



A Multimodal Discourse Study of MTN and Orange Advertisements in Cameroon Tribune Newspapers

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Abstract: Advertisements by MTN and Orange Cameroon maintain a certain inconsistency that confirms to the use of linguistic strategies realized through careful imaging and well-crafted language. These strategies comprises the use of linguistic landscape and linguistic devices. This study employs the purposive sampling in data collection while the Qualitative method is used in data analysis. It examines eight advertisements using the Critical Discourse Studies theoretical framework. The Multimodal Discourse Studies analytical method is chosen while the approach of reading images is adopted. The use of reading images details the applied metafunctions – ideational, interpersonal and textual. These meta functions are used to investigate the embedded techniques, which vigorously manipulate and control consumers, persuading them to effect purchases. The findings reveals the use of linguistic landscape, linguistic devices, semiotic strategies, distance, framing, text positioning, modality, linguistic resources, gaze, transitivity patterns, youth, prominence, salience, culture, beauty, intimate relationships, ideological assumptions, and power which manipulates and controls consumers in effecting purchases. This study recommends the use of the lingua francas by these companies because majority of literates and illiterates in Cameroon read and understand these languages. The national languages should also be promoted, code switching and code mixing should be enforced in enthusing readers. Gender equality should be fostered where men and women should appear at the same height when used.

Keywords: Language, advertisement, discourse, power, ideology.

1. INTRODUCTION

Preliminarily, since entering Cameroon in June 2000 (when it acquired authorization from the national telecommunications monopoly, *Cameroon Telecommunications (Camtel)*), Mobile Telephone Network (MTN) has focused on developing its physical infrastructure to expand its geographical coverage, adapt its offers to the specificities of the Cameroonian market, and build its brand name. This is only to be expected, given that by acquiring the authorization to operate in Cameroon, it was instantly setting up itself as a rival to the other service operator, Orange. Orange is a French Telecommunications company. It was previously named Mobilis when it started business in Cameroon in 1999. In the year 2002, Mobilis switched to the name *Orange Cameroon* when it purchased the brand from the British company liquidating. This has ushered competition between MTN and Orange companies with efforts to override each other by trying to make more sales through market expansion. They use advertisements as a means to reach target audience across different media. Messages presented in a medium refers to advertisement (advert or ad for short).

On these ads, the companies use mostly the official languages (English and French) despite the pluralities of other languages namely; lingua francas and national languages (mother tongue) spoken in Cameroon. They also use persuasive language in selling; they manipulate perception by constructing different names for their products and services such as: connect a plan, Giga Connect, Sim cards, duo pack, mobilis mobile phones etc. The persuasiveness provide different bonuses and tariff plans, use young males and females as represented participants to present their products and services to the audience. Though their services or products provide a communication solution as selling points, it is principally through adverts that they reach a broader audience base to build compelling relationships. The newspaper is a popular advertising medium which they use, which apart from extending their outreaches to audiences, is also reinforcing, since people read daily for

information. To short-circuit reader apathy, however, the companies blazon the background characteristics of their products and services in catchy headlines to counter the apathy of much reading. These messages are thus usually very brief and in captivating slogan-like expressions. The selection of captivating words with pleasant images for accentuation manipulates readers into believing the ads are true.

From the Critical Discourse perspective and a Multimodal Discourse approach, the adverts are analyzed, a process which necessitates the investigation of the language used, along with other semiotic strategies in these *MTN* and *Orange* advertisements. Findings arrived are expected to contribute to language and advertising, communication, image reading, and to language and society in general.

1.1. Objectives

This paper hinges on the following objectives:

1. To investigate the sociolinguistic representation of Cameroonian languages on the ads.
2. To unveil the linguistic devices and semiotic strategies employed in the MTN and Orange advertisements in *Cameroon Tribune Newspapers*.
3. To demystify power and ideologies embedded in these advertisements and how they determine consumers preferences.

1.2. Research Questions

This study addresses the following research questions:

1. What are the sociolinguistic representation of Cameroonian languages on the ads of MTN and Orange?
2. What are the linguistic devices and semiotic strategies employed in these advertisements?
3. How do the discursive practices of power and ideology employed manipulate consumers?

2. LITERATURE REVIEW

The linguistic landscape of Cameroon consists of language varieties being spoken. Eberhard, Simon et al., (2022), Kamta and Ngwenya, (2017), Tanda (2015), Chia (1981), Mbangwana (1981), argue that English and French are the official languages considered by the state language policy while Cameroon Pidgin English (CPE), Camfranglaise (or Cameroon Pidgin French (CPF)) and the national languages which counts 277 in Cameroon are minimally used by MTN and Orange. However, advertising messages are predominantly in French and English. Atechi (2015), Atechi and Fonka, (2007), Quirk (1990) stipulates that the CPE is a variety of West African Pidgin Englishes spoken along the coast from Ghana to Cameroon. The Camfranglaise on its part is spoken within the French section of Cameroon and was born by the mixture of French and pidgin English.

According to Echu (2004), the policy of the country to maintain English and French as official languages, and many indigenous people whose languages do not feature in Cameroon advertisements feel they are not part of the marketing, distribution and economic processes. He talk of the 'heterogeneous language situation of Cameroon which does not facilitate communication or social cohesion'. This is a lapse as they are lingua francas like CPE and Camfranglaise, which MTN and Orange can use to reach broad market segments. This situation could be addressed if there is a lingua franca that meets the communication needs of the country which is not the case.

A review of the works of Nkamta and Ngwenya (2017), Tameh (2017), Chia (1983), and Fonlon (1963) maintains 'this multilingual reality has not been adequately capitalised on in order to benefit Cameroonians. Nkamta and Ngwenya examine how the dominance of French and English is reflected in advertising in Douala, and to explore socio-economic implications of this contestable hegemony. Their study was motivated by the fact that even though Cameroon is a multilingual and multicultural country, insufficient efforts have been devoted to promoting the use of vernacular languages in advertising. They collect advertisements from billboards, product packaging and flyers in order to demonstrate the deplorable linguistic injustices evident in the country's failure to promote linguistic codes other than French and English in advertising in Douala. Through the years, the linguistic

landscape of Cameroon has been characterised by the domination of French and English and the marginalisation of indigenous languages and lingua francas. The study of Nkamta and Ngwenya (2017) pays attention to advertisements in Cameroon with emphasis on not using the vernacular languages. Their work did not treat the official languages, linguistic devices, ideology, power and critique in measuring advertisements persuasiveness, which is the focus of this work. Their use of the quantitative method of data collection and analysis is different from this study which employs the purposive sampling and qualitative method.

Studies in discourse holds that, “*Discourse comprises all the meaningful semiotic forms of human activity observed in connection with social, cultural, and historical patterns and developments of use; it is language in action*” (Atanga, 2015). Fairclough (1992) states “*Discourse is also a political practice, which “establishes, sustains and changes power relations and the collective entities ... between which power relations obtain”*” (p. 67). These arguments are interrelated to the MTN and Orange advertisements in Cameroon. In fact, their advertisements are discourses since they carry meanings within them. These texts comprises semiotic forms (culture, and history) which are the dressing code (traditional regalias), linguistic landscape (English, French and lingua francas) that manipulates and controls consumers which this study seeks to investigate. According to Angermuller et al. (2014), the objective of Discourse Studies is to close the gap between discourse - theoretical and discourse-analytical strands and to point to the numerous links between the various strands and traditions that have made ‘discourse’ an object of interdisciplinary interrogation.

