, the medium is often print media, TV shows, movies, electronic billboards, carnivals, jamborees, including trade exhibitions, etc.

Stylistics uses appeal based on character, personality or position of the speaker, which gives the advertiser a feeling of competence, fairness and authority figure, while at the same time establishing trustworthiness, credibility, expert testimony, on the part of the audience. The other is semantics (logos, rationality), which employs facts, case studies, statistics, experiments, analogies, etc, to make logical conclusions, manipulate and create audience awareness about a product.

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