

Multimodal Discourse Analysis of Competitive Non-Alcoholic Drinks Advertisements in Cameroon

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Abstract:- The study examines non-alcoholic drinks advertisements on bill boards in Cameroon with Special Pamplemousse, Planet, Top and Malta Guinness placed on road side from a Multimodal Discourse Analysis approach. The focus of the work is to look at language use and linguistic tools employed by the producer in the non-alcoholic drink advertisements and how these devices control, manipulate and influence readers to effect purchases. The method of analysis is “Reading Images: The Grammar of Visual Design” by Kress and Leeuwen’s (2006). in studying the images and written texts in the advertisements. The study unveils how ideology and power of ‘Special, mon gout, l’effort, reconfort, fuel your greatness” is produced in these popular non-alcoholic drinks advertisements. The study uses a qualitative research which was carried out on the advertisements on road side “bill boards”. Our findings were that, the advertisers used different strategies to manipulate their audience including linguistic devices as power and ideology. The study brings out how the “ideology of Special, Mon gout, l’effort – reconfort, Fuel your greatness” and represented participants ‘celebrities’, young males, Muslims in the ads manipulate consumers and promote the ideology of ‘better life, greatness, taste, effort and reconfort, fuel, greatness’. The images and written texts of the advertisements are used by the producers to control the consumers minds. The producer uses power and ideology to manipulate and control consumers mind.

Keywords:- CDA, MDA, Power, Ideology, Discourse, Advertisement, Consumption, Language.

I. INTRODUCTION

The availability of numerous soft drinks in the Cameroon market, has created competition between these companies where each organization tries to make more sales by acquiring the largest market share. They have thus, use advertisements as a way of selling their products through manipulating the audience. Special Pamplemousse, Planet, Top and Malta is sold using the technic of searching for problems that can be resolved using theses products. The solution to the problem is use as a selling point by the companies. Thus, these nonalcoholic drinks are advertised to convince consumers as a solution to their problems of feeling fresh, feel young, feel special, my taste, efforts and reconfort, Ramadan Mubarak. The bill board is an important media of

information dissemination which reaches a wider audience, people move daily from one place to another and often get the attention of information attractiveness as they walk pass the advertisements. Most of the advertisements provide very little information about the background and characteristics of the product because of the time frame of travelers and thus tries to get the advertisement messages very brief with the most important captivating words used. These selling points are captivating such that it tends to manipulate the readers in believing that these ads are true. The key organizations involve in these ads are advertising agencies, manufacturers, consumers. (Kuldip Kaur et al. 2013).

These advertisements are studied from a Critical Discourse perspective using a Multimodal Discourse approach. The advertisements peculiarities call for the need to search for the language use and linguistic tools as the findings will contribute to reading images, language and society, and in the area of language and advertising in particular.

The following research question will be addressed in this study:

- What are the linguistic devices used in in the nonalcoholic drinks advertisements?
- How does the discursive practices these devices employed manipulate consumers in the advertisements?

II. METHODOLOGY

This study uses the theoretical model of Multimodal Discourse Analysis approach by Kress and Leeuwen (2006). Advertisements are media discourse as they involve pictures and written texts thereby supporting each other in meaning making. This approach is used to show the link between the verbal texts and images in meaning making within the texts.

The study uses a qualitative method. The objective of using the qualitative method was appropriate in other to investigate the discourse of meaning making in the advertisements and consumers construction of meaning from the nonalcoholic drink advertisements. The products advertised were collected from bill boards at road sides. The purposive sampling was used as we seek to investigate only nonalcoholic drinks advertisements which is still an empty area of research.

III. THEORETICAL FRAMEWORK

This study uses Multimodal Discourse Analysis (MDA) of Kress and Leeuwen (2006) *Reading Images: The Grammar of Visual Design*. They present a framework for analysing and understanding visual images, and the interaction between verbal and visual components in media discourses (Kress & Leeuwen 2006). Kress and Leeuwen (2006), have considered semiotic modes other than language in various kinds of discourses. They pointed out the changing patterns in mass communication where the boundaries between language and visual elements in printed material are becoming less in number (Ibid 186). They argue that most works done in CDA has focused on verbal texts, or on the verbal parts of multimodal texts (Kress & Leeuwen 1998). With the theory of “grammar of visual design 2006”, they broaden the approach suggested by CDA, to include the structure and use of images. The important role of images in newspapers, magazines, public relations materials, advertisements and various kinds of books is noted (Kress & Leeuwen 1996:15). The general tendency in CDA has been towards the analysis of linguistic structures. Kress and Leeuwen adopted Halliday’s metafunctions in analyzing multimodal texts.

A. Kress and Leeuwens Social Semiotic Theory of Communication

Visuals like all semiotic modes should serve several communicational and representational requirements in order to function as a full system of communication (Kress & Leeuwen 2006:43). We have adopted the theoretical notion of metafunctions from the work of Michael Halliday for the purpose of dealing with this study. The three metafunctions are the ideational, the interpersonal and the textual.

