

# UTTERANCE STRUCTURES AND MEANINGS IN NIGERIAN PRINT MEDIA ADVERTISEMENT

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## ***Abstract***

*Language was traditionally concerned with what is said. A study of utterance was then a consideration of the speaker and his speech, or the actor and his action. There were, therefore, two parts of a sentence - the subject and the predicate. The subject represented the speaker or the agent actor, and the predicate - a stretch from the verb to the end of the sentence - represented the action or what the speaker said. A later development looked beyond what is said and shifted attention to how what is said is said. That marked the beginning of the consideration of the contribution of structure to utterance meaning. A new dimension has set in. Attention has shifted from the mere traditional view to what is said, how it is said, and the impact of what is said on the listener. This has created a strong link between linguistics and other fields of study. One of these other fields of study is advertising - the persuasive use of language to project the unique selling propensities of products and services. The study is concerned with how utterances are structured to achieve this.*

## **Introduction**

Scholars and practitioners in communication and other fields have variously defined advertising. One common feature of these definitions is the fact that advertising is a form of communication. Bovee and

Aren (1986) proffer an expanded definition, to bring in the actor, the action, the result and the platform for the advertising process. In their jointly authored book, *Contemporary Advertising*, the two authors see advertising as “a non-personal communication of information, usually paid for and usually persuasive in nature about products, services or ideas by an identified sponsor through various media.”

One can rightly judge this definition as being comprehensive. It brings out the nature of advertising: as a non-personal communication. The communicator addresses unknown audience - persons he merely visualizes and whose moods and dispositions he can hardly describe. The definition equally tells us that advertising is a purely commercial activity as it is “usually paid for”. The person who is paying, that is the sponsor, must equally be known. Anonymity, therefore, cannot be part of the process.

It is a persuasive process, as its central objective is to convince readers or listeners to accept and patronize particular products, services, or ideas in preference to others. The media - both print and electronic - are the platforms for advertising activities.

One other definition that may interest us in this discourse is that of Fletcher (1979) who sees the art of advertising as the “dissemination of sales message through purchased time and space”. In analyzing this definition, one would first note that a sales message is one that sales, that is, promotes products to attract patronage. Such a message might be selling a product, service, idea, or cause, and is so understood by the recipients of the message. The “sales message” may simply be to imbue them with a favourable disposition or opinion. It may be to convince the audience about a given line of fact concerning what is being advertised. The sales process could also be to redirect the minds of the audience to exhibit either continuously or temporarily a particular pattern of behavior.

The entire scheme is all about using words to pass on ideas and to transmit the meaning deduced from what has been passed on. Our concern in this study is to look at the meanings contained in the sales messages and how utterances are structured to achieve these meanings.

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We shall be looking at how copy writers, the professionals who prepare advertisement scripts, arrange words within utterances to achieve their goals. We shall also try to see whether meaning is dependent on structure in Nigerian print media advertisement utterances.

The study is based on advertisement utterances selected from the six prominent Nigerian national newspapers – *The Punch, Champion, The Guardian, The Sun, This Day, Vanguard* – and roadside bill boards. One hundred samples were selected for the study. These were subjected to both structural and semantic analyses. The results of the analyses form the corpus of our findings.

#### **Meaning: Between Reference and Context**

Writers on the English Language use the words “mean” and “meaning” in a number of different ways. Three of these different ways stand out of the lot. We shall look at these three (in this study) to see how relevant any of them can be in the advertisers duty of projecting the unique selling propositions of products and services. We shall also examine the various theoretical accounts of meaning and try to identify paradigms in any of the three projections. In this paper, however, we shall dwell specifically on the referential and contextual accounts of meaning, as both represent overwhelming percentage of the utterances in advertisement corpus. The three projections of meaning are represented below.

Meaning (1): What the speaker intends to indicate by his utterance. For example, in the sentence, Oge “means” well, the speaker implies that “Oge” is well intentioned in what she must have done. She intends no harm by her action.

