

Competitive Energy Drinks Advertisements on Bill Boards in Cameroon: A Critical Discourse Analysis

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Abstract:- This study investigates competitive energy drinks advertisements on road side from a Critical Discourse Analysis theoretical framework. The work primarily focuses on language use and images on energy drinks advertisements and the strategies employed by the texts producers to manipulate and influence consumerism. The method of analysis is Kress and a Leeuwen's (2006) Reading Images: The Grammar of visual design. The advertisements demonstrate how the ideology of 'energy' is produced and reproduced through the ads. A qualitative research was conducted on energy drinks advertisements in three popular energy drinks producing companies in Cameroon (Les Brasseries Du Cameroon 'XXL', Source du pays 'Reaktor', Guinness Cameroon 'Malta Tonic'. The outcome shows the energy drinks advertisements producers used different strategies to manipulate the audience and selling. The ads promote lifestyle and manipulate readers into believing that what is advertised is true. The analysis revealed how the ideology of 'energy' is constructed through the ads and synonymous with better life, socialism and good look. The linguistic devices composed of the ideational, interpersonal and textual metafunctions with presented participants, transitivity patterns, verbal language, prominence, framing, gaze, information value, distance, salience, age, gender, modality markers, etc. are used by the advertisements to persuade and control lifestyles and people's minds.

Keywords:- CDA, MDA, Advertisements, Power, Ideology, Language, Consumerism.

I. INTRODUCTION

The competitive stiffness of the drink market in Cameroon has forced companies to innovate and this has led to the birth of the production of 'energy drinks' with the giving of different names, slogans and promises to these products to persuade consumers. Les Brasseries du Cameroun produces XXL, Guinness 'Malta Tonic', and Source du Pays 'Reaktor'. The competitiveness has forced the advertisers to use strategic technics where a problem is constructed and the product given as a solution to the problem. The energy drinks are therefore tabled to convince the consumers as a solution to the problems they faced. Bill boards are a means of advertising these products to the wider Cameroonian markets. Some of the products provide much information about the background, effectiveness and

testimonies from celebrities or men and women who have used the product while others are short and brief. These advertisements tend to manipulate the audience in believing that the information is true given on the ads are true.

The images along with the verbal language in the advertisements play a pertinent role to attract consumers. Cook (2001) points out that advertisements inform, persuade, remind, influence and perhaps change opinions, emotions and attitudes. In other words, his contention is that advertisements do not only sell products but change society and make people buy things they do not want or need. He also feels that advertisements do give warnings or information to people. Hence, advertisements can help create awareness, construct identities and attitude.

A strong man or woman is seen through the visual and textual aspects of the advertisements. The advertisers used visual and linguistic means to persuade the audience into buying these energy drinks. It is argued that "advertising is the most influential institution of socialization in modern society" (Nazli 2016). This understanding has brought into perspective on how people who are in control of advertisements manage to exercise their power and ideology to manipulate the consumer's beliefs. Lau and Zuraidah (2010) perceived that advertising has been subtly distorting reality and manipulating consumers to make them buy a way of life as well as goods. The study on advertisements of energy drinks would be of great relevance to advertisers, communication planners, academicians, and linguists to understand how power and ideologies are built to persuade Cameroonians. Advertisements are important in consuming as it is a persuading mechanism in buying but not many studies have been conducted in the local context from energy drinks in a CDA perspective in Cameroon.

II. OBJECTIVES OF STUDY

The study aims at looking at the linguistic devices and unveiling power and ideologies used in the advertisements. It also aims at looking at how these linguistic devices manipulate and control consumers mind.

III. RESEARCH QUESTIONS

The study puts forth the following research questions:

- 1) What are the linguistic tools used in the Energy drinks advertisements by the different companies to Cameroonians?
- 2) What are the discursive strategies these energy drinks advertisements used to manipulate consumers?

IV. LITERATURE REVIEW

Schiffirin and Tannen (2001:1) literature presents “*discourse*” and “*analysis*” as having different meanings to different scholars in different fields. According to them, “discourse” has been defined as anything “*beyond the sentence*”. The 1990s saw the birth of a new kind of discourse analysis known as “Critical Discourse Analysis”. Fairclough and Wodak (1997) remarked that CDA considers Discourse which is language used in written and spoken text as a form of ‘social practice’. C.D.A. takes an interest in relation between language, power and ideology. Critical Discourse Analysis (C.D.A.) stems from a critical theory of language which sees the use of language as a form of social practice.