B. The Ideational Metafunction

A semiotic system should be able to represent in a referential or pseudo-referential sense, aspects of the experiential world outside its particular system of signs. In other words, it should be able to represent objects and their relations in a world outside the representational system (Kress & Leeuwen 2006:41).

The ideational metafunction is the dimension of the text which involves the representation of the elements in the text (Ibid 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’ (Kress & Leeuwen 2006:43).

C. The Interpersonal Metafunction

A semiotic system should be able to project the relations between the producer of the sign or complex sign, and the receiver/producer of that sign. That is, a semiotic system should be able project a particular social relations between the producers, viewers and the objects represented (Kress & Leeuwen 2006:43). 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. It also include the interaction between two or more participants within a text and how the commercials come to interact with the viewer through the use of gaze, distance, angle, and modality.

D. The Textual Metafunction

A semiotic system should have the capacity to form texts, complexes of signs which cohere internally and with the context for which they were produced. Here, visual grammar makes a range of resources available such as different compositional arrangements to allow the realization of different textual meanings (Kress & Leeuwen 2006:43). The focus is the description of these ideational, interpersonal and textual resources. The textual metafunction is the cohesion and connectivity between the elements of a text (Kress & van Leeuwen 2006:43). The main mechanism of this metafunction that is employed here is to look for lexical chains - a discursive strategy that creates cohesion in a text by repeating the same word or words of a similar nature. The theoretical framework thus enable us to focus on the linguistic devices of non-alcoholic drinks on bill boards in Bamenda - Cameroon bringing out how the use of language tends to manipulate beliefs of the linguistic devices found on the advertisements. We intend to uncover power and ideologies using the metafunctions.

IV. DATA PRESENTATION AND ANALYSIS



Fig 1:- Special Pamplemousse (Source: Bill Board Bamenda)

A. Analysis

➤ *Ideational Metafunction*

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' (Kress & Leeuwen 2006:41). Kress and van Leeuwen specified that they are two participant types involved in a text: 1) represented participants, and 2) interactive participants (Kress & Leeuwen 2006:46).

From the data above, we have both represented participant who is interacting with the viewer out of the text. The data have represented participant made up of a man and holding a Special Pamplemousse. The represented participant carry the gesture of drinking Special Pamplemousse thereby selling the product in the form of recommending it to viewers.

As concerns the transitivity pattern of representation, the actor is the Special Pamplemousse soft drink while the goal is the football celebrity "Samuel Eto'o Fils" who is presented as drinking Special Pamplemousse and obtaining the desire look such as smiles and satisfaction.

It is impossible to talk of verbal language class on the ad without mentioning essential role played by its images in attracting people. The verbal qualities and the picture are positioned close to each other to demonstrate the interaction between the verbal and the visual mode. The written statement "Unique and Special" are placed at the top right hand side of the text. The verbal statements "feel fresh, feel young, feel special" describes the qualities, characteristics, emotions, satisfactions and benefits the product advertised will give the consumers and are positioned at the bottom of the star and the Special Pamplemousse advertised.

➤ *Interpersonal Metafunction*

A Semiotic system should be able project a particular social relations between the producer, viewer and the object represented. 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 (Kress & Leeuwen 2006:43). The analysis will be discussing how the commercials come to interact with the viewer through the use of prominence (such as the choice of colour, placement/location of the images, the image/letter size) and compares the size of the image with the written text, frames, gaze, distance, angle, composition and modality (Nazli 2016).

The Special Pamplemousse advertisement has differences in terms of prominence, the text carries multiple colours in background, verbal texts and product. The verbal texts carries different colours ranging from white when we have the headline and in large font size, green, red, yellow,

purple, thick red etc. are written in small letters when describing the benefits and characteristics of the product. The prominence in terms of beauty (image, letter size, colour, placement of information) are equal to each.

The text uses frames, frames signify whether the present images in the texts are placed together or not (Kress & Leeuwen 2006:214), another dimension of the interactive meanings of images is related to the 'size of the frame'.

The data has two frames of unequal sizes, the upper frame carrying the image of the represented participant advertising the Special Pamplemousse is larger while the bottom framing supporting the verbal texts is smaller with both frames positioned close to each other. Mayer defines this as the "spatial contiguity" principle relying on the motive that corresponding words and images should be placed near each other from the perspective of visual representation (Mayer 2008:235).

An important feature of the frames is the level of abstraction with represented participant depicted against vague and abstract background. It should be noted that abstract backgrounds perform ideological work (Fairclough 2003). The background of the represented participant thus, promotes ideas of universal agency, individuality and consumerism within the context of the meaning of advertisement.

Regarding the choice between close-up', medium shot and long shot, and so on. The data shows extreme close shot of the represented participant approximately from chest to head.