Meaning (2): what the speaker’s or writer’s utterance suggests to the audience. The implication of intention as in (1) would normally be lacking in utterance, like:

Esther: There is a red flag here.

Onyinye: True. Red flag means danger!

Onyinye's response to Esther's alarm does not imply that the flag has plans to harm anyone. The audience would understand that red flag is being used in accordance with a previously established convention to indicate that there is danger in the surrounding environment.

Meaning (3): A more or less general habit of using a given utterance to indicate a given thing.

“Boy” means a non-adult male human being.

“Girl” means a non-adult female human being.

“War” means absence of peace.

The three different views of meaning can be summarized as: what the speaker or writer intends, what the utterance suggests, and a more or less general habit of using a given utterance to indicate a given thing. Most writers on the language neglect the first two of these senses of the word “mean” and treat the third far too rigidly, “as if the connection between the word and thing were absolute, instead of a never-quite uniform habit” (Mayers, 1952: 308). This leads to a rigid philosophy of meaning. It is this rigid philosophy of meaning that gave rise to the making and using of dictionaries.

Meaning, therefore, is an aggregation of different generalization on a given thing. Linguists have developed these generalizations into theories. Two of these theories (the referential and contextual theories) have valid relevance to this study. The referential theory is constrictive assuaging meaning to objects. Alluding to the theory, the meaning of an utterance is what such attention stands for.

The referential theory is a fixed tradition of identifying words with referents. A word must refer to one object and not another. This is most obvious in the projection as analyzed. Meaning in this tradition

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transcends time and space in such a way that an utterance retains the same meaning irrespective of where and when it was uttered.

The contextual theory makes different postulations. The theory emphasises the utterance situation. The central thesis is that a statement spoken or written in real life can never be divorced from the situation in which it has been uttered. The contextual theory postulates, therefore, that utterance and situation are bound up intricately with each other... “the context of situation is indispensable in the understanding of words... the utterance has no meaning except in the context of situation” (Malinowski, 1963: 307).

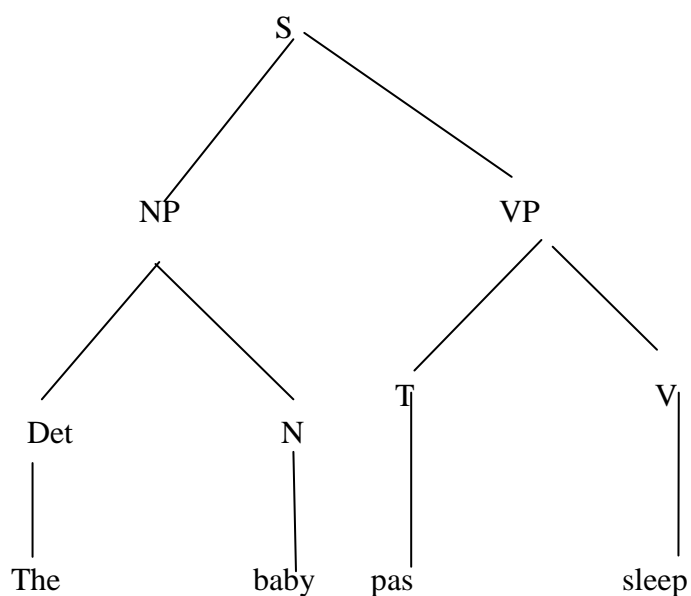
To the majority of advertisement utterances context, rather than the referential tradition, provides clues to appropriate semantic interpretation.

#### **Words in Utterance Meaning**

The meaning of an utterance is given by the aggregation of the syntactic structure and the combination of appropriate semantic imports of the lexical item yielding the various categories in which the syntactic structure operates. The semantic import (Benneth, 1974: 162) of the lexical items is carried by their hierarchical combination within the structure of the sentence. Each lexical item contributes in varying degrees in creating micro structural meanings of the sentence, especially, in the deep structure. In the sentence,

The baby slept  
S → NP+VPRS.