New method of CDA has come out which is used in analyzing texts and pictures known as Multimodal Discourse Analysis. For Halliday (1994), “The Grammar of a Language is not a code, not a set of rules for producing correct sentences, but a resource for making meanings”. Halliday (1994) suggests that every sign simultaneously tells people something about “the world” (ideational meaning), position people in relation to someone or something (interpersonal meaning) and produces a structured text (textual meaning) (Bezemer & Jewitt 2011).

A literature of Kress and Leeuwen (2006) book on “Reading Images: The Grammar of Visual Design” presents a note of social semiotic theory of communication where they specified that, the visual like all semiotic modes has to serve several communicational and representational requirements in order to function as a full system of communication by using the metafunctions adopted from Halliday (1994) which are the ideational, interpersonal, and textual metafunctions. Kress and Leeuwen (2006) described the resources for analyzing the metafunctions by providing the following:

Looking at participants, the ideational metafunction is the ability of semiotic systems to represent objects and their relations in a world outside the representational system or in the semiotic systems of culture. Instead of these objects and or elements Kress and Leeuwen (2006:46) decided to use the technical term participants or more precisely, represented participants.

Looking at the image act and gaze, there is a fundamental difference between pictures from which represented participants look directly at the viewer’s eyes and pictures in which this is not the case. The producer uses the image to do something to the viewer. It is for this reason that Kress and Leeuwen (2006:123) called this kind of image “demand”: the participants gaze (and the gesture, if present) demands something from the viewer, demands that the viewer enter into some kind of imaginary relations with him or her. When no contact is made, it is called an “offer” gaze - it ‘offers’ the represented participants to the viewer as items of information, objects of contemplations, impersonally, as though they were specimens in a display case. (Ibid 124)

Size of Frame and Social Distance is another dimension of to the interactive meanings of images, related to the ‘size of the frame’. The choice of distance can suggest different relations between represented participants and viewers. Close shot (or ‘close-up’) shows head and shoulders of the subjects, and the very close shot (‘extreme close-up’, ‘big close’ up). The medium close shut cuts of the subject approximately at the waist, the medium shot approximately at the knees. The medium long shot shows the full figure. In the long shot, the human figure occupies about half the height of the frame, and they are always seen and talked about in terms of this system. (Ibid 130).

Another resource is modality and a social theory of the real. Modality markers have been established by the groups within which we interact as relatively reliable guides to the truth of factuality of messages and they have developed out of the central values, beliefs and social needs of that group. (Kress & Leeuwen 2006:159)

They discussed composition and the multimodal text, composition is the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole. Composition relates to representational and interactive meanings of the picture to each another through three interrelated systems (Kress & Leeuwen 2006:183).

Firstly, Information values: the placement of elements (participants and syntagms that relate them to each other and to the viewer) endows them with specifics informational values attached to the various ‘zones’ of image: left and right, top and bottom, centre and margin. Also, there is Saliency: the elements (participants and representational and interactive syntagms) are made to attract the viewers’ attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or colour), differences in sharpness, etc. There is Framing: the presence or absence of framing devices (realized by elements of the image, signifying that they belong or do not belong together in some sense.

V. METHODOLOGY

The study uses Critical Discourse Analysis (CDA) theoretical framework with a Multimodal Discourse Analysis (MDA) approach by Kress and Leeuwen (2006). Advertisements are seen as media discourse as they involve language and social processes. This framework is used to show the link between the nature of social practice and the properties of language “texts”. A qualitative design was adopted as a method of data collection. A qualitative study which seeks to investigate how discourse in advertisements involves people’s construction of meanings. Energy drinks advertisements on bill boards of Les Brasseries du Cameroun, Guinness Cameroon and Source du Pays were collected, selected and analyzed. Concerning the descriptive analysis, a qualitative analysis is more appropriate rather than a quantitative analysis because we intend to look at the linguistic devices that interact with consumers. Purposive sampling was done as the study was to investigate only on energy drinks advertisements where not many studies have been conducted namely XXL, Reaktor, Malta Tonic in Cameroon. Data was collected from bill boards from 2017 to 2018 in Cameroon.

VI. THEORETICAL FRAMEWORK

We used Critical Discourse Analysis with Multimodal Discourse Analysis as the method of CDA. As Fairclough and Wodak pointed out, CDA sees itself not as an ‘objective’ social science, but as a form of intervention in social practice which is engaged and committed (Fairclough 2003:14-15). It addresses issues of power relations and ideology embedded in language, especially in cases in which social and linguistic conventions make them appear ‘natural’, ‘neutral’ and not socially constructed as they are (Wodak 2001).