Like the choice between 'offer' and 'demand', the choice of distance can suggest different relations between represented participants and viewers (Kress & Leeuwen 2006:130). 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 shot cuts of the subject approximately at the waist, the medium shot approximately at the knees (Kress & Leeuwen 2006:130).

From our data, there is an extreme close shot of the image of the represented participant apparently from the shoulders to head to give a close relationship between the represented participant and the viewers and also to enable the characteristics of the Special Pamplemousse be seen by the viewer in terms of colour, characteristics, qualities, and benefits.

In analyzing the information value, it is concerned with how dimensions of visual space are organized along three components: left/right, ideal/real, and centre/margins (Kress & Leeuwen 2006:187). The data follows the dimension of ideal and real (that is what appears at the top and bottom of the ad).

The image of the represented participant together with the characteristics of the Special Pamplemousse (bottles) advertised are placed on the upper frame of the ad while the verbal texts are placed at the bottom of the image (bottom frame). The images of represented participant and the Special Pamplemousse bottles are seen as 'ideal' 'the sensational feelings the consumers will get from the product' while the verbal texts are seen as 'real' 'practical information' of the product.

The important part of the text are the images in the advertisement, it is necessary to look to the verbal language found in the ad since they complement and enhance the visual aspect of the advertising message. The linguistic resources used in the data is positive descriptive adjectives such as "unique" with meaning every person has a unique life, feature that only one has it as a particular characteristics, rare or unusual quality, "special" with meaning distinguish by unique or unusual quality, a particular interest or value etc. verbs such as "feel are also used to describe adjectives such as "fresh", "Young". The descriptive adjectives and the verb used to advertise the Special Pamplemousse highlight the most important characteristics of the product in terms of 'benefits that will be derived by the consumers'. The continuous use of the same adjectives and verbs tells buyers the characteristics, qualities and benefits they will have if they buy the Special Pamplemousse these adjectives include "special, feel".

The data visually shows represented participant with upper part of his body in focus and occupying more than half of the advertisement. The dominant image is the face and it describes and promote characteristics of the Special Pamplemousse. The image of the represented participant is made so visible that there is one to one correspondence between the visual and the verbal modes in the advertisement.

Kress and van Leeuwen describe a gaze as follows: A gaze can be of two kinds: in a "demand" gaze, one or more represented participants gets into a direct visual interaction with the viewers, hence demands some kind of response from the viewer (Kress & Leeuwen 2006:122). An "offer" gaze does not have the direct gaze of any represented participant to the viewer. Gaze offers the viewers items of information (Kress & Leeuwen 2006:122).

The data shows represented participant with carrying out direct gaze with the viewers. The direct gaze is what Kress and Leeuwen term 'demand' gaze thus demanding items of information from the viewers about the special pamplemousse product such characteristics, product qualities, etc.

The last device to look at under the interpersonal metafunction is modality. Kress and Leeuwen take these modality markers to be motivated signs-signs which have

arisen out of the interest of social groups who interact within the structures of power that define social life, and also interact across the systems produced by various groups within a society. Sign makers choose what they regard as apt, plausible means for expressing the meanings they wish to express (Kress & Leeuwen 2006:159).

The data shows instances of high colour saturation which running from full colour saturation for example, Green when the logo of special pamplemousse is given, light orange and green when the background of the represented participant is given, and white when the background of verbal texts is given.

➤ *Textual Metafunction*

Semiotic systems have the capacity to form texts, complexes of signs which cohere both internally and with the context for which they were produced. Our focus is the description of these ideational, interpersonal and textual resources that will be part of our theoretical framework of analysis here. The textual metafunction is the cohesion and connectivity between the elements of a text (Kress & van Leeuwen 2006:43). It is the relationship and continuity between the various parts of a text (Ibid 43). The main mechanism of this metafunction that is employed here is looking for lexical chains.

Regarding the visual and verbal modes, the make up or position of the image of the represented participant is placed at the top of the ad while the verbal texts supporting the image are placed at the bottom. The placement of information of both the image and verbal texts assumes the place of remedy of the ad and signifying "meaning" something "ideal and real". The upper image of the ad show's ideal or emotional place of the product and the bottom frame assumes the ideal or practical meaning of the ad. The overall meaning of the ad is an innovation within the Special Pamplemousse product which is set in the form of benefits, new characteristics, and promises between the organization and its consumers which is seen as innovative.

The extension support of the ad and the image with the compliment, extended by the verbal mode written on the top "unqie and special" and the bottom of the ad "feel fresh, feel young, feel special" with the slogan "unique and special" gives promises of emotions, best satisfaction, innovative, special, and uniqueness and best product in the market.

We trace the linguistic device of Beauty in the ad which is salient in product quality and characteristics and this occurs at both visual and verbal modes with the represented participant drinking and smiling at the viewer and the positive adjectives and verb which explains the product quality such as "unique and special". There is the consolidation of beauty shown at the visual mode between the product quality and is occurring across both modes with the participant placed closer to the product and the verbal

texts. Thus, beauty is salient in both the visual and verbal modes. Drinking and smiling shows the concept of beauty occurs in the product quality is at the visual mode with the represented participant socializing with the viewers by gazing directly at them with a smile. The visual mode shows Beauty is seen in the ad as a culture, beauty (age group), beautiful product (special pamplemousse) with makeup of participant being a star and male in gender. The product health is the focus; however, gender, stardom and age are interwoven through the visual mode.