The definiteness of the article “the”, the nominal categorization and the objective function of “baby”, and the past form of the verb “sleep”, have combined to generate the message that “an infant human known to both the speaker and the hearer fell into a temporary state of inertia at a particular time in the past”. Fig. 1.1 is a phrase structure scheme to illustrate the deep structure import of the sentence:



**Fig. 1.1: Structure import of the sentence**

Each item in the sentence, including the morphemic realization of past tense of sleep, has a role to play in the final generation of meaning “a specific information to project onto the structure of the sentence” (Richard, Platt, 1985: 295).

This idea of a lexical item possessing specific information to project onto the entire utterance to influence meaning is what Katz and Fodor (1963) refer to as projection rule. It is the author’s idea of breaking down word meaning into semantic markers to assure appropriateness. The whole idea is made explicit by Akwanya (1996: 68-60) who opined that “projection rules involve the mapping upon syntactic analysis a componential analysis of the lexical items that make up the sentence”.

It is the projection of the reference index of words upon the syntactic structure which is supposed to yield the full semantic interpretation of the sentence (Strawson, 1971:135). From the

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componential analysis, the potential information a word can project onto the sentence in the deep structure is made explicit. At the word class level for instance, verbs have the information of complementation about syntactic categories and it is this information that they bestow on the whole sentence structure. For example, the verb “give” usually has two complement noun phrases (NPs) in any English sentence where it occurs and it is on these that it can project its complementation value.

The sentence:

(2) Mirian gave Desna the gum

S → N+V+N+art+N

has two complement NPs “Desna” and “the gum” On CNP<sub>1</sub> (Desna) projects the semantic marker + “possession”. On CNP<sub>2</sub> (the gum) it projects the feature” + transfer of ownership”. Simply put, the projection rule of the verb “give” is the double complementation, which it projects unto the whole sentence. In their entirety and as postulated by early linguists of the theory.

Projection rule(s) state that words occurring together in units at the lowest level of the tree diagram must be combined first (in the analysis of meaning). Then the process can proceed up the tree combing larger and larger units until the meaning of the whole sentence is arrived at.

Katz & Fodor (1963, in *language* Vol. 39: 179.) in propounding the theory of projection rules asserted that some features of a sentence can be accounted for only in terms of lexical meanings in combination. Thus, to understand the meaning of a sentence, it is necessary to know not only the meanings of individual words but also the syntactic relation between them (Greene, 1972: 74). This is more so as language is an organic form and words making up an utterance are not to be understood in isolation.

The upstream combination of items in nodes from smaller to large units is illustrated with the following sentence.

(3) The man hits the colourful ball.

This sentence is represented diagrammatically in Fig. 1.2.