Kress and van Leeuwen (2006) introduced “Reading Images: the grammar of visual design” as a method of reading images. Their book presents a framework for analysing and understanding visual images, and the interaction between verbal and visual components in media discourses. The general tendency in CDA has been towards the analysis of linguistic structures. Kress and Leeuwen adopted the metafunctions from Halliday (1994:43). The metafunction is as meaning potential, that is “what can be meant” or “what can be done” with a particular set of modal (semiotic) resources” (Ibid 24). To use Halliday’s terms, “every semiotic fulfills an “ideational” function, a function of representing “the world around and inside us” and an “interpersonal” function, a function of enacting social interactions as social relations” (Kress & Leeuwen 1996:15). All texts include elements which are coherently interrelated and those elements are also coherently related to the relevant environment fulfilling the “textual” function. (Ibid 15).

Multimodality views communication and representation as more than language; it places more attention on other modes of communication such as the visual mode of images, gesture, gaze, posture, colour, typography, composition, framing, distance, salience, prominence etc. claiming that these elements transfer and generate meaning, especially in relation to each other (Jewitt 2009). To Kress and van Leeuwen (2006) the “meaning potential” of individual elements is the element’s ability to convey meaning. However, it is possible to realize an element’s full meaning only if it exists as a collective whole (Machin 2007). The mission of Multimodal Discourse Analysis (MDA) is to understand power, ideologies and meaning of texts activating several modes (such as visual, verbal, and aural) (Jewitt 2009).

VII. DATA PRESENTATION AND ANALYSIS



Fig 1:- Malta Tonic by Guinness Cameroon
Source: road side, Yaounde

A. Analysis

➤ Ideation Metafunction

Kress and van Leeuwen (2006:46) specified that they are two participant types involved in a text: 1) represented participants, and 2) interactive participants. Represented participants are the people/objects/products/animals/characters that are depicted in a text (Kress & Leeuwen 2006:46). Interactive participants can be of two kinds; represented participants interacting with each other inside the text, or represented participant(s) interacting with the consumer of the text. (Kress & Leeuwen 2006:46)

The above data shows represented participant interacting with the consumers of the text. The represented participant is drinking and advertising Malta tonic energy drink. Regarding the transitivity pattern of representation (kress & Leeuwen 2006:48), the actor is the music star celebrity Tenor and the goal is the product Malta Tonic. The celebrity is presented as drinking and showing the looks and gesture which is energy provision, and gaining satisfaction from the product thereby socializing with the audience. The

actor ‘Tenor’ does something to the goal (Malta Tonic) which is visually seen compared to verbal clause “je bois le way je yamoo”. The target population of this advertisement are Cameroonians who need to regain energy with the composition of the product given as ‘vitality – energy – tonus’.

The verbal texts and image of the product and represented participant are placed close to each other to demonstrate the interaction between the verbal and the visual modes, Mayer (2008) evokes spatial contiguity principle by placing corresponding words and pictures near each other. The written statement “Tenor”, “je bois le way je yamoo” translated as “I drink it and enjoy” are placed on top left and right side of the product advertised. The slogan “je bois le way je yamoo” shows the quality of the product advertised is positioned close to the represented participant. The producer of the text clarifies the viewer with the characteristics of the product with words such as “vitalite – Energie - Tonus” translated as “vitality, energy, Tonus” from which the audience will get when they consume the product.

➤ *Interpersonal Metafunction*

The interpersonal metafunction is the dimension of a text which communicates, that is, ‘interacts’ with the viewer (Ibid 43). It is the representation of the relationship between the participants of the text and the viewer (Ibid 43). It can also include the interaction between two or more participants within a text (Ibid 43). We will be discussing how the commercials come to interact with the viewer through the use of gaze, distance, angle, and modality (ibid 43). One of the main mechanisms in this metafunction is synthetic personalization - a discursive strategy that artificially creates a relationship between the participants of the text and the consumer (Fairclough 1989).

From the data, the music celebrity (Tenor) who is seen as drinking the advertised Malta Tonic dominates the selling point. The Guinness product Malta Tonic has equal prominence as the other elements in the advertisement. There is the image of the represented participant located on the left, the verbal texts and the image of Malta tonic on the right. Concerning the letter size and colour, yellow is used in small fonts to describe the music star and the characteristics of the product, large fonts in white colour is used to describe the music star celebrity Tenor. The celebrity is of youthful age endorsing the product to consumers.