Following the transitivity pattern is of importance, it shows that there are two participants in the advertisement, the agent “here we mean the product to benefit from advertised which is special pamplemousse” and the patient “here, we mean the people who will buy the product to benefit from the attach benefits”. The picture of the represented participant activates the underlying transitivity structure through visual mode. The agent (Special pamplemousse soft drink) with the advertised qualities, benefits and characteristics “feel fresh, feel young, feel special” will make consumers happy and satisfied when they buy the product by benefiting from promises.



Fig 2:- Planet (Source: road side)

B. Analysis

➤ Ideational Metafunction

The ideational metafunction is the dimension of a text which involves the representation of elements in the texts (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).

The shows represented participants interacting with the text consumers with the drink planet in their hands. The represented participants are males of youthful age and are music stars. The represented participants are the object of communication advertising the product planet, which is a soft drink. Regarding to the transitivity pattern of representation,

the actor is the Planet soft drink, the goal are the music stars presented as drinking the planet juice and showing the looks of happiness seen as smile and socialization. The actor 'planet' does something to the goal (stars) are visually see and compared to transactional words verbally “c'est mon gout !” look seen from the interactive participants.

The verbal language class on the ad plays an essential role in attracting people. The target population of this advertisement are the youths who are Cameroonians are who are wanting to be like the interactive participants Xmaleya. The verbal texts describing the picture and the image are positioned close to each other to demonstrate the interaction between the verbal and the visual modes. The written statement “un monde de saveurs” shows the advantages of the product in terms of quality to be benefited from by the consumers. There is the presentation of verbal texts to support give the place of getting the products with the statement ‘x – Maleya vous donne rendez-vous dans les supermarchés de la ville de Douala’.

➤ Interpersonal Metafunction

The interpersonal metafunction is the dimension of a text which 'interacts' with the viewer (Kress & Leeuwen 2006:43). It is the representation of the relationship between the participants of the text and the viewer. 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 prominence, gaze, distance, angle, frame, and modality.

In the data, the celebrity (X-Maleya) who used the advertised product are the dominant elements of the selling point. The music stars are the celebrities endorsing the to consumers. The data has equal prominence with other aspects of the advertising image, the image of the represented participants are placed together. The written texts have different colours, sizes etc. carrying different meanings and are placed in different positions, the slogan is written on the top of the image of the represented participants and takes the red colour of small font, the texts which describes the interactive participants are written in white and in large font sizes to show the importance of what the goals feel about the product while the place of remedy for getting the products are written in yellow and in small font sizes.

Looking at framing, the data has one frame with verbal texts written in harmony with the image. The headline verbal texts are written on the top left angle, descriptive texts at the right centre-bottom angle. An important striking feature of the frames is the background with represented participants depicted against contextualized background which is a super market. The contextualized background shows the reality of the existence of the represented participants. Thus, the background promote ideas that the organization is a national company that enforces consumerism.

The third visual characteristic analysed in the ads is the information value concerned with how dimensions of visual space are organized along three components: left/right, ideal/real, and centre/margins (Kress & Leeuwen 2006:187). The data follows the centre/margin arrangement pattern of information. That is the image of the represented participants is in the centre thus taking the position of “centre” and the verbal texts at the bottom of the ad taking the position of “margin”.

The data uses verbal language like; noun ‘un, monde, flavor, gout’, determiner ‘c’est, mon’, thus using nouns to describe nouns and determiners to describe nouns “un monde de saveurs’ and c’est mon gout !).

The use of nouns and determiners modifying the nouns in advertising the product indicates the most important characteristics of the product. The insistent use of nouns and determiners describes the qualities they will have if they buy the product like ‘un monde de saveurs. A strategy use to appeal to the advantages of the product.

The data shows participant face at close shot approximately at their knees in focus and occupying half of the advertisement. With the dominant image the upper part of their bodies, it describes the beauty of the represented participants and promote the beauty and characteristics of product. The close shot of the represented participants are made so visible that there is a one to one correspondence between the visual and the verbal modes and between the product and audience. A major space is also devoted to the description of the qualities of the Planet soft drink.

The verbal description, ‘X-Maleya vous donne rendez-vous dans les supermarchés de la ville de Douala’ explicitly explained that to obtain the positive looks of the represented participants in the advertisement the product is placed together with image.

The effect of these product is verbally seen from the represented participants to the point that the consumers who use the product will be in a positive state “happy” as the represented participants. The connotation of happiness, is verbally given by the words “c’est mon gout” thereby implying the message that this product provide should be chosen as their first choice as the represented participants have done.