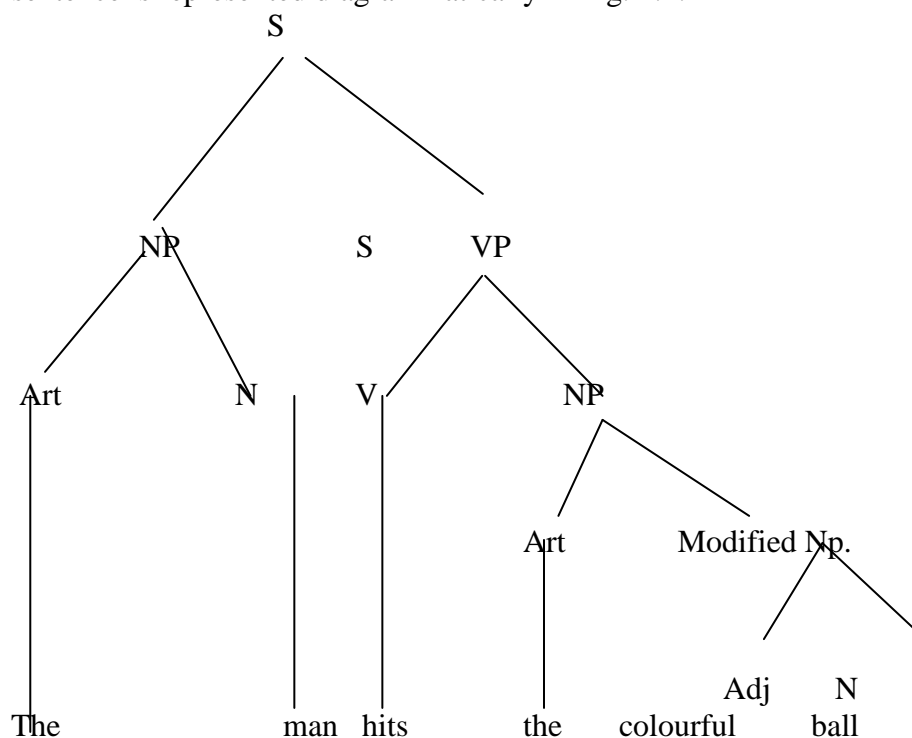


Fig. 1.2: Diagrammatic representation of the sentence

Thus, while “The” can combine with “man” for example, “colourful” can combine with “ball” and not “colourful” with “man” or “hits” with “colourful” - a combination which is wrong because it crosses constituent. As “The” projects its definiteness on “man” hits” projects its predication upon the colourful ball and “colourful” projects modification on “ball” projection rule requires the units to amalgamate up nodes to generate the full meaning of the sentence. The projection

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restriction is further explained by Richards, et al. (1985), who proposed the theory of maximal projection. The maximal projection theory states that the influence of the properties of lexical entries only goes up a certain point in the sentence and not beyond. Thus, a verb would have influence on the whole VP and not more. Each word, therefore, operates within its domain of maximal projection. This is illustrated in the sentence:

Desna took Ruby to an expensive boutique.  
S → NP+(PRS)+N+Prep+art+Adj+N.

In the sentence, the domain of the verb “took” is the whole VP including “Ruby to an expensive boutique”. The domain of the preposition “to” is the whole prepositional phrase “p”, including “an expensive boutique”.

#### **Framework for sentence formation in the English language**

The rules-bound quality of the language is analyzed to explain how words relate within syntactic environments to generate meaning in well-formed utterances. The advertisement utterances we shall encounter in the next section present different scenario. The rules discussed above are not essential aspects of the utterances we shall be looking at. There appears to be no relationship between structure and meaning in the advertisement utterances in Nigerian print media.

#### **Utterance types in Nigerian Print Media Advertisement**

As has been noted in the introductory section, advertising is a language based activity. Words in phrasal, clausal, or sentential contexts are used to exploit and project the unique selling propensities of products or services. In this study, these word groupings are referred to as utterance. Analysis of the structure and semantic potentials of utterances in the Nigeria print media advertisements forms the corpus of our study. All utterance types in English syntax are present in the newspaper advertisements studied in our research. We, however, note

that six prominent types are dominant. The prominent utterance types are as in Table 1.1:

**Table 1.1: Six prominent types of utterance in English syntax**

- |   |   |                |
|---|---|----------------|
| a. Grammatically well-formed sentences                              | = | N+VP           |
| b. Single word utterances   | = | N.or V.or Adj. |
| c. Epithetic phrases  | = | MP.            |
| d. Progressive declaratives   | = | Vprog +NP      |
| e. Selectional oddities<br>(with words in strange syntactic errors) | = | MP +VP         |
| f. Anomalous structures.  |   |                |

Types, like (c) and (e), project more of semantic considerations than the syntactic ones. They may be well-formed or single word utterances, but obvious focal characteristics stand them out for examination.

#### **Grammatically well-formed sentences**

These are utterances that are grammatically correct and obviously meet all known conditions of all acceptability in the English language. Some respect the subject predicate structure of traditional English grammar, while others are imperative sentences with understood subject NPs.

Enjoy life in a beautiful body.  
S → V+N+Prep+art+Ads+N.