Concerning framing, frames signify whether the present images in the texts are placed together or not (Kress & Leeuwen 2006:214), another dimension of to the interactive meanings of images, related to the ‘size of the frame’ (Ibid 214). The above data has one frame used with images of represented participant and product fused around each other; the right side of the frame holds the image of the product and the verbal texts that supports the image while the left side holds the image of the celebrity Tenor.

Like the choice between ‘offer’ and the ‘demand’ (Kress & Leeuwen 2006:123), the ad makes use of offer gaze where the participant is looking away from the viewers thus offering items of information to the audience. The represented participant and the product are placed in an abstract background, It should be noted that abstract backgrounds serve to perform ideological work (Fairclough 2003). The background of the ad promotes ideas of universal company, socialism and consumerism.

Another visual characteristic analysed in the ad is the information value concerned with how dimensions of visual space are organized (kress & Leeuwen 2006:187), the ad takes the left/right dimension of information given. That is the image of the represented participant advertising the product is located on the left while the verbal texts and the image of the product are located on the right. The image on the left carries the ‘given’ information and the verbal texts and image of the product located on the right carries the ‘new’ information. The overall meaning therefore is an innovation within the energy drink between the company and its consumers.

The verbal language found in the ad enhance and complement the visual aspect of the advertising messages. The ad uses different linguistic resources used by the data are: pronoun ‘je’ “I”, verb ‘bois’ “drink”, article ‘le’ “the”, and nouns ‘vatalite, energie, tonu s’ translated as “vitality, energy, Tonus” to describe the characteristics of the product Malta Tonic. The use of nouns is to tell buyers the benefits they will have if they buy the product.

Concerning distance, Visually, the ad shows represented participant take at close shot approximately at the waist with upper part of his body in focus and occupying half of the advertisement. With the dominant image being the face, it describes and promote characteristics of the product and the satisfaction consumers will have when they consume it. The size of the images and verbal texts are made so visible that there is almost a one to one correspondence between the visual and verbal modes.

The effect of these product is verbally carried to a point that the ones who use it will be “happy”. The connotation of happiness, is made clear by the verb “je bois le way”, “je yamoo” translated as “I drink it and enjoy” which implies the message that this product will provide the satisfaction to the consumers in a positive sense as it does to the celebrity.

The term ‘modality’ as defined by Kress and Leeuwen comes from linguistics and refers to the truth value or credibility of (linguistically realized) statements about the Word (Kress & Leeuwen 2006:155). The ad shows instances of high thick red colour saturation on the background and it is running from full colour saturation where they are texts. The image of the participant and the product are presented to

show the full characteristics present, yellow and white are used as font size colours carrying different meanings.

➤ *Textual Metafunction*

Kress and Leeuwen specified that, any semiotic system should have the capacity to form texts, complexes of signs which cohere both internally and with the context in and for which they were produced (Kress & Leeuwen 2006:43). Our focus is the description of these ideational, interpersonal and textual resources (Ibid 43). The textual metafunction is the cohesion and connectivity between the elements of a text (Ibid 43).

Concerning the composition, the make up or position of the represented participant is placed on the left side of the ad which assumes the place of remedy and signifying something “given” or existing information while the text on the right assumes ‘new’ information. Through this ad, the meaning is an innovation within the energy drink product provided by the Guinness company and its consumers as Malta Tonic is seen as new in the energy drink product line with new satisfaction.

The extension support of the image along its complement with the written texts on the right side of the ad, “vitalite – energie - Tonus” translated as “vitality, energy, Tonus” together with the slogan “je bois le way je yamoo” translated as “I drink it and enjoy” gives promises of quality, taste and satisfaction.

There is salience in the concept of beauty (celebrity and Malta Tonic), salient in product characteristics and qualities (Vitalite, energie and Tonus) loosely translated as “vitality, energy and Tonus” which occurs at both visual and verbal modes (je bois le way je yamoo) loosely translated as “I drink it and enjoy”, with the represented participant (Tenor) drinking. The visual mode shows beauty in the ad as power (music star), beauty (celebrity), beauty (age group), beautiful product (Malta Tonic). Product quality and power of endorsement by the celebrity through provision of energy is the focus; however, the celebrity ‘Tenor’, gender ‘male’ and age ‘youthfulness’ are interwoven through the visual mode.