The data shows represented participants looking at the viewer. The gaze involved is demand gaze where the represented participants are demanding information from the viewers like to make planet their first choice as they do.

Kress and Leeuwen (2006:155), explain that modality serve as part of the interpersonal metafunction because it relies on a shared value of ‘truth’ between the producer and the viewer of the image. Analyzing modality requires first,

identifying the ‘coding orientation’ of the image, and second, identifying the ‘modality markers’ within that orientation. Modality markers are the elements of an image which indicate some aspect of the image’s reality (Kress & Leeuwen 2006:165). There are instances of colour saturation throughout the ad and it is running from full colour saturation where they are information about the product. white is used as the dressing colour of the participant.

➤ *Textual Metafunction*

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

From the data, the verbal modes, shows make up or position of the represented participants is placed at the ‘centre/margin’, the centre position assumes the place of remedy of the image and with the verbal texts placed in the middle assuming the place of remedy. The overall meaning of the position is uniqueness of the product between Planet and its consumers. The extension support of the image and the compliment, extended by the verbal texts with the narration written on the right side of the ad, “un monde de saveur”, together with the slogan “c’est mon gout !” gives promises of best and available products.

There is salience in beauty, product quality which occurs at both visual and verbal modes with the represented participants drinking and laughing and the text which explains their satisfaction ‘c’est mon gout’, place of getting the product ‘X-Maleya vous donne rendez vous dans les supermarchés da la ville de Douala’.

The visual mode on the other hand portrays consolidation of beauty between the product quality. Beauty is salient in both the visual and verbal modes. Beauty occurs in the product quality at the visual mode with the represented participants drinking and laughing to explain the product beauty and satisfaction it gives them. The visual mode shows Beauty is seen in the ad as a culture (musicians), beauty (age group), beautiful product (planet), product beauty through the satisfaction it gives and the inviting consumers to join in consuming the product is the objective. The image is adding further information to the written texts and vice versa.

The transitivity pattern shows that there are two participants, the agent (here we mean the products advertised) and the patient (here, we mean the people who will use the products). The former is the doer of the action, the latter receives the action (having the looks of the muslims) performed by the former. The image, thus, activates the underlying transitivity structure through visual means.

The verbal texture follows the same transitivity pattern (Nazli 2016). The top left and bottom centre of the ad describes the verbal part of the advertisement where descriptions and purposes are located, it is possible to correlate the sentences “c’est mon gout !” with the smiling look of the participant in the advertisement”.



Fig 3:- Top (Source: road side)

C. Analysis

➤ Ideational Metafunction

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' (Kress & Leeuwen 2006:41). They are two participant types involved in a text: 1) represented participants, and 2) interactive participants (Kress & Leeuwen 2006:46).

The ad has represented participants interacting with each other in the texts. The represented participants are the subject of communication, they are people and the products advertised. The participants are males and females socializing and celebrating during an important event of the year known as Ramadan. The socialization is seen from their dressing code 'Muslim dresses' supported by the verbal text 'Ramadan' and 'Mubarak'. The processes involve in the ideational metafunction is the verbal language class on the ad and the essential role played by the images in attracting people. The target population of the advertisement are the Muslims feasting during the Ramadan. The ad transitivity pattern of representation shows the actor is the 'Top' consumed by Muslims during the Ramadan feast. The goal are the Muslim community who are presented as using the advertised products and obtaining the positive looks of sharing with families and portraying laughter, smiles and socialization.

The verbal qualities of the ad are important in the text as it describes the pictures and its visual relations which are positioned close to each other. The written statements “apres

l'effort, le réconfort avec top” which describes the characteristics and qualities of the products and the satisfaction gotten from it when consumed. The product advertised (Top) placed in the middle of the two frames from left to right with the intention to point out the physical beauty of it. The verbal statement “partage ton fruit et style” are visually in harmony with the Top pamplemousse and grenadine advertised. The ideational metafunction of the ad is to promote and sell these products during the Ramadan feast known as a Muslim Christmas.

➤ Interpersonal Metafunction

Looking at the interpersonal metafunction, we shall pay attention to “Prominence” which is the interaction of several factors (such as the choice of colour, placement/location of the images, the image/letter size) and compares the size of the image with the written text (Nazli 2016). We will also look at “Frames” signify whether the present images in the texts are placed together or not (either up, down, left, right etc.) (Kress & Leeuwen 2006:214). “Information value” concerns the dimensions of visual space, that is how the spatial organization is arranged along three components: left/right; ideal/real; and centre/margins'. (Kress & Leeuwen 2006:187)

The data shows Muslims who are using the advertised Top Pamplemousse and Grenadine when eaten during the Ramadan festival with the family. The represented participants is the family eating and drinking Top with the participants shown in a table. The Top have equal prominence as the other elements in the advertisement in terms of placement of images, verbal texts, font sizes and colours etc. the image of the represented participants are placed on the left and right with different meanings, the left image shows the participants going to the mosque while the right image shows them back from the mosque and eating. The Top placed in the middle of the image carries the meaning of mediation of both images. The represented participants advertising Top plays the role of representing the global Muslim families who are using the product and getting the satisfaction of sharing. The represented participants shows magnetic, deeper looks through laughing and showing enjoyment and getting the desired satisfaction.