Preliminarily, there is a need to distinguish *discourse* from *text*. Discourse is a structured collection of meaningful texts (Parker, 1992). A *text* is only part of the discourse process. A *text* is the product of any communication by a writer or speaker, which makes talk a kind of text as well (Dijk, 1997a). The texts that make up discourse may therefore take a variety of forms, including written documents, advertisement posters, verbal reports, artwork, spoken words, pictures, symbols, buildings, and other artifacts (Wood & Kroger, 2000).

According to Khosravini (2014, p. 283), bulk of research has attended to these issues of language study by applying a range of theoretical approaches (socio-cognitive, socio-cultural, and socio-historical) as well as analytical categories (methods). Some studies within the hard core of Critical Discourse Studies (CDS) have concentrated on discourse as manifested in communication at the interpersonal level, or taken a triangulatory approach in their data sources: combining bottom up language-use employing focus groups and interviews, along with top-down language-use using political communication (Khosravini, 2014). However, media discourses, as explicit discursive power sources in modern society, have attained considerable attention in CDS “meaning structures,” which in turn construct social, political and cultural realities in society. His study focuses on the social media. However, this work focuses on MTN and Orange advertisements from Cameroon tribune newspapers. This study expatiates on how power and ideologies are used in the media in Cameroon to manipulate and control consumers.

CDS investigates how discourse (language and various semiotic resources) contribute to demystifying power and ideologies (Khosravini, 2014). He argues that viewing discourse as being both socially constitutive and socially shaped, CDS aims to demystify (problematic) power relations and representations in the content and manner of language and communication practices in their contexts of use. On the other hand, social notions such as collective identities - group or national identities - are inherently or (re)produced, transformed, and/or (re)constructed through discursive processes where boundaries of differences, uniqueness, and distinctiveness are marked and represented (Khosravini, 2014). CDS has been interested in contentious social and political issues, including various identity constructs such as minority, class, gender, and national identity. The framework of CDS is an interdisciplinary analytical viewpoint, which consider the relationship between power, ideology and critique.

Multimodal Discourse Studies (MDS) previously Multimodal Discourse Analysis emerges from CDS. It is used for examining texts and pictures. MDS ‘explores the meaning potential of different communication modes and media and their actual use and dynamic interaction with each other use and dynamic interaction with each other and with the sociocultural context in which they operate’ (Djonov & Zhao, 2014). Ly and Jung (2015, p. 50) used the metafunctions (ideational, interpersonal and intertextual) borrowed from Kress and Leeuwen’s (2006) in analysing visual communication.

Halliday (1978) proposed that language is a semiotic system that uses semiotic resources to create meaning. Ly and Jung (2015) analyse two ads demystifying power and ideologies buried within them. They show how images play the role of social practice.

They propagate that the first is the ideational metafunction, which expresses the speaker's experience of the world. They used it as the content function of language and includes statements such as, 'clouds are white'. The second is the interpersonal metafunction of language, it expresses the role of relationships and identities of individuals in social interactions between people. The third is textual metafunction, connects linguistic elements (e.g. clauses) together into completely unified texts. Jewitt and Oyama (2001, p. 140), describe it as the metafunction that "brings together the individual bits of representation and interaction into the kind of wholes we recognize as specific kinds of text or communicative event". Their works used the metafunctions, which is similar to this. However, this study treats MTN and Orange in Cameroon which theirs did not.

Upeksha (2015) used the multimodal discourse study method in analyzing ads posters in Sri Lanka. His study focused on posters that advertise spoken English classes. His main reason choosing posters advertising spoken English classes is that the teachers who design these posters often attempt to break away from the mainstream and employ new ideas. To challenge current trends in order to compete with others in the field and attract more students, which in turn has provided a wide array of posters, designed using creative and innovative language and visuals. His work analyse the language, images and ideologies used in the posters advertising spoken English classes while commenting on its effectiveness as well as weaknesses. The analysis of language, visuals and ideologies incorporated in posters advertising spoken English classes unearthed some significant techniques of persuasion practiced in advertising discourse. The findings were that, the organization used language such as adjectives, code-switching, utterances precisely mentioned target population and purposes that can create an impact at first sight and the second person pronoun 'you' make it individualized and personal studied. The study focuses on advertisements which this study focuses as well. The methodology adopted is qualitative which thus work delves on in data analysis. The gap is that, his work use ads selling English language classes while this work uses ads selling services and products. The work uses flyers as medium while this work uses the newspaper. However, we look to close the gap by using the language of advertisements of MTN and Orange in investigating the linguistic landscape, power and ideologies embedded within them which his study did not.

A conceptual review of this study examines the different concepts this work delves on. Tameh (2017) identifies that, Language use metaphorically exists in every culture and confirms the general flowery nature of spoken language. Language have as meaning 'the cognitive faculty that enables communication', functioning as tool and plays significant role in shaping the thoughts of people and their perceptions about the World'. Language plays the role of advertising. Cook (1992) puts forth; language is at the forefront of advertising discourse. He uses language as the beginning of message interpretation in the communication event. In analyzing advertisements, Cook states language is a prominent 'discourse' type in virtually all contemporary societies. This study uses language, which refers to the key a tool in the communication process.

Looking at advertising, Durant and Lambrou (2009) pointed out that advertising conveys information, so that consumers know what is available, who makes it, and where and how they can get it. Their work saw advertisements as a form of passing information to consumers aimed at selling. Ledin and Machin (2018) believe that an advertisement does not create meaning initially but invites us to make a transaction where it is passed from one thing to another. Saren et.al (2007) says ads utilize a pre-existing referent system of meaning, because the product, prior to signification in the ad, has no meaning. The works of these authors focuses on ads interpretation. Their analysis focuses on informing target market and selling products which is similar to this work. However, this work expands theirs by looking at ads as forms of sharing information and selling. This work analyse advertisements in different languages, combining pictures, written texts, with focus on a multilingual Country, Cameroon.

The concept of Communication is now widely used. However, misunderstandings and disagreements still abound what the differences are between one-way-flow, dialogue, signs and similarities of these terms. Seidikenov, Yeva and Kamzin (2016, p. 20) states: "communication is a scope of human life, Bakhtin says ..." to be, is to communicate in the form of dialogue, that is, the individuals participate

as part of a communication chain. Communication is the basis balk of cultural relations. Communication is part of live of human beings. The ads of the MTN and Orange are forms of communication with their target market. Considering communication and semiotics, Thwaites and Davies (2002) argue that Messages are viewed as being composed of signs and codes that derive meaning from the culture in which they are used. They argue that, Semiotics studies the relationship between the sign, the message, the users, and the culture. Petrus (2014) in considering semiotics assumes that meanings are communicated by signs, and semiotics is concerned with the issue of how signs work. This study interpret the signs and linguistic meanings of the ads of MTN and Orange during communication events. Semiotics stems from the proposed perspective of structuralism that human and communication behavior is directed by an underlying system of ever-changing cultural and social structures. This study assumes the definitions of communication and semiotics by considering sentences, signs, words, etc. that carry meanings on MTN and Orange ads.

3. THEORETICAL FRAMEWORK

This section presents the theoretical framework that bounds this study. The theoretical process of analyzing texts is the field called Discourse Studies. Reisigl and Wodak (2009) stipulates that Discourse refers to a ‘cluster of context-dependent practices that are: situated within specific fields of social action; socially constituted; related to a macro-topic; linked to the argumentation about validity claims such as truth and normative validity, involving several social actors who have different points of view’ (p. 89). Discourse Studies is a general term for a number of approaches in analyzing spoken, written, and or sign language use (Tameh, 2017). The discourses of MTN and Orange ads are forms of texts, characterised by meaning production and consumption.