There is transitivity pattern in the ad showing that there are two participants, the agent (here we mean the product advertised) and the patient (here, we mean the people who will use the product) who are Cameroonians to be like Tenor. The former is the doer of the action, the latter receives the action (having the looks of the celebrity) performed by the former. The image of Tenor and the Malta Tonic, activates the underlying transitivity structure through visual means. The ad describes the verbal section of the advertisement where descriptions and purposes are located, it is possible to collate the sentences “je bois le way je yamoo” loosely translated as “I drink it and enjoy” with the represented participant.



Fig 2:- XXL by Les Brasseries du Cameroon
Source: road side, Douala

B. *Analysis*

➤ *Ideation Metafunction*

The above data has interactive participants interacting with each other and the audience. The represented participants are made up of a man and a woman or male and female. The represented participants are holding each other in a mood of dancing and presenting the energy drink XXL to the audience. An important factor about the advertisement is the target population who are Cameroonians.

Regarding the transitivity pattern of representation, the actors are the represented participants and the goal is the product (XXL). The actors are acting on the product thereby obtaining the desire look and gesture which are happiness, satisfaction and socialization. The actor does something to the goal (recipient) which is seen visually and can be compared to transactional verbally clause “c’est petit mais c’est puissant” loosely translated as “it is small but strong” looks describing the product.

The verbal qualities of the images (represented participants and XXL drinks) are positioned close to each other to demonstrate the interaction between the verbal and the visual modes. This is seen from the image of the represented participants on the left and the energy drinks on the right. The written statement “XXL energy” at the top of the ad describes the product name, “c’est petit mais c’est puissant” “it is small but strong” are placed on the right side of the image of the represented participant on the ad. The slogan “c’est petit mais c’est puissant” translated as “it is small but strong” shows the quality of the energy drink.

➤ *Interpersonal Metafunction*

The interpersonal metafunction is the dimension of a text which communicates, that is, ‘interacts’ with the viewer (Ibid 43). It is the representation of the relationship between the participants of the text and the viewer. We will be discussing how the commercials come to interact with the viewer through the use of gaze, distance, angle, and modality. One of the main mechanisms in this metafunction will be

looking for is synthetic personalization - a discursive strategy that artificially creates a relationship between the participants of the text and the consumer (Fairclough 1989).

From the data, the youths (male and female) who are using the advertised Brasseries product (XXL) dominates the selling point. The product have equal prominence as the other elements in the advertisement in terms of colour, placement and location of images, letter size etc. the red colour highlights the product name and are found when the image of the product and represented participants are seen. Texts of large font sizes are written in white to highlight the prominent characteristics of the product XXL. The youths 'male and female' present occupy the role of model who advertise the energy drink to the audience. The image present them as heroes, amusing and impacting the audience to buy and consume.

Concerning framing, frames signify whether the present images in the texts are placed together or not, another dimension of to the interactive meanings of images, related to the 'size of the frame' (Kress & Leeuwen 2006:214). The data has one frame used; the left side holds the image of the represented participants seen as models presenting the product while the right side of the ad holds the verbal texts and the image of the product advertised.

Like the choice between 'offer' and the 'demand' (Kress & Leeuwen 2006:129), the ad make use of demand gaze where the key represented participant 'male' is looking directly at the viewers with the XXL bottle shown at extreme close range to the viewers thus demanding a particular information about the product. Concerning the background, the represented participants are paced in an abstract background. It should be noted that abstract backgrounds serve to perform ideological work (Fairclough 2003). The background of the ad promotes ideas of universal agency, socialism and consumerism. The man and woman are depicted together suggesting the gender equality of male in female in the society.

Another visual characteristic analysed in the ad is the information value concerned with how dimensions of visual space are organized (Kress & Leeuwen 2006:201), the ad takes the left/right dimension of information. The image of the represented participants advertising the product is located on the left while the verbal texts and image of the product are located on the right. The image on the left carries the 'given' information and the verbal texts on the right carries the 'new' information. The represented participants are given as the existing information that is to say they already exist while the image of the product along with the verbal texts on the right carries the new product in the market and the new feelings consumers will get.