Another important aspect is framing, frames signify whether the present images in the texts are placed together or not (Kress & Leeuwen 2006:214). The data shows two frames placed closed to each other with represented participants on their way to mosque and back from the mosque, they are eating. Another dimension of to the interactive meanings of images is related to the 'size of the frames'. The data uses frames of two equal sizes, the left frame holds the image of the represented participants going to the mosque while the right frame holds the image of the represented participants eating. The image of the Top is placed in the middle of the two frames showing the choices consumers can make when they want to buy the products. To

the choice between close-up', medium shot and long shot, and so on (Kress & Leeuwen 2006:130). The left frame has long shot because the participants are seen far away from the viewer, while the right frame shows medium shot with represented participants shown approximately from the knees. The image of the product is placed in the middle at extreme close shot and closed to both frames. The images and verbal texts are placed together, Mayer defines this as the "spatial contiguity" principle relying on the motive that corresponding words and images should be placed near each other from the perspective of visual representation (Mayer 2008:235).

The level of abstraction with represented participants is seen against a contextualised background which is real to the world humans exist and socialize. The frames show the medium shot approximately at the knees of the represented participants in the right image. The family is depicted with man, woman and child suggesting that the relationship is a family in the right image while the left image shows represented participants at long shot and are friends, there is a line which separates the left and right image with the written texts reaching the Top Pamplemousse and Grenadine and verbally imply that, "if you buy and consume these products, you shall look like one of the happy family and friends enjoying Ramadan".

Another important visual characteristic analysed in the ad is the information value concerned with how dimensions of visual space are organized along three components: left/right, ideal/real, and centre/margins (Kress & Leeuwen 2006:187). The data follows the left/right location of information, the left image takes the left position and carries the meaning of 'given' information or old information while the right image takes the 'new' information. The new information is seen with the participants happy, showing happiness and family union.

The main linguistic resources used in the data are; proper noun 'Ramadan, Mubarak', preposition 'apres', noun 'l'effort, share, fruit, style', article 'le', verb 'reconfort', pronoun 'your', preposition 'en', etc. the verbal languages uses nouns in modified forms by verbs, preposition and pronoun. Nouns modified by verbs dominate the verbal part of the advertisements along with the image. The reasons for much use of nouns is to establish a more direct contact with the consumers and give the message in a more effective and manner. The continuous use of nouns also dictates to buyers what amount and qualities they will have if they buy Top.

Kress and van Leeuwen look at gaze in two aspects ("gaze offered" and "gaze denied" or "demand gaze or offered gaze") (Kress & Leeuwen 1996). The ad portrays offer gaze with the viewer, represented participants are not looking at the viewers thus offering items of information about Top.

The term 'modality' as defined by Kress and Leeuwen (2006) comes from linguistics and refers to the truth, value or credibility of (linguistically realized) statements about the World. Kress and Leeuwen discuss the role of colour as a marker of naturalistic modality: (Kress & Leeuwen 2006:165). There are instances of colour saturation running from high modality in the background in yellow and orange colours. There is colour saturation where they are texts. There is high colour saturation in the background of the represented participants which is blue.

➤ *Textual Metafunction*

The focus is the description of the ideational, interpersonal and textual resources. The textual metafunction is the cohesion and connectivity between the elements of a text (Kress & van Leeuwen 2006:43). It is the relationship and continuity between the various parts of the texts (Ibid 43). The main mechanism of this metafunction that is employed here is looking for lexical chains which are discursive strategies that creates cohesion in a text by repeating the same word or words of a similar nature. (Kress & Leeuwen 2006:43)

The make up or position of the represented participants is placed on the left side of the ad assuming the place of 'given' and right side of the ad assuming the place of 'new'. The overall meaning is socialization through the use of the products during the Ramadan period among Brasseries du Cameroon and the Muslim communities. The extension support of the image with the compliment, verbal mode with the texts and narration "apres l'effort, le reconfort", gives promises of good satisfaction derived when the consumers buy the Top.

As concerns salience, beauty is salient in the product which occurs at both visual and verbal modes with the represented participants eating and drinking the products with the text which explains the event. Salience is also seen in texts sizes, colours, and positions. The headline is written in white with large font size, the event 'Ramadan' is written in small fonts and in white. The slogan 'partage ton fruit en style' is written in small fonts with red colours. The large fonts captures the readers attention.

The visual mode on the other hand portrays consolidation of beauty between the product quality across both modes in the advertisement. The concept of beauty is salient in both the visual and verbal modes. Beauty occurs in the product quality at the visual mode with a participant eating and laughing to explain the products. The visual mode shows Beauty in the ad as a culture 'dressing', beauty 'age group', beauty 'Ramadan' beautiful products 'Top Pamplemousse and Grenadine'. The products Top 'Pamplemousse and Grenadine' are on sale, but event 'Ramadan' gender and age are interwoven through the visual mode.