Critical Discourse Studies (CDS) theoretical framework focuses on how language as a cultural tool mediates relationships of power and privilege in social interactions, institutions and bodies of knowledge (Gee, 2004). Van Dijk (2009) argues that CDS is an independent field of study. Khosravini (2020) stipulates that Critical Discourse Studies (CDS) seeks to improve our understanding of how discourse figures in social processes, structures and change. What makes CDS an important approach in critical communication studies is the integrated research approach it envisages in accounting for processes of production, consumption and distribution of (analysed) discourses.

Van Dijk (2003) states CDS is based on three concepts: Critique, ideology and power. Lock (2004) puts forth that “critical” denotes the habit of evaluating an object or situation in accordance with a system of rules, principles and values. Within the CDS perspective, “critical” is not to be understood in the common sense of the word, i.e., criticizing, or being negative (Amoussou & Allagbe, 2018, p. 12). Wodak and Meyer (2001) argues that “critical” means not taking things for granted, opening up complexity, challenging reductionism, dogmatism and dichotomies, being self-reflexive in one’s research, and through these processes, making opaque structures of how power relations and ideologies manifest. Power in CDS is central to the theoretical framework and analysis. It often challenge the language of those in power, who are responsible for the existence of inequalities (Wodak & Meyer, 2008, p. 9). Van Dijk (2008b, p. 469) define social power in terms of control. Thus, groups have (more or less) power if they are able to (more or less) control the acts and minds of (members of) other groups. This ability presupposes a power base of privileged access to scarce social resources, such as force, money, status, fame, knowledge, information, “culture,” or indeed various forms of public discourse and communication (Mayer, 2008). It is found that the power is related to the action in controlling unpowerful participants (Widuna, 2018, p. 124). In the telecom ads, we shall demonstrate how the texts producers use power through gender, age, signs, culture, participants, language etc. to manipulate and control the audience.

Regarding ideology, Wodak (1996, p. 18) articulates that ideology is a particular “way of representing and constructing society which reproduces unequal relations of domination and exploitation”. Van Dijk (2001) added ideology involves cognitive comprehension of power relations in society. Ideology contains non-discursive and discursive elements, the discursive elements are referred to as the cognitive or conceptual processes such as ideas, beliefs. Looking at the telecom ads, ideological language is used through verbs, adverbs, descriptive adjectives, positive descriptive adjectives, nouns pronouns, believes, gender, age, social statuses, colours, composition etc. are used which we seek to investigate.

Van Dijk (2007) classifies CDS into four mainstream approaches as follows: Critical Linguistics, socio-cultural, discourse historical, and socio-cognitive approaches. O'Halloran (2011), Halliday (1994) added the Multimodal Approach which has been further strengthened by Kress and Leeuwen (1996, 2001, 2006). This paper adopts the method of Multimodal Discourse Studies (MDS) to analyse the ads of MTN and Orange. They are multimodal texts, this is because they comprises images, colours, written language etc. Multimodal Discourse Studies (MDS) evolves from CDS which is a method used for examining texts and pictures (Kress & Leeuwen, 2006). Halliday (1994) first presented the Multimodal Social Semiotic approach using the metafunctions (ideational, interpersonal and textual) in analyzing multimodal texts. Ledin and Machin (2018, p. 2) looked at Multimodality as a grand theory. The contemporary Systemic Functional Linguistics (SFL) based multimodality approach is clarified in a number of recent texts that present overviews of the field extending to the metafunctions. Ideational metafunction investigate participants and transitivity patterns. Interpersonal metafunction demonstrate the relationships between the viewer and the represented participants. Lastly, textual metafunction determines the cohesion and coherence between the different parts of these advertisements. The metafunctions are adopted in analysing MTN and Orange advertisements.

This paper adopts the following linguistic resources propagated by Kress and Leeuwen (2006, p. 41), for the analysis of multimodal texts:

Participants: they draw attention to the fact that there are two kinds of participants in every semiotic act – the interactive participants and the represented participants. Participants in the act of communication, who speak and listen or write and read, make or view images, are interactive. Those who are the subject of the communication, that is: people, places and things, including abstractions represented in and by the speech, writing or image. They constitute the represented participants (Kress & Leeuwen, 2006, p. 46). The study investigate terms like 'actor', 'goal' and 'recipient', in referring to the products and services of MTN and Orange advertised and participants present on the ads.

Frame: the frame mediates the concept of *offer* and *demand* as well as distance to suggest different relations between represented participants and viewers (Kress & Leeuwen, 2006). When the head and shoulders of the subjects feature, the frame is said to be a 'close shot' or 'close-up'; narrowed to anything less than that, the feature is described as a 'very close shot', 'extreme close-up' or 'big close-up'. The 'medium close shot' cuts the subject approximately at the waist, the 'medium shot' approximately at the knees, and the 'medium long shot' shows the full figure. The paper investigates how the frames in ads of MTN and Orange form these relationships.

Modality: Kress and Leeuwen (2006, p. 165) explain that it is part of the interpersonal metafunction. It relies on a shared value of 'truth' between the producer and the viewer of the image. To analyze modality of the MTN and Orange ads, the paper identifies the 'coding orientation' of the image as well as the 'modality markers' within that orientation such as; colours, lightening, background orientations of beauty etc.

Composition: the layout of items on a page and the implied significance of an item appearing on the left/right, top/bottom or centre/margin is the composition. Of this, Kress and Leeuwen (2006) add the detail that the left and right are associated with 'given' and 'new', respectively, and seem to have some associations with religious ideas of good (morally sound) and bad (morally wrong). The MTN and Orange ads carry images and texts in different positions. They are in the centre, left or right, and bottom and top. The study investigates the meanings of images and texts positions and show how they manipulate their audience.

4. METHODOLOGY

Advertisements are seen as media discourse, involving pictures and written texts to convey meaning. The purposive sampling was adopted in data collection while the qualitative method was used for data analysis. The choice of qualitative research method is to preserve and analyze the situated form,

content, and experience of social action. Data for analysis are ads of MTN and Orange, collected from Cameroon Tribune Newspapers from 2000 to 2022. The motivation behind Cameroon Tribune Newspaper is that, it is a nationwide consumed media. It is the lone national newspaper owned by the state. It is published on daily basis except weekends and distribution is done throughout the national territory.

The Regional Delegation of Arts and culture, Bamenda serve as sources for newspapers. The smart phone was used in taking snap shots of the adverts on the newspapers. The images were then framed by an expert for use. Emphasis were made to maintain the qualities of the images in their original versions in terms of colours, shapes, and graphics. The telecommunication companies always strategize by advertising on certain pages in the newspapers. These ads were collected from either the front, middle or last pages of the newspapers. The ads are analysed and interpreted.

In analysing the texts, Jewitt et al. (2016) propagated a methodological framework, which we shall classify the selected texts of telecommunication companies for analysis:

- i. Firstly, metafunctionally organise and develop the texts according to systems for example representation of participants;
- ii. Secondly, analyse the texts according to the choices that are selected; relations between the viewer and participants;
- iii. Lastly, interpret the combinations of choices according to genres and relations between these companies' products and services.