The advertising texts are important to the advertising message, the verbal characteristics found in the ad complement and enhance the visual image of the advertising messages. The key linguistic resources used by the data are; pronoun 'c'est' "it is", adjective 'petite, puissant' "small strong", conjunction 'mais' "but". The ad uses positive descriptive adjectives attached to the pronoun. The descriptive adjectives use to advertise the product highlight the key characteristics of the product the consumers will get when they buy and consume the product. The image of the represented participants are visually shown with upper part of their bodies in focus and occupying half of the advertisement. The face and upper part of the body dominate the image, this described and promote characteristics of the product. The image of the face and upper body is made so visible that there is a one to one correspondence between the visual and verbal modes of the images and written texts. The right space is also devoted to the description of the qualities and characteristics of XXL as in small and big bottle placed closer to the verbal texts. The functions (qualities) of the product are verbally represented as an inseparable part of the qualities of the product.

There is detailed description of the product using structures that state a cause-effect relationship in the form of pronoun, adjectives etc. phrases modified by prepositional phrases such as 'c'est petit mais c'est puissant' loosely translated as "it is small but strong". The effect of it is verbally carried to a point that the ones who will drink this product will be "happy" as the represented participants. The connotation of happiness, is made clear by the adjectives "petit, puissant" translated as "small, strong", preposition 'mais' "but" etc. showing the product will show the attention on the consumers in a positive sense as it does to the represented participants.

Kress and van Leeuwen (2006:155) explain that modality serves as part of the interpersonal metafunction because it relies on a shared value of 'truth' between the producer and the viewer of the image.

The ad shows instances of high colour saturation figuring on the background where we find areas of red colour running from full colour saturation where they are images, presentation of the product, verbal texts etc. There is Colour differentiation when the verbal texts are written with white and red.

➤ *Textual Metafunction*

It is the relationship and continuity between the various parts of a text. The main mechanism of this metafunction that is employed here is looking for lexical chains - a discursive strategy that creates cohesion in a text by repeating the same word or words of a similar nature (Ibid 43).

As concerns the verbal mode, the make up or position of the represented participants is placed on the left side of the ad assumes the place of remedy of the ads and signifying something “given” while the written texts on the right assumes ‘new’ information. The overall meaning of the advertisement is an innovation within the energy drink product among Les Brasseries Du Cameroun and its consumers. The extension support of the image extended by the verbal mode and written texts on the left-hand side of the ad, “XXL energy”, along with the slogan “c’est petit mais c’est puissant” translated as “it is small but strong” gives promises of new and energizing product which consumers can benefit from. The quality, taste and beauty is salient in product quality occurring at both visual and verbal modes with the represented participants dancing and holding the product with the written texts which explains the product qualities such as “c’est petit mais c’est puissant” loosely translated as “it is small but strong”.

The image shows size (petite), quality (puissant), beauty as a (gender equality), culture (dressing), beauty (age group), beautiful product (XXL). The product qualities is seen as beauty through the energy it provides; but gender and age are interwoven through the visual mode.

There is transitivity pattern in the ad showing that there are two participants, the agent (here we mean the XXL advertised) and the patient (here, we mean the people who will use the XXL and get the desired outcome) to be precise Cameroonians. The image, activates the underlying transitivity structure through visual means. The verbal texts follows the same transitivity pattern. The verbal texts describe the advertisement where descriptions and purposes are located, it is possible to collate the sentences “c’est petit mais c’est puissant” loosely translated as “it is small but strong” with the satisfaction the consumers will get and be satisfied.



Fig 3:- Reaktor by Source du Pays S. A.
Source: Bill Board, Yaounde

C. Analysis

➤ Ideational Metafunction

The ideational metafunction is the dimension of a text which involves the representation of the elements in the text (Kress & Leeuwen 2006:41). Discussing the ideational metafunction involves the identification of a text's transitivity - that is, answering 'who are the participants', 'what are the processes' and 'what are the circumstances' (Ibid 41).

From the data above, we have represented participants interacting with each other in the text. The represented participants are man and a woman or male and female, and the product Reaktor in a plastic and Can container. The represented participants (man and woman) are close, interacting and sharing emotions and selling the product Reaktor. The target population of this ad are Cameroonians which the represented participants are endorsing Reaktor as a drink to reactivate their energy of love. There is the use of symbol of love flowing above the represented participants to show the energy of their union. The image of the represented participants used is that of youthful age who are seen as models advertising Reaktor. The youths are having the power to invite other youths into the consumption phase.

In identifying the texts transitivity patterns of representation, the actors are the 'youths' and the goal is the "Reaktor". The male and female are in a close range and are presented as having used reaktor and obtaining the 'energy' which they manifest in the ad. They are showing desire looks and gesture which is intimacy, smile and socialization. The actor (Represented participant) does something to the goal (recipient) which is seen visually and can be compared to transactional clause verbally clause "toute l'énergie de l'amour" loosely translated as "all energy of love".