Only trained eyes can see good investment.  
S → Adv+part+N+aux+V+Ads+N.

#### **Single word utterances**

Some product advertisements feature utterances in which single words assume sentential values and N (NP) or V (VP) stands as S. Sometimes, there is a co-occurrence of N and V structures in parallel formation.

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1. Coca-cola. Enjoy.  $S_1 \rightarrow N, \rightarrow S_2 \rightarrow V.$
2. Celtel. Communicate.  $S_1 \rightarrow N, \rightarrow S_2 \rightarrow V.$
3. Accomplish. Goal  $S_1 \rightarrow V_1 \rightarrow S_2 \rightarrow V.$

In these and other examples, the first part is a presentation, while the second is an imperative injunction to act. Thus, we can have (1) as:

This is coca-cola. Enjoy yourself.

#### **Phrasal epithet**

According to Hornby (2001: 290), epithets are phrasal groups “used to describe somebody’s (or something’s) character or quality in order to give praise. In print media advertisement, copywriters employ such structure to describe products or services. In such descriptions, the phrase represents a name for the referent as seen in:

Your bank in your hand (Diamond Mobile)  
ND+Prep+NP

The road master (bridgestone tyres):  
Art + Ads +N.

#### **Progressive declaratives**

The progressive aspect is an indicator of continuity (Lyons, 1981). It projects an on-going activity or thought process. In the Nigerian print media advertisements, progressive utterances, like “Moving you ahead”, “Feeding you like mum”, are utterance fragments with quasi complete semantic import. They fall into the structural pattern:

$S \longrightarrow V \text{ (Prog) + N + (Adv)}$

These are illustrated in the following examples:

Expanding the educational landscape of Nigeria.  
Saying Yes! to your dreams.

### **Selectional oddities**

Selectional oddities occur when the selectional rules of form classes are violated, that is when the collocative properties of key words in an utterance are ignored. This may involve:

- a. Forcing verbs to select wrong direct objects as in

Eat the night out at “Mums”.

(“Eat” selects concrete nouns with componential properties of 4 nourishment. “Night” is abstract and does not possess these properties. Hence, the oddities.)

- b. Quasi functional shifts where nouns are verbalized as in:

“Don’t just send it, DHL it”

Sentential utterance of the structure:

Vp + NP (pron).

When, in actual sense, it is N + pron: DHL it

### **Semantic Implications in Nigerian Print Media Advertisement Utterance**

A lot of evidence from our analysis has shown that linguistic activities within the domain of print media advertisement revolve around the production of utterances of claim. The advertiser, who is the lectionary agent, is interested in projecting the selling propensities of his products. To do this, he delves into the superlative sphere of language and proposes outlandish qualities and ascribes them to the subject of advertisement.

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Hence,

- (1) Guilder is the Ultimate
- (2) Vanguard is the best read newspaper
- (3) NTA is the biggest network in Africa
- (4) SOSOLISO is the airline of choice
- (5) Delta (soap) is the No. 1 antiseptic soap.

Their claimed qualities are expressed in varied structural forms. Our analysis shows that all utterance types are represented in significant proportion. This rules out structural uniqueness in the expression of meaning in print media advertisements. All utterance types are equally identified in each of the newspapers or print media types used in the sample. This shows that the often claimed in-house style of newspapers does not create differences in utterance structure for particular media organs. What one noticed in the study are graphic differences. Each media house appears to develop unique layout system to reflect in house standards. Meaning projections are uniform as each of the analyzed slots appears in all the media units without significant semantic or syntactic alterations

Various levels of meaning have equally been identified in the study. Both the denotative and connotative levels have been observed with the later showing significant dominance. Figurative meanings have equally been seen in a majority of slots. In some cases, the advertisers have relied on word play to achieve result. The readers have had to rely on multiple meanings of some utterances (or key elements in some utterances) to understand the semantic flow. In this section, we shall look at some of these levels and see how they manifest in the samples.