The following Eight adverts are selected and analysed:

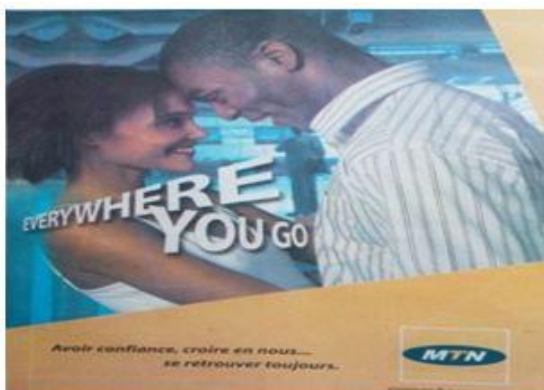


Figure1. MTN Everywhere You Go
(Source: Cameroon Tribune, 2001)



Figure2. Connectaplan
(Source: Cameroon Tribune, 2005)



Figure3. DUO PACK
(Source: Cameroon Tribune, 2003)

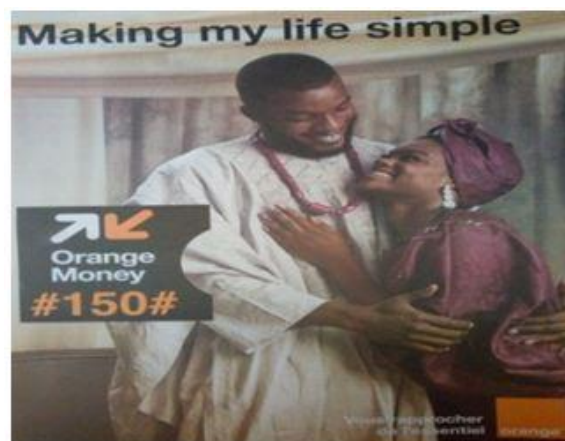


Figure4. Orange Money
(Source: Cameroon Tribune, 2018)



Figure5. MTN MoMo

(Source: Cameroon tribune, 2021)



Figure6. MTN Sim Card

(Source: Cameroon Tribune 2022)



Figure7. Giga Connect

(Source: Cameroon tribune 2021)



Figure8. Giga Connect

(Source: Cameroon tribune, 2022)

5. DATA ANALYSIS

This section analysis the data. The focus is using the metafunctions (ideational, interpersonal and textual) to interpret the ads. It is divided into three sections as follows: Section onedwells on the ideational metafunction, section two deals with the interpersonal metafunction and section three treats the textual metafunction.

5.1. Representation of Participants

This section uses the ideational metafunction to demonstrate the different ideas of the ads. The official languages (either English or French) are visible on all these advertisements, representing the linguistic landscape of Cameroon. The data show represented participants relating with each other in an intimate manner that is suggestive of lovers sharing emotions. The actors and the goal are the transitivity pattern of representation. The data present men and women as set of represented participants in playful relationships with each other (see figures 1, 3, 4, 5,7 and 8). The ads of MTN are hemmed in by verbal narratives that play a crucial role in attracting the audience. On the other hand, some of the ads (exceptfig.2) show represented participants connecting with the consumers of the text through smiles which symbolizes satisfaction upon consuming the products or services. Concerning the transitivity pattern of representation, the “actors” are the products and services of “MTN everywhere, duopack, connect a plan, Orange Money, MTN dual sim card, MTN MoMo app, Giga connect” (see all data). The “goals” are the youths, imaged in the boys and girls who are seen using the different

MTN and *Orange* brands of products and services. The goals are the youths imaged, who by their looks indicate that they have used these products and services and obtained the desired goal. Their gestures of shared laughter and intimacy is a consequence of happiness.

The adverts also presents males and females at close range, showing intimacy, as represented participants. The actors does something to the goal or recipient. What is visually manifest (between actor and goal) might be compared to the transactional clause that *Orange Money, Giga Connect* brands generates happiness and satisfactory socialization, demonstrated by the appearance of the man and woman in the image. The broad and magnetizing smiles of the youths in a rather humorous closeness subliminally suggests that using the products and services; PACK DUO, MTN Everywhere you go, Giga Connect etc. gives a range of pleasant outcomes, including expressed happiness and socializing intimacy as seen in the imaged youths.

Looking at the visual and verbal representation, in fig. 1, an important verbal quality of the picture and its visually emphatic part are positioned close to each other to demonstrate the interaction between the verbal and the visual modes. The verbal text “everywhere you go, avoir confiance, croire en nous, se retrouver toujours” loosely translated as ‘have confidence, believe in us, always rediscover’. The text reinforces at various levels of appreciation the supposition that the quality of the products and services of MTN are high and worth returning to or rediscovering. It proposes that consumers should naturally embrace the company. The verbal write-ups matched by the image portraying the relationship between the man and woman along with the promises the organization is making to its customers. The male and female represent the worldwide spread of male and female customers of MTN and so the written narrative and the image mutually reinforce each other.

Considering the transitivity pattern of representation in fig. 2, the actor is the *connect a plan* service targeting the male and female youths who are presented as using the services and obtaining the desired results expressed in their smiles and stylized socializing postures. The verbal elements of the picture are close to each other, bringing out the interaction between the verbal and the visual modes. The written statement (with translation ‘avant, apres’ “before, after”, ‘c’est vous qui choisissez’ “the choice is yours”, ‘paiement en avance, “payment in advance”, ‘abonnement’ “subscription”) shows the quality of the services advertised curving round and close to the represented participants on the ad. Figs. 5 and 6 show written statements ‘are you still using codes during this easter period?’ and ‘bae, if love were a set of SIM cards, I would offer MTN to you’. Also, the words match the verbal descriptions ‘prepayment qui vous facilite la vie, deux cartes access et airtime, vous controlez vous depense, accede au reseau, vous permetre, la cart vous permet d’acheter a l’avance un credit de communication’ (see fig. 1). This translates as ‘pre-payment whicheases your life, two access cards and airtime ; you master your own expenditure; network access permits you; the card permits advance buying of communication credit’. These catchy phrases match the visual description of the advertised services. These descriptions tell consumers the benefits derived when they buy and consumed the advertised services.

The images (see figs. 3, 4, 7 and 8) are complemented and enhanced by the verbal characteristics found in the ads. These, as it were label, characterizes the products and services to enhance consumerism: “tenez vos promesses, offrez lui un pack duo, le pack duo c’est: 1 pack joker, une 2eme pochette joker gratuite avec 10 000 Fcfa de communication inclus!” loosely translated as “keep your promises, offer him/her a double load of one joker pack, a second free joker package that includes 10 000 Fcfa of communication credit!” (fig. 3). ‘Stronger connections during Easter’, ‘Home connection is where the game is Giga connect’ (figs. 7 and 8). These statements tilt the consumers near the products and services for purchases.

Visually, all the ads show young men and women with their whole body, faces or upper parts of their bodies in focus, spatially occupy half of the advertisements. The dominant aspect of these images are the broadly smiling faces that echo the purported characteristics of the products and associated services. A virtual one-on-one correspondence between the visual and verbal modes is noticeable. The close relationship between the represented participants portrays intimacy between them, accentuated by the love symbol visible at the top of the image (see fig. 3). The advertised qualities of the *Mobilis* products are quite prominent in the ad. They are visually set parallel to their verbal descriptions and in different frames. These verbal descriptions are detailed to emphasize that once you use these products, benefits from added services accrue. Visually, you will procure the beaming smile of happiness as

well as the intimacy found in the image. The phrase MTN Everywhere, Connectaplan, PACK DUO, Giga Connect, offer a set of Sim cards to you, further interacts with the imaged pair of lovers to show that a doubling of benefits is indeed heaped on the pair when they buy the products and services.