Fig 4:- Malta Guinness (Source: road side)

D. Analysis

➤ Ideational Metafunction

We are going to discuss the ideational metafunction which involves the identification of a text's transitivity - that is, answering 'who are the participants', 'what are the processes' and 'what are the circumstances' (Kress & Leeuwen 2006:41). They are two participant types involved in a text: 1) represented participants, and 2) interactive participants. (Kress & Leeuwen 2006:46)

The data shows represented participants interacting with the viewers of the text. They are the subject of the communication act, they speak and the audience listens to them. The represented participants are males socializing with the audience out of the text. The processes involve in the ideational metafunction is the verbal language class on the ads and the essential role played by the images in attracting people. The target population of the advertisement are Cameroonians enjoying showing happiness when drinking Malta Guinness. The transitivity pattern of representation of the ad shows the actor is the Malta Guinness and the goal are the youths who are presented as drinking the products advertised and obtaining the looks of laughter, smiles and socialization.

An important circumstances of the ad is the verbal qualities of the texts that describes the pictures which are placed close to each other to show the interaction between the verbal and the visual modes (Nazli 2016:15). The written statements "fuel your energy" describes the characteristics and qualities of the product advertised. The advertised product (Malta Guinness) is presented below the image of the presented participants with the intention of point out the physical beauty of the product as in the container, the verbal statement "let's go" are visually in harmony with the product advertised.

➤ Interpersonal Metafunction

Looking at the interpersonal metafunction, we shall look at "Prominence" which is the interaction of several factors (such as the choice of colour, placement/location of the images, the image/letter size) and compares the size of the image with the written text (Nazli 2016). We will also look at "Frames" signify whether the present images in the texts are placed together or not (either up, down, left, right etc.). "Information value" concerns the dimensions of visual space, that is how the spatial organization is arranged along three components: left/right; ideal/real; and centre/margins'. (Kress & Leeuwen 2006:197)

The data uses males who are drinking the advertised Guinness product (Malta Guinness) and are being placed together. There is equal prominence associating the other elements in the advertisements such as colour, image placement, texts colour and font sizes etc. the image of the represented participants are placed together at the top while the image of the product takes the bottom position. The catchy headline is written in white and large font size, the promise is written in brown and large font sizes, the image size and written texts are almost the same showing their relationship. The youths advertising the products occupy the role of models endorsing it to consumers. The participants show's magnetic, deeper and dramatic looks by sitting, dressing code, etc. The actor does something to the goal (represented participant) which can be compared to transformational clause verbally "fuel your energy" looks portrayed by the youths.

The data pays attention to framing, frames signify whether the present images in the texts are placed together or not (Kress & Leeuwen 2006:216), the data uses two frames of unequal sizes, the upper frame holds the image of the represented participants while the bottom frame holds the image of the product and verbal texts supporting the images. Another dimension of the interactive meanings of images, related to the 'size of the frame' (Kress & Leeuwen 1996). The upper frame is larger than the bottom frame thus, paying attention to the satisfaction the product gives its consumers. To the choice between close-up', medium shot and long shot, and so on (Kress & Leeuwen (Kress & Leeuwen 2006:132). The frames have close shot because the represented participants are seen closer to the viewer. The images and texts are placed closer to each other, Mayer defines this as the "spatial contiguity" principle relying on the motive that corresponding words and images should be placed near each other from the perspective of visual representation (Mayer 2008:235).

There is a high level of abstraction with represented participants depicted against contextualised background which is seen as real to the world where humans exist while the product is depicted against an abstract background, Fairclough stated, abstract backgrounds perform ideological work (Fairclough 1989). The frames show the long shot

approximately at the feet's of the represented participants, thus describing the beauty of the product.

Another important visual characteristic analysed in the ad is the information value concerned with how dimensions of visual space are organized along three components: left/right, ideal/real, and centre/margins (Kress and Leeuwen 2006:187). Our data follows the ideal/real dimension which is (what appears at the top and bottom of the texts) (Kress & Leeuwen 2006:194)

The ideal reaction is seen with the participants happy, showing vibrational attitude, dressing code and environment while the real aspect is found at the bottom and contain Malta Guinness and the verbal texts which describes the ad.

The linguistic resources used in the data are; noun 'fuel, energy', pronoun 'your', interjection 'let's go'. The ad uses nouns to describe pronouns. The nouns modifying the pronouns dominate the written part of the advertisements besides the image. The researcher thus, conclude that the reasons for the abundant use of nouns is to establish a more direct contact with the consumers. The more use of nouns also dictates to buyers the amount and qualities they will have if they buy the product.