### **Denotation versus Connotation**

The denotation of a word is its primary significance. Every word in English language (and indeed every language) has a meaning assigned to it and such as is ordinarily specified in dictionaries. Connotation goes deeper to express different levels of significances and feelings, which a word or, generally, an utterance implies according to common usage and acceptance. The two levels of meaning are aptly differentiated by Abrams (1981: 32-33), as he states that:

*...the denotation of a word is lots primary significance, such as a dictionary ordinarily specifies, its connotation is the range of secondary or associated significances or feeling which it commonly suggests or implies. Thus a "home" denotes the place where one lives but connotes privacy, intimacy and coziness; that is the treason real estate agents like to use "home" instead of "house" in their advertisement...*

The advertisers in our study have shown strong respect for this in the utterances they produced. We see in a majority of the entries the prevalence of connotative or associative meaning over the denotative explanations. In the "Starcomms" advertisement, the dominant lexeme, "language" is to be understood, not just as "the system of communication in speech and writing that is used by people of a particular country" (Hornby, 2001: 664; Summers, 2007: 902), but must be extended to include such associative values of closeness, simplicity and reliability. Language is a social binding force and one is close to any other person with whom he shares the same linguistic identity. "Starcomms" does not speak any of the Nigerian languages. But the promoters believe that the Nigeria people should patronize the brand because it is simple and developed on the platform of Nigeria cultural values.

Skye Bank's "Saying yes! To your dreams" projects similar semantic paradigm as the above. The word "dreams" has a wide range of associations. "Dream" denotes a series of images, events and

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feelings that happen in one mind when one's is asleep" (Morris, 1981: 336).

But, it connotes aspirations and desires – what one yearns to achieve. In the advertisement slot, therefore, Skye Bank is projecting a pedestal for achieving aspirations and desires, and not for events and feelings in one's state of inertia.

"Expanding your world" falls into the same paradigm. The implication here is that one's operational scope would be increased if one patronises Skye Bank.. A denotative explanation would have presented the utterance as adding more space to the physical world. The utterance is a proficiency claim that one who banks with Skye Bank is guaranteed a wider business outlook and better life expectations.

The same paradigm of connotative dominance applies in the use of the word landscape in the Education tax fund (ETF) advertisement:

... Changing the educational landscape of the nation.

The contextual explanation of "landscape" in this slot goes outside the lexical reference to "everything you can see when you look across a large area of land, especially in the country (Hornby, 2001: 663). It refers to the change expected in the Nigeria educational environment. ETF is providing new books, computers, buildings and modern educational infrastructure in educational institutions in Nigeria in place of dilapidated structures and outdated books and equipment. The connotative meaning of landscape in the utterance manifests into structurally renovated Nigerian educational industry. The application of the word has been narrowed to a particular environmental situation.

### **Deliberate Wordplay: Ambiguities and Pun**

Advertisement copy writers are known to engage in deliberate play words. They often exploit the multiple interpretations of some lexical items.

This is often done to create ambiguity. And as pointed out by Lazarus, et al. (1971), readers and listeners often understand ambiguous utterances in the wrong sense ... a “punch-line” effect is created, especially in advertising ...” Several slots in our study show massive use by advertisers of wordplay to achieve effect. We see in the GLOBACOM master slot:

“Glo with pride”

a deliberate play on the quasi homonymous relationship between the word “glow” and the nonsensical item “glo”. “Glo” is a clipped representation of GLOBACOM and is nominal - a proper noun naming the brand network. It has, however, been verbalized in the utterance “glo with pride”. The reader (audience) is forced to realize it as “glow” and to reflect the values (intuitively) the word embodies.

The popular “punch-line” effect is achieved in the utterance “your wife is having an affair with IGNIS for Good” used in opening advertisement of IGNIS brand of refrigerators. The utterance is ambiguous due to the multiple entry of “affairs”. The “punch-line” is heightened by the collocational paradigm between “wife” and “affair”, and restricts the mind to affair as “a sexual relationship between two people, especially when one or both of them are separately married” (Summers, 2007: 24). The shock is, however, doused with the cut-line’ “for Good”, followed with a litany of the preservative qualities of the brand to indicate that the “wife” is merely making use of a product that brings a positive value to the family.