The verbal texts which describes the images are positioned close to each other to show the interaction between the verbal and the visual modes, Mayer (2008) presents the spatial contiguity principle by placing corresponding words and pictures near each other. The written statement "joyeux St Valentin", is placed at the top of the ad while the texts "toute l'énergie de l'amour" loosely translated as "all energy of love", are placed at the bottom of the product advertised. The slogan "toute l'énergie de l'amour" shows the quality of the product advertised and are placed along the image of the represented participants (image of product and people).

➤ Interpersonal Metafunction

A depicted person may address viewers directly, by looking at the camera (Kress & Leeuwen 2006:43). This conveys a sense of interaction between the depicted person and the viewer (Ibid 43). The interpersonal metafunction is the dimension of a text which communicates, that is, 'interacts' with the viewer (Ibid 43). It is the representation

of the relationship between the participants of the text and the viewer (Ibid 43).

In the data, the youths (male and female) who used the advertised product (Reaktor) is the dominant the selling point. There is equal prominence in the ad as the other elements. The ad uses different choices of colour like white and red in the background and image colour, there is red and black colour use in the verbal texts. Red is used to announce the title of the event while black is used to give the slogan. The is prominence in terms of location of images taking the place of top and bottom. The represented participants 'youth' occupy the role of models who advertise the product brand Reaktor.

Concerning framing, frames signify whether the present images in the texts are placed together or not (Kress & Leeuwen 2006:214), another dimension of to the interactive meanings of images, related to the 'size of the frame' (Kress & Leeuwen 2006:130). The above data has two frames used; the top frame holds the image of the represented participants shown as having used the product and getting the desired outcome while the bottom frame holds the image of the product Reaktor and the verbal texts which gives further information about the product.

Like the choice between 'offer' and the 'demand' (Ibid 122), the ad makes use of offer gaze where the represented participants are looking directly at each other in the texts but away from the audience or viewers. The offer gaze shows the represented participants are offering information to the viewers about the Reaktor which can be interpreted linguistically as the sensational satisfaction it gives them. The ad presents represented participants in a contextualized background precisely in a parlor. The researcher can interpret the background as represented participants are real to us and existing in our world of reality.

Another visual characteristic analysed in the ad is the information value concerned with how dimensions of visual space are organized (Kress & Leeuwen 2006:193), the ad takes the top/bottom dimension of information. That is the image of the represented participants advertising the product is located at the 'top' taking the position of 'ideal' while the bottom information takes the place of 'real'. The ideal information can be interpreted as the emotional, vibrational, emotional and sensational satisfaction the product gives its consumers while the real information is the practical information which supports the ideal information.

Though the most prominent parts of the advertising texts are the images, the verbal characteristics found in the ad are also important since they complement and enhance the visual aspect of the advertising messages. The main linguistic resources used by the data and loosely translated are; adverb 'tout' "all", noun 'l'energie. L'amour' "energy, love",

preposition 'de' "of", with the use of adverbs describing the nouns.

The insistent use of adverbs describing the nouns tell the buyers the level of satisfaction they will get when they buy the product. The ad shows represented participants with upper part of their bodies in focus and occupying more than half of the advertisement. The dominant image is the face, it describes and promote characteristics of the product such as 'taste and effects', and are made visible that there is a one to one correspondence between the visual and verbal modes.

There is detailed description of the product using structures that state a cause-effect relationship in the form of adverbs, noun phrases modified by prepositional phrases such as 'tout l'energie de l'amour' loosely translated as "all energy of love". The effect of these verbal phrase is carried to a point that the ones who use this product will be intimately "happy" as the represented participants. The connotation of happiness, is made clear by the noun "l'energie, l'amour" loosely translated "energy, love" implying the message that this product will project all the attention on you in a positive sense as it does to the represented participants.

Kress and van Leeuwen (2006:155) explain that modality serves as part of the interpersonal metafunction because it relies on a shared value of 'truth' between the producer and the viewer of the image. The term 'modality' as defined by Kress and Leeuwen comes from linguistics and refers to the truth value or credibility of (linguistically realized) statements about the World (Ibid 155).

The ad shows instances of white colour saturation in the background where we have the represented participants with red signs of love running from full colour saturation flowing above the represented participants.