As concerns gaze, Kress and van Leeuwen (1996) point out that there is ("gaze offered 'demand gaze'" and "gaze denied 'offer gaze'"). The ad portrays demand gaze and offered gaze with the viewer, the represented participants are looking at the viewers while the other two are looking away from the viewer. The participants not looking at the viewer are carrying out Offer gaze by offering the viewers items of information, while the participants looking at the viewers are carrying out demand gaze that is demanding information from the viewer.

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 Kress and Leeuwen (2006:160). There are instances of colour saturation in the background of the product running from full thick brown, colour saturation in the background of the image, where they are texts. The colour background of the represented participants which is light brown.

➤ *Textual Metafunction*

The focus is the description of the ideational, interpersonal and textual resources. The textual metafunction is the cohesion and connectivity between the elements of a text (Kress & van Leeuwen 2006:43). It is the relationship and continuity between the various parts of a text (Ibid 43). 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)

The make up or position of the participant is placed at the top of the ad assuming the place of 'ideal' while the verbal texts on the bottom assuming 'real' or practical information. The overall meaning is the satisfaction this product gives its consumers. The extension support of the image with the compliment, extended by the verbal text "fuel your greatness", gives promises of more satisfaction the product gives its consumers.

As concerns salience, beauty is salient in both product and services which occurs at both visual and verbal modes with the represented participants drinking laughing and the text explaining the outcome. Salience is also seen in texts sizes, colours, and positions. The headline is written in large font size, capital letters and carries the white colour with the linguistic caption from the viewers 'lets go'.

There is consolidation of beauty in the visual mode between the product quality occurring across both modes. The concept of beauty of the product and its satisfaction occurs in the product quality is at the visual mode with a represented participants drinking and laughing to explain its satisfaction. The visual mode shows Beauty in the ad as a culture (dressing), beauty (age group), beautiful product (Malta Guinness). Fueling your greatness through consuming Malta Guinness is the product on sale, however, gender and age are interwoven through the visual mode.

V. DISCUSSION AND CONCLUSION

An analysis of these non-alcoholic drinks advertisements has exposed how the commercials consolidate beauty, quality, health, satisfaction and socialization. The ads carries the words "unique and special, feel fresh, feel young, feel special, c'est mon gout, apre l'effort, le rencofort, fuel your greatness" within the products names thereby allowing the connection between health and age, choice and taste, effort and reconfort, consumption and satisfaction. The non-alcoholic ads are able to portray attractive stars in the name of Samule Eto'o fils, X-Maley, and during events like the Ramadan feast by using Muslims, and youths. The overall age of the represented participants are the youths consuming the product as a form of good health, fresh, young and special, fueling greatness, satisfaction after work done. The beauty is seen with the juxta position of the ingredients of special pamplemousse, characteristics of the planet's flavor, Top qualities, Malta Guinness satisfaction obtained in the background of the represented participants. The analysis of these ads shows the power of implicitness and implicitness of beauty, health, satisfaction and relationship in advertising between the products and its consumers. The aim of analysing different degrees of explicitness and implicitness is to prove how the non-alcoholic drinks ads beauty and health consolidation is ideological. In deconstructing the consolidation of health and beauty in the ads, it is ideologically constructed because it is not a relationship built on truth and reality but that of fraught with hidden ideologies

as concerns what it means to be fresh, young and special, replenishing lost efforts, it's my choice, and fueling your greatness.

The ideology of 'health, beauty, mon gout, l'effort, le rencofort, fuel, greatness' is mediated by both the visual, textual, and by other elements of visual grammar such as represented participants, interactive participants, transitivity patterns, prominence, gaze, framing, composition, distance, information value, size of frames constructed for the recipient as well as verbal texts such as descriptive adjectives, verbs., nouns, adverbs, interjections etc. The non-alcoholic drinks are given the role of the agent filling the actors with the Cameroonians football star Samule Eto'fils, Music star 'X-Maleya, Muslims families, and friends holding the power of recommending it to consumers for the desired outcome. The use of celebrities on the ads increases the level of persuasiveness and builds the power of recommending the products to consumers and targeting them to buy. The presentation of celebrities as youthful, and slimy builds the ideology of beauty of the product and its consumers as Fairclough stated (1989) choosing young and thin people featuring in the advertisements reflects the social ideologies of beauty and these advertisements offer the ways for the consumption and reproduction of ideology by members of the society (Fairclough 1989).

The advertisements creates a misleading ideology that if the consumers buy the product, they will be guaranteed the look of the celebrities on the ads. Thus, ad gives them promises of freshness, special, young and unique, mon gout, fuel your greatness which are false. Thus, in the advertisement, the ideology of using celebrities is perceived as contributing to unique and special, feel fresh, feel young and feel special when consuming special pamplemousse, c'est mon gout by planet, fuel your greatness by Malta Guinness and apres l'effort, le rencofort by Top to its consumers.

The multimodal discourse analysis of the Non-alcoholic soft drinks advertisements reveal that language use to persuade consumers consists of visual grammar and verbal texts.

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