These instances of wordplay illustrate the journalistic “punch-line effect” enunciated by Lyons (1995), as the reader is forced “up the gender path” to pick out one of the multiplicity of meanings, the one that does the damage.

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There is a phonological end rhyme in “road” in the bridge-stone tyre slot:

... No Road  
... No Load  
Can beat the power.

The deliberate play on both words creates rhythm to foreshadow the bounce of the tyre off roads, while the vehicle carries load.

The quasi homonym between “save” and “shave” is involved in V-mobile Bumpa card

Shaves a whole lot off your calling cost!

What one observes is a deliberate play on the word “save”, which means “to reduce cost”. “Shave” is used as a match with the picture of a clean shaven young man whose good looks are enhanced by the shave. The central message of the utterance is that using V-mobile Bumpa cards will make calls cheap, affordable, and stress-free.

Hyundai Cargo Van advertisement uses:

...Endowed with space  
Gifted with comfort

This affords the writer the opportunity to create semantic freshness by using two synonymous words in parallel structures within the same text. The utterance has in itself a very attractive and memorable mind rhyme. One can hum or sing the rhyme during busy moments and remember Hyundai Cargo.

Meaning is a matter of context in these “word-play” utterances. Like in all advertisement utterances, the interest is in projecting the selling propensities of the products. The truth value of the utterance is out of question.

### **Metaphor in the Nigerian Print Media Advertisement Utterances**

Generally, metaphor presents a situation where “a word which in standard (literal) usage denotes one kind of thing, quality, or action is applied to another, in the form of an identity instead of comparison” (Abram, 1981: 63). This is a prominent feature of advertisement utterances in the Nigerian print media. Products are presented to identify with positive qualities and values. In most cases, the quality or value is made to stand as a definition of the product or service being advertised.

These metaphorical identifications start with brand symbols and corporate logos. “First Bank Plc” prides itself as “the elephant” of the banking industry”. The elephant symbol is the corporate logo of the bank. Its claim of being the elephant goes beyond the logo. It identifies with the elephant because, as the elephant is the largest animal on earth, “First Bank” wishes to be seen as the largest and biggest bank in the Nigerian financial market. This is more so as it has the wisest network and the highest number of branches in the country. So, the identity market in the bank’s elephant metaphor is size. This, according to Richards (1936), is the ground of the metaphor.

Firestone tyre’s claim of being “the king of the roads” can be explained in the same paradigm as the above. A king strides across his palace or domain with majesty and confidence because he has dominion over the palace. The promoters of firestone tyres want the audience to see the brand as having dominion over roads and can role with confidence and majesty, no matter the type and nature of the roads. The identifying qualities, and thus grounds of the metaphor here, are confidence, dominion and majesty. Some of the utterance entries analyzed as epithetic structures in are all metaphorical as the subject of advertisement in each utterance claims a shared identify with the key word in the predicate.

“Diamond-Mobile” in

Diamond-Mobile

... Your bank in your hand

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identifies with the bank in terms of possessing the capacity to safe-keep items of value, this time useful information. Diamond-Mobile, therefore, is a mobile data bank, as claimed in the advertisement, carrying all the information he needs, stored in the little machine.

“Starcomms” claim as “the language of the people” is also a metaphor grounded on qualitative identification. Language here is a metaphor for simplicity, convenience and ease. The brand is, therefore, claiming identify with the Nigerian people whose language it claims to “speak”

In these and other metaphors observed in the analyzed structures, the subject of advertisement is the “tenor”, while the metaphoric word is the “vehicle” for conveying the qualities the advertisement wants the audience to identify with its product or service. These qualities are the grounds of the metaphors.