➤ *Textual Metafunction*

Kress and Leeuwen specified that, a semiotic system should have the capacity to form texts, complexes of signs which cohere both internally and with the context in and for which they were produced (Kress & Leeuwen 2006:43).

Regarding the verbal-visual modes, the make up or position of the represented participants placed at the top of the ad assumes the place of remedy of the ads and signifying something "ideal" while the verbal texts and image of the Reaktor at the bottom assumes the 'real' or practical information. Through this ad, the overall meaning is the satisfaction the energy drink Reaktor gives to its consumers who are lovers during the St. Valentin. The extension support of the image with the complement, extended by the verbal mode and written at the top of the ad, "joyeuse St Valentin", together with the slogan "toute l'energie de l'amour" loosely translated as "all energy of love" gives promises of enjoying St Valentin with Reaktor energy drink as a solution of

energizing love. Quality, taste, and beauty are salient in product characteristics existing in plastic and can containers, there is quality occurring at the visual and verbal modes with the represented participants looking at each other with happiness and the written texts which explains the product quality as “toute l’énergie de l’amour” loosely translated as “all energy of love”. The visual mode shows in the ad as a satisfaction (happiness), beauty (age group), beautiful product (Reaktor). The product beauty ‘Reaktor’ through energy is the focus; gender and age are interwoven through the visual mode.

The content of the image is adding further information to the written texts and vice versa. There is transitivity pattern in the ad showing that there are two participants, the agent (here we mean the product advertised) and the patient (here, we mean the people who will use the product) who are Cameroonians. The former is the doer of the action, the latter receives the action (having the looks of the represented participants) performed by the former. The image, thus, activates the underlying transitivity structure through visual means.

VIII. DISCUSSION OF FINDINGS

The advertisements under study shows that the advertiser uses different linguistic tools like represented participants, transitivity pattern, verbal texts, symbols, prominence, information value, gaze, framing, pronouns, slogans, catchy headlines, power and ideology to attract consumerism. An important social implication of this study is the represented participants who have to deal with their bodies in line with what the promises dictates to them in the ad. The consumption of the energy drinks is presented as a solution to regaining lost energy or building more energy. The energy drinks gives promises to obtain perfect looking participants as they are attractive (strong), happy and satisfied. Cook (2001) points out that the function of advertisements is to inform, persuade, remind, influence and perhaps change opinions, emotions and attitude.

These advertisements which are taken from bill boards of these companies shows how one should look when he or she consumes these energy drinks.

The use of direct address or pronouns as “you, toi” carry certain message that the consumers are of importance to the texts producers. The energy drinks advertisements influence consumers and becomes a strong solution to their problems of energy provision and dictating to them how to look strong and getting replenish energy. The information value of ‘ideal’ shows how ideal consumers are represented, the ‘real’ information is the satisfaction the consumers will get. The information value of ‘given’ shows the existing information about the product while the ‘new’ information shows the innovativeness of the organization in providing new things to satisfy their consumers by making them strong

when they buy and consume. The ideology of ‘energy’ and the idealized image of male and female body across the verbal and visual modes enable man and woman to be strong in doing things as a societal responsibility.

The use of high colour saturation as modality marker designates the strong and energetic satisfaction the products will offer its consumers. With the reduction of the colour, the modality loses its truth about the product. Gaze is used including offer and demand gaze throughout the ads, this semiotic resource aids to represent the relation between images through direct eye contact or no eye contact i.e. demand and offer images. This gaze enable us to linguistically interpret the advertisements as establishing a close relationship with the viewer.

The ideology of ‘energy’ is mediated textually and visually by means of different elements of visual grammar, prominence, salience, frames, distance, information value, transitivity patterns, adjectives phrases and description using nouns, verbs, adverbs, prepositions etc. Textually, the energy drinks are given the role of agent, filling and appointing the actors for the positive outcome. This increases the degree of persuasiveness on the targeted customers to purchase the product.

IX. CONCLUSION

These energy drinks advertisements create a misleading impression that if consumers purchase the different products, they will get the energy of looks thus the Multimodal representation of the dictated qualities of energy make this impression easily attainable. From a Critical Discourse perspective, it is crucial that the male and female bodies is commodified in the advertisements. Where we have men and women on the ads, the men are position above women thus holding the power of men over women in our societal cultural context. The advertisers used young people which is seen as the power young people hold in inviting their peers in consuming. The advertisers equally using slim men and women as Fairclough argues using slim and thin people holds the ideology of beauty (Fairclough 1989).

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