Connotatively, the expressions, “MTN everywhere, connectaplan, tenezvos promesses, MTN pair of sim cards, Giga Connect, MTN MoMo App”, accentuates the psychologically joy-enhancing realities of keeping promises with the implication of both responsibility and dependability. If the idea of keeping a promise is migrated to the conjugal plane of a lover intending to marry, the product will be seen as projecting all the attention on nubile lovers. In this respect, it is obvious that the text uses ellipsis to create suspense in the minds of consumers as the imperative “tenezvospromesses” instigates some urgency (see fig. 1). This mode of urgency is corroborated by both the imperative tone of the phrase and the stated date of expiration – “jusqu’a 02 mars”. The direct address that employs personal pronouns like “vos and lui” addressed to the first person singular and second person plural indicates the personalized concern for the would-be consumer.

5.2. Relations between the Viewers and Participants

This section investigates the interpersonal metafunction throughout the texts. In the data, the youths are used to position the services and products worldwide as enhancing emotional warmth, sexiness, socialization, and availability for consumers. The youths in the images are presented as models advertising the MTN and Orange products and services (see all figures). In the entire figures, the participants are seen as represented participants in the texts, they are in a magnetic, deep and dramatic posture, focused on and smiling at each other (except fig. 2). Their rather dramatic and romantic mood in the images presents the effects of MTN and Orange on them as users of the products and services. In fig. 2, the participants are not smiling showing the seriousness of the offer to the audience.

In figure 1, MTN products and services are seen to transform their mood as visually presented and comparable to the verbal expression: “avoirconfiance, croireen nous, seretrouvetoujours”. The verbal and visual expressions smelt into one common effect. In figure 2, the interacting male and female youths are imaged to advertise *Connectaplan* services but the *MTN* services have equal prominence as the other elements in the advertisements. Figs. 5 and 6 uses verbal expressions, as ‘*Stronger connections during Easter, Bae, if love were a set of sim cards, I will offer MTN to you*’. Only fig. 1 uses frame among the MTN adverts with texts at the bottom and the image in the centre. Figure 2 show in the central image, the youths back each other, leaning stylishly on each other, but facing opposite directions, particularly facing the written texts, which caves out to enfold them. The portraiture of the youths is a long shot that shows them from their knees and rather distanced from the viewer.

Figs. 3, 4, 7, 8, show represented participants who use the advertised *Mobilis* and the services Orange money and Giga connect are the dominant elements in these ads. The products and services have equal prominence as the other elements in the advertisements, including the participants acting as the duo that benefit from PACK DUO, Orange Money and Giga connect through the verbal texts that describe them. The youths in the images play the role of models who are making use of the advertised brands. Prominence is also achieved through textsfonts sizes and colours; orange is used for the headline, red is used for descriptive details and white for the major characteristics. The dominant elements here arethe represented participants who use the advertised *Orange money*, *Mobilis*, *Giga Connect*.

They conduct ideologically nuanced meanings. For the youths, who are the represented participants, they are presented as models of brand use and consequent attitude. The service itself equals whatever enters the advert frame, for these are like its alter egos, whether as colours, participants, gender, text size or font shape. The pairing of a man with a woman suggests gender equality which, is a presumptive ideology pitched on the hyped notion of feminism. The use of men higher than women show the power men hold over women in social settings before 2018 (see figs. 1, 2, 3 and 4). In figs. 5, 6, 7 and 8, men and women are presented at the same height showing gender equality in the Cameroon social settings after 2018.

The representative participants (in fig.1), being youths, reinforce the action link between the image and the verbal texts. The visual message easily announces that ‘if you use MTN Everywhere, Duopack, Connectaplan, *Orange Money*, *Giga Connect* and *Mobilis*’ you will look like the man and

woman in the ad who share emotions, exhibit satisfaction and enjoy intimacy. An important and striking feature of these ads are the abstraction of the participants who foreground a yellow, Orange and rather vague backgrounds. The abstract background of the data espouses the universal agency of the company as well as socializing and consumerism. Featuring the youths reinforces the action link between the paralleled frames. The information value of how dimensions of visual space are organized along three components (left/right, ideal/real, and centre/margins) is striking. Both the centre and margin dimensions of information are employed, the centre hosting the more important while the margin plays host to less crucial which is here represented by the verbal texts.

Figs. 1, 3, 6, 7 and 8 follow the top and bottom positions. The images are at the top and verbal texts at the bottom (see figs. 3, 7 and 8), while fig. 6 carry the verbal text at the top and image at the bottom. This is translated as the ideal and real satisfactions these products and services offer their pair users. In some of the ads, the participants follow the information value of centre and margin (see figs. 2 and 4). The central position taken up by the more important information while the margins present subordinate elements. The written phrase, “making my life simple” is set above the interactive participants. Inset left and close to the image is a rectangular box, with a cut curve to allow for the visibility of the man’s right arm sleeve. The curve impresses a fork directed towards the prominent image at the centre. This show the participants are the heart of the communication event. They are hiped to be the manipulative figures of the ads. Fig. 5 takes the left and right position with verbal texts at the left and image at the right hand side. This linguistically connote innovations among its services with the creation of a Mobile Money (MoMo) App to facilitate financial transactions.

The depiction of a man and a woman at equal heights suggests gender equality, another nuanced ideology that leans on feminism (see figs. 5, 6 7, 8). Feminism is based on the notion that women are disadvantaged in a world arranged by men to their advantage. It is an extremist stance that negatively connotes a war of the sexes. In fact, were the feminist ideology to be realized fully, a reversal of roles would start an uprising or counter ideological revolution among men, perhaps named “masculinism”. Because of this possibility of endless rounds of counter movements and also because successful societies in history have emerged from the mutual assistance of the sexes, the moderate stance based on this mutual dependence has emerged known as womanism. Womanism purposes to raise woman’s social advantages by the help of the men who are seen as eternal counterparts in growth. Thus, the insinuation of feminism is not sifted by this countering fear of vicious circles of conflicting counter ideologies.

An important stance in the creation of meaning is framing. Figs. 1, 3, 7, 8, use frames. Thesizes of the frames are also indicative of interactive meanings. The disparity of the constituent frame sizes puts the stress on the represented participants by placing the images in the larger frames and the verbal text in the smaller frames. In fig. 3, the data uses two equal-sized frames with the upper frame carrying the image of the represented participants while the bottom frame carry the verbal texts supporting the image. Fig. 1 show the upper frame is larger than the bottom while in figs. 7 and 8, the bottom frames are larger than the upper ones. The upper frames idealizes (ideal) the participants in a vibrational mode to highlight their deeply stirred and satisfactory feelings while the bottom frames carry the practical information (real) or descriptions about the products and services.

At the back of this ideological mode is the unsifted assumption that consumerism, with its capitalistic roots, is a value to be encouraged among Cameroonians. Again, the positioning of the frames aretelling. The upper frames carry the represented participants while the bottom frames carry the verbal texts (see figs. 1, 3, 7 and 8). The level of abstraction of the frames is striking, with participants (male, female) depicted against abstract backgrounds. Abstract backgrounds, for Fairclough (2003), are ideological in purpose. Viewed in the light of the focal advert here, the abstract backgrounds of the data fosters ideas of the universal agency (of *MTN and Orange*) for socializing and consumerism. Frames are in contiguity, showing the relations between each other.