#### **Meaning in Advertisement Utterance Structures: The Place of Projection Rule**

As has been observed in this study, the meaning of an utterance is given by the aggregation of the syntactic structure and the combination of the appropriate semantic imports of the lexical items yielding the various categories in which the syntactic structure operates. Benneth (1974) has even noted that the semantic import of the lexical items is carried by their hierarchical combination within the utterance structure. Each lexical item contributes in varying degrees in creating micro structural meanings and these are amalgamated to generate the final meaning of the utterance in the deep structure.

Advertisement utterances, with their absolute reliance on context for interpretation create different linguistic situation from the above. Meaning is outrightly a continuum. Up node amalgamation of micro structures disappears into the overbearing semantic influence of key elements in the structure and the whole utterance can be summed up in one word.

The IGNIS slot:

“Your wife is having an affair with IGNIS....

arouses one feeling in the mind of the reader. That feeling can be summarized in one word: adultery. In the utterance, the verb-noun projection rule is violated as the contextual application of “having an affair” naturally collocates with nouns with the semantic features opposite those of the subject. Thus, as wife has the features + human, + adult, + female, a noun of the feature + human, + adult, + male is required. IGNIS, as a product brand name, does not fit into the pattern.

The same situation is seen in:

Diamond-Mobile

... Your bank in your hand,

Motorola

... Crazy Reflective, Crazy loaded,

V-mobile Bumpa Card

... Shaves a whole lot off your calling cost,

Cannan City Carnival

... All roads lead to excitement,

Assurance bank

... Passion for service,

Starcomms

... We speak your language,

and the arrogant

Good, Better .... Bank PHB

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in which the product of advertisement, Platinum-Habib Bank (Bank PHB) supplants the superlative in “the good, better, best” paradigm.

These and a majority of the advertisement utterances in our study exhibit disrespect to pragmatic rules of truth condition. One cannot carry a bank in the hand. The two phrasal structures of “Crazy Reflective, Crazy loaded” (Motorola) are nonsensical. Costs cannot be “shaved”. They can only be “saved”. Emotion and passion are human attributes. There is no truth in ascribing any of the two values to non-living abstract entities, like a bank.

Projection and selectional restriction rules are violated in these structures. These violations disrupt micro structural projections. Each utterance has to be seen as an organic unit with an imposed, and not a generated, meaning. In most cases (if not all) meaning is contextual. The writer is interested in putting across his “Sales Message”, and not in observing the rules of grammar.

### **Summary of Findings and Conclusion**

The analyses in this study are representative based on identified utterance types. The percentage distribution of six utterance types are identified in Table 1.2. The number of utterance structures analyzed represents this distribution.

Each of the advertisement slots appeared in all the reference newspapers. In all these appearances the utterance structures are the same with uniform semantic projections. One notices slight graphic differences in the samples but graph phonemics of advertisement utterances is not part of this study.

***Table 1.2: % Distribution of sic utterance types***

Grammatically well formed sentence	30%
Epithetic phrases	20%
Single Word utterances	14%
Progressive Declaratives	12%
Anomalous structures	10%

Utterances with selectional oddities	14%
<b>Total</b>	<b>100%</b>

Meanings in the utterance structures studied are organic units. The meaning of each utterance imposes itself on the structure. There is, in language study, the theoretical consideration for the amalgamation of projection rules to generate the desired semantic import. Advertisement utterances do not satisfy this condition. We noticed in the study that meaning is independent of structure. With selectional restriction and general projection rules disregarded, meaning manifests solely out of contextual consideration. Words lose their denotative values and assume associative meanings which are understood according to context. Structures manifest as metaphors and word plays generate ambiguities. The advertisement copy writer is interested in projecting the unique selling propensities of his products or services. Pure grammatical considerations are out of his focus and projection and selectional restriction rules are not part of his tools.

One is forced to conclude that the Nigerian print media advertisements manifest utterances of claim with utter disregard to truth condition and rules of grammar. This agrees with Fletcher's (1979) view that advertisement structures are non-grammatical entities.

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