The linguistic resources used in the ads are important in persuasion. In figs. 1, and 2, key resources with translations include; **adverbs** ‘*everywhere*’; *toujours*, always, **pronouns** *you*, *nous*, *us*, *connectaplan*; **verbs** *go*, *avoir*, *have*, *croire*, *believe*, *se*, *will*, *retrouve*, *meet*; *choisissez* **nouns** *confiance*; *confidence* and **preposition** *en*, *in*. The expressions ‘*avoir confiance*, *croire en nous*’ explicitly state that in order to obtain the desired looks (i.e., the looks of the participants in the advert), the consumers should consume MTN products and services. Noteworthy is the name of the

product itself which is a composite description that can be broken up into verb, indefinite article and noun, thus: *connectaplan*. It reads as an imperative urge, subliminally instigating the would-be-customer to act while the rest of the verbal text explains or justifies why the said customer should do so. There is urgency in the way the narrative is given as a racy catalogue, breathlessly held together by commas. This catenation can be described as compacting and is subtly inserted along with the ambivalence of the narrative which claims to give the responsibility of choice to the customer.

The words are in fact heaped to dictate what amount or qualities the buyers can choose from, if they so decide – ‘access gratuit, avant, apres, c’estvous qui choisissez’ (see fig. 2). The narrative at the same time tries to avoid giving the impression of imposing the products on the recipient. The characteristics of the services are verbally represented as inseparable from the qualities of the product, such as ‘c’est facile, vouscontrolezvosdepenses, accede au reseau’. This way, the verbal language itemizes the company’s offers while coopting the gaze of participants looking away from the viewer, and towards the advertised characteristics of the services – ‘avant, apres, abonnement, paiementavance’. Fig. 3 show the verbal qualifications of the product and its visually emphatic parts are close to each other, demonstrating the interaction between the verbal and the visual modes. The main linguistic resources with translation includes: **Nouns**- pack duo, keep, Monday, 02 March, mobilis, **verbs**- offer, keep, include, **adjective**-until **pronouns**, him, your etc. the linguistic resources describe what the audience will get when they purchase the product.

The imperative, “tenezvospromesses” is placed above the image of the represented participants just before the characteristics of the advertised product are announced. This is the catchy headline of the ad which aims at seducing readers to take an action. The data show a picture of the *Mobilis* mobile phone set close to the represented participants and a love sign (diagrams of a heart) takes up the two angles to the left of the ad, showing the boundary of the participants. Two other diagrams of the heart are casually tittered on the frame below the represented participants, in which the verbal plane is set. These heart or love diagrams instigate and announce a loving ambience to uphold what the image of the intimate youths already tells. The image and verbal narratives direct the action process by attracting the attention of consumers and manipulatively leading them to the messages in the advertisement.

In fig. 4, prominence devolves on the image since it carries more meanings with only a little textual explanation. No wonder the verbal elements in the ad are few and only complement or enhance the visual aspect. The linguistic resources in the advertisement are: **nouns** “making, life”, **determiner** “my”, **adjective** “simple”, **numbers** on the code “#150#” and **arrows** to show the movement of money. Simply, nouns, determiner and adjective describe the services and effects. The text which reads “making my life simple”, selects a stress-eased condition to project, which is a desirable stasis in the speed and instability of modern life. Then, too, the use of the personal **pronouns**: “my, vous” in addressing the nebulous audience as first person singular or second person plural is a friendly and personalizing tactic.

The friendly mode is expected to foster trust and hence acceptance of the services. The *Orange Money*, which is prominently written, are two arrows — one pointing in and the other out (left and right). The tilt of the arrows impresses the idea of a flow and this clearly ties in with the movement of money. The out-going arrow is orange in colour, bearing the subliminal suggestion or impression that the inflow (white) is neutral but dynamic and should be taken advantage of by the targeted customer. There is symmetry in all this, achieved by the blending of the verbal image with *Orange Money* and the logo into the size and colour of the *Orange* organization. Thus, the image and verbal texts give direction of the action process to attract the attention of the consumers to the advertised product and services.

However, figs. 5, 6, 7 and 8 show immense linguistic resources which are transforming. The key verbal elements are enhancing and include: **nouns**; “codes, love, download, Easter, bae, period, MoMo App, sim cards, connections, giga, home, game,” **verbs**; “are, send, were, set,” **pronouns**; “you, we,” **articles**; “this, what,” **adjectives**; “still, multiple, sweet, stronger, ” **conjunction**; and, if, a, of, its, is, the, **Prepositions**; during, **words**; 150GB=40.000 CFA F +1 flybox, up to 225 GB of Data, a flybox, a mini or a smart phone free. These verbal descriptions filled with nouns identify products consumers will have, use of pronouns addresses the readers directly, adjectives tell them what to get when they buy, conjunctions link the descriptions, the use of words summarized the benefits consumers stand to

get when they buy. These linguistic resources transform the consumers in believing that, buying the products and services announced, they will get the bonuses and be happy as the represented participants.

Gaze is a vital semiotic and linguistic strategy used. The interaction system between the images and the target viewers is directed by the visual focus or gaze of the people, places and things. The images and the positions of each other concentrate the attention of the viewers on the items of information (Kress & Leeuwen, 2006). It can be said that the ads provides visual address of demand or direct gaze, as it were, demanding information from the viewers about the product and its beneficial services attached (see fig. 3) while Offer gaze is viewed where represented participants are looking at each other in the texts (figs. 1,2,4,5,6,7,8). In looking away from the viewers, offering them an indirect look with items of information, the represented participants are “offering” the viewers images and ideas. Even without any facial expression directed at the viewers, there is an offer of information in the form of a portrayal or a scene, which the viewer can look at and so get to agree with the information presented. The facial expressions of the represented participants directs the onlookers’ attention, demanding a response and offering them products of services or the portrayal or scenes set before the viewer. However, the said response is already cued in through the images and the verbal modes.

In a nutshell, modality is a vital aspect of visual communication. Modality markers according to Kress and Leeuwen (2006, p.165) are the elements of an image which indicate aspects of the image’s realism. In MTN ads (see figs. 1, 2, 5 and 6), there are instances of colour saturation, running from full colour saturation and brightness where there are texts and the images with yellow as the dominant colour. Colour is absent when the images are present, since yellow is then only used as the background. This is brought to the practical or realistic dimension by use of the modality marker, yellow. The ad’s high modality of yellow is the colour of the MTN organization itself. It purports to be visible and real in the guise of its bright yellow colour presentation. High saturation of the colour, yellow demonstrate reality or truth of ads coming from the company MTN.

Noticeably, in the Orange ads (figs. 3, 4, 7 and 8), white and black colours saturation runs in full mode as the plane or background to the verbal texts and represented participants. The image itself is set against the backdrop of dominant red, white, blue, and black, are suggestive of technology and hence of sophistication as well. This mode is not intrusive and does not therefore threaten or mesmerize the targeted viewer. Rather, it gives a softness of accessibility that is universal, an ideological assumption that sophistication is a point for aspiration. The modality throughout the ads are high and realistic, but it is more than a naturalistic representation given that it is achieved through contextualization and decontextualization of the subjects. All is to the effect that, armed with the service, the consumer gains membership into the world of beauty, socializing with beautiful people and lovers. The products and services themselves give symbolic power by being linked to youths, the vibrant age group.

The figures (3, 4, 7 and 8) show image palettes presenting different colours namely orange, white and black backgrounds, with orange being the dominant colour of the company. The use of black by *Orange* is principled on the idea of highlighting important information. When designing for a gallery of painting or photography, the black or gray background makes other colors stand out. In addition, black gives the feeling of perspective and depth, associated with power and elegance. White is the colour of new beginnings and of wiping the slate clean, the blank canvas to be written upon. White is not expected to be sensuous or stimulating perhaps, but it opens the way for the creation of anything the mind can conceive. The colour Orange only appears thick with key words used with the intention of capturing viewer’s interest. The careful mingling and placement of colours vets the ads as artistic buildup for beauty. The suggestion of technology, effected by the collage of colours and shapes points to the modernity, which the target audience is nudged to strive for.

5.3. Relations and the MTN and Orange Advertising Genres

This section examines the textual metafunction. Figs. 1, 3, 7 and 8 show make up or position of the represented participants at the top of the ads and takes the place of *ideal* and the verbal texts or image at the bottom frame takes the place of *real and vice versa*. This is achieved through setting the verbal texts above and below the represented participants. The upper texts or images idealize the service while the bottom ones physically assumes the base position that signifies the realistic or practical

information of the ads (see fig.1, 3, 7 and 8). The ads project an idealness within the call services between MTN and Orange and its consumers (see fig.3). The implementation of the product is projected to be like the two (duo) idealized lovers, hence PACK DUO. The verbal mode of extended narration written on the top and bottom of the ad “tenezvospromesses..., offrezlui pack duo”, along with the slogan, “the network you can count on”, gives promises of affordable and available multiplicity of products and services.

Overall, the ads carry the meaning of building confidence in MTN and Orange consumers and would-be consumers of their products and services. It strives to build good relationship, and to make consumers view the organizations as thinking or concerned about them. It thus tightens the relationships between its consumers as fellow participants. The image is extended and supported by the verbal complement at the bottom that reads: “avoir confiance, croire en nous, se retrouver tous jours” (fig.1), “Connectaplan (fig. 2), Duopack (fig. 3), Orange Money (fig. 4), MTN MoMo App (fig. 5), MTN Sim card pair (fig. 6) stronger connections during Easter, Giga connections” (fig. 7), “Home is where the game is...Giga Connection” (fig. 8). The MTN slogan “everywhere you go,” is an extension promising the best in quality and availability of products and services wherever the customer is located.

Regarding the visual modes in figures 2 and 4, the position of the represented participants are in the middle of the ads, and takes up the position of remedy by signifying the heart of the ads. The image is complemented by an extended verbal mode of the text, a simultaneous narration written on the left and right hand side of the ad proper – “avant, apres, c’est vous qui choisissez, abonnement, paiement en avance” (see fig.2). This, coupled with the MTN and Orange slogans – *the better connection, vous rapprocher de l’essentiel* – underscores the best and available services. Beauty is salient in service quality and occurs both in the visual and the verbal modes through the represented participants making phone calls while taking postures that explain the flexibility/beauty of the service. Their call is characterized in verbal texts which explain the product qualities of *Connectaplan* as “c’est facile, grace a une facture de detaille”.

The evinced beauty of the visual mode is one of socializing intimacy added to the youthful attractiveness of the callers in their interactions as counterparts or evidence of the beautiful *Connectaplan* services. In fig. 4, this is seen with emotional attachment between the man and woman. Doubtless, the beauty of the services is the focus of the advert and this is enhanced by the gender, age and the relaxed exuberant mood and posturing of the represented participants. The subordinate elements are in the margin. Overall, the ads present satisfaction consumers will derive from *connectaplan* and *Orange Money* between the organization *Orange* and its consumers. The said satisfaction is projected as creating a vibrational flexibility for users to save or move money from place to place, or person to person, as well as buy products and services. The verbal mode in the narration above and below the image reads: “connectaplan, apres, avant, making my life simple, Orange money” and is underscored by the slogan: “The Better Connection, vous rapprocher de l’essentiel”..

However, in Fig. 5, as concerns the verbal-visual modes, placing the represented participants at the right and the verbal texts on the left margin carry meaning of something new. The verbal texts are in a position of remedy in the ad, that is, in the left/right position which carries the desired impression of the composition. The subordinate elements are in the left while vital elements appear in the right. The linguistic meaning is NEW product and service (MoMo App) which users can download to facilitate MTN Mobile Money transactions. These promises quick, innovative, available product and service with a plurality of options for consumers’ benefits. In all the ads, there is salience of beauty in terms of the qualities of services and products visually exposed in both the images and texts.

The visual mode of gazing and closeness is impacted with a transfixed, almost ecstatic smile, which can be easily read as meaning: best quality services and beautiful products. Physical beauty in these ads comes through in the fascinating look of intimacy, which can only be induced by something very attractive. It also comes through in the choice youthful nature of the represented participants, since it is proverbial to think and talk of youth as beautiful or handsome. The visual presentation of the MTN and Orange products and services themselves explore the aspects of beauty wherein gender and age are woven into both the visual and verbal modes. Salience is also realised through the use of font sizes and colours. The headline of the ads, for example, appears in white and large fonts interwoven with

the represented participants. The promises are written in small fonts and in yellow color to win trust from consumers. The smallness of the fonts in these case are like whispered confidentiality.

In Figs. 4, 5 and 6, at both the visual and verbal modes, beauty is realized. Attention has been drawn to the symmetry of frames and modes and to colour blends as tools for achieving beauty. The visual mode is a consolidation of the beauty because of the choice of youths for the central image. Their poised and rapt attention on each other, along with their shared broad smiles, raise the emotion of love in the ambience of beauty. Almost going unnoticed, though not less impressive, is the cultural element of beauty which presents the youth in ceremonial or festive occasional cultural outfits (see fig. 4). The youthful pairs too are naturally decidedly beautiful choices. Beauty is thus set as representing services of *Orange Money*, *MTN sim Cards*, *Giga Connect*. The services beauty is quick, innovative, available and an easy-to-use product, being quick, like the youths in the adverts images.

The focus is, of course, using *Orange Money* to send and receive money, buy products and services, as well as to save money with *Orange Cameroon* (fig.4). To use Giga data to connect with family and friends through communication, purchasing sim cards and downloading and using MTN MoMo app (see figs.5, 6, 7, 8). This focal intent is achieved through the interweaving of colours, gender, age, size, structuring or placement of frames, and by symmetry in the overall presentation of the adverts. The transitivity pattern details the method. For two participants are involved – the agent or services advertised and the patient or people being influenced to take up the advertised services or products. The visual means activates the underlying transitivity structure of agent-to-patient effects.

Generally, the ads shows the transitivity pattern indicates two participants – the agent or advertised services and the patient or those who are expected to use the different products and services. The images therefore activates the underlying transitivity structure, activated through visual means. The verbal sections of the adverts comprises descriptions of the purposes of the products and services. The participant's fixated looks leads the onlooker in a compulsive manner from the alluring image to the impactive and sweeping claims of the narrative. The juggled image and verbal schemes are sculpted to mesmerize the onlooker into irresistible acceptance of everything found in the adverts. The adson the visual and verbal planes show the concept of beauty is salient.

The represented participants in a calling, laughing pose, and calmness portray and confers beauty on the products and services quality. Beauty and attractiveness is enhanced by their youthful intimacy. The attraction of the opposite sexes and their sharing in a common activity activates the appeal, not only of the participants, but of the services and products which is the focus as well. The agents (products and services) and the patient (target audience) constitute the transitivity pattern. The patient is represented in represented participants with celebrity looks of satisfaction. The image therefore visually activates the underlying transitivity structure. The products and services will satisfy the consumers who buy and benefit from it. These verbally protruding messages translate parallel transitivity patterns, establishing inter-semiotic links with the visual modes. Accordingly, both the agent and the patient establish the transitivity pattern.

6. DISCUSSION OF FINDINGS

Apart from selling products, adverts change society, modify perceptions and make people buy things which they do not necessarily want or need. Visuals and language that capture attention are the principal modes used. Cook (2001) points out, adverts function to inform, persuade, remind, influence and perhaps change opinions, emotions and attitudes. The itemized analysis of *MTN* and *Orange* adverts show how the commercials using the linguistic and semiotic strategies present linguistic landscape using the official languages (either English or French), intimacy, social cohesion, beauty in terms of participants and products and services, youthfulness, culture, composition, power and ideologies to achieve their goals. Expressions like “everywhere you go” (fig. 1), “avant, apres” (fig. 2), “keep your promises” (fig. 3), “making my life simple” (fig. 4), “download MoMo App” (fig. 5), “MTN Sim Cards” (fig. 6), “Stronger Connections during Easer Giga Connect (fig. 7), Home is where the game is Giga connect” (fig. 8), are means by which connectivity is done between the products/services and the imaged intimacy and socialization on these ads.

A constant in these adverts is the portrayal of handsome and beautiful represented participants(male and female youths) consuming the products and services. Their visages and general comportment in the images are punctually of satisfaction and happiness. The beauty of the products and services in the

backgrounds are seen along with the positioned image of beauty (the represented participants) as both abstract and contextualized. The abstract backgrounds ideologize the product (Fairclough, 1989) while the contextualized ones highlight its real or practical application and relevance. Both the explicitness and implicitness of beauty are seen as powerfully exhibiting the satisfactory relationship between *MTN* or *Orange* and its consumers. Beyond that, the consolidation of beauty and intimate relationships are mediated by ideology and power.

By this analytical deconstruction of the consolidation of intimacy and beauty in the ads, the construct is exposed as not necessarily a relationship built on truth and reality. For the hidden ideological constructs claim to offer what it means to consume and be happy. The adverts thus play on cultural and popular assumptions that negate the counter discourses which are supposed to moderate such assumptions. Even at the surface level, the ideology of intimacy and beauty is seen to be mediated by ideational, interpersonal and textual metafunctions, besides other elements of the social semiotic resources propagated by Kress and Leeuwen (2006). These other semiotic resources (participants, transitivity patterns, prominence, gaze, framing, composition, distance, information value, size of frames, modality, saliencetc.) are compounded by the nuances of what is imagistically constructed for the recipient as well as linguistic resources comprising verbal texts of descriptive adjectives, pronouns, verbs, nouns, adverbs, and determiners.

The adverts take up the role of the agents through youths holding the power of recommending it to consumers for the desired outcome. This is pitched on the assumption that youths on the ads raise the power of persuasiveness and recommendation of the products for consumers and targeted would-be buyers or users. The preferred represented participants are proportionately built youths to hype the ideology of beauty of the products and services for its consumers. Fairclough (1989) states that choosing young and smart people for adverts reflects social ideologies of beauty and that these adverts project the idea that desirable outcome is available to those who consume and reproduce the advertised products. Clearly, this is fallacious since the said products have little to do with health or physical form. On the contrary, if properly scrutinized, some of the advertised products and services may in fact be inimical to socio-economic cohesion. Socially, buying the products or services is not a guarantee to happiness, building friendship or socializing with friends. Economically, spending too much on purchasing what does not make them satisfied will term them irrational.

Noticeably, some of the ads (see figs. 1,2,3 and 4) present the power of men since they are presented higher than women as Goffman (1979, p. 43) in his gender advertisement studies observed that “men tend to be located higher than women”, reflecting the systematic subordination of women to men in society. Machin (2007) claims that, we “associate size with power and status”. He suggests, “looking up at someone has the metaphorical association of them having higher status than you”. Thus, the use of men higher than women is to show the power and status of men over women within the Cameroonian society by both *MTN* and *Orange* during that period (before 2018). Notwithstanding the natural tendency for males to be taller than females, the consistent presentation of men, even if only slightly higher than their female counterparts, undercuts the pro-feminist notion that is suggested in the pairing of the sexes. A closer look at the images therefore reads like a muddle of juxtaposed contraries that confound the audiences and make them respond illogically. This can be seen at best as manipulation and coercion, but could even be considered along lines of duplicity and fraud which today these companies scarcely pursue. Figs. 5,6,7,8, present men and women at the same height. This is to promote gender equality where men will see women as equals within the Cameroon societal context. The notion of gender equality in Cameroon is aimed at equalizing women to men in decision making. This is the current trends of these companies as they seek to promote the fight for gender equality.

7. CONCLUSION

As analyzed, the verbal and the visual modes are a continuum in which the visual by being composite and terse has the advantage of impressions which the verbal mode explains or consolidates. Overall, the adverts create and uphold the misleading ideologies that if the consumers buy the products and services, they will be guaranteed the looks of the represented participants on the ads. It is a false premise and unrealizable promise of love, beauty, culture, and trendy happiness. In the advertisements, using young men and women at close positions is perceived as contributing to youthfulness, intimacy, and happiness correlated to consuming *MTN* and *Orange* products and

services by the consumers. Perhaps the advertisers should consider what this implies in the domain of morality and social ethics. The youths in sexually sensitive poses might advertise habits that compromise the cultural norms of the populace by implicitly glamourizing sexually loose behaviour.

In addition, the dressing of the participants is a projection of the culture of Cameroon which, no doubt, is beautiful. This, however, is tacking on the superficial aspect of culture – attire only – which might also erupt a clash of loyalties. For one thing, the attire chosen is a ceremonial/festive western Cameroon grassland outfit. The onus is on the advert to justify leisure as a nation-building factor over and against labour, education and technological engagements. Although the leisure of tourism, travel, cuisine, etc., could be a redemptive factor, consideration perhaps ought to have been balanced among these various alternatives in the choice of attire.

In sum, the regularity of the adverts evinces lop-sidedness and a deliberate muddling of public perception with the sole aim of selling the said communication products. The Critical Discourse Studies of *MTN* and *Orange* products and services in advertisements reveal that the language used to persuade consumers consists of the official languages, Visual Grammar and verbal texts in a manipulative scheme that clashes or is at cross purposes in terms of ideology and community values. All the adverts rely on the same principles of metafunctions with only slight variations in the details, whether the adverts are for *MTN* or *Orange Money*. Recently, the ads of *MTN* and *Orange* desist from these linguistic patterns. Regarding the linguistic landscape, the companies use the official languages more while the lingua francas (CPE and CPF) and some national languages namely; Bassa and Duala are seen appearing on ads though minimally used. The images appear with more use of women and less use of men, when both sexes appear together, men tend to be at the same height with women. The represented participants appear more in cultural regalias (dressing codes). Code switching and mixing which is a desirable communication technique are hardly used. This paper recommends the dominant use of the lingua francas since it is a widely spoken language in Cameroon. The national languages should be promoted while code switching and mixing is enforced to enthuse consumers.

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