

Nigerian Children Specimens as Resonance of Print Media Advertising: What for?

Taofeek Olaiwola Dalamu¹

Abstract: Children are not only precious in society; they are the future of any nation. These are assertions that sensitize this study as an examination of the ways that advertising professionals utilize children to achieve persuasive goals. Eight advertisements oriented in the features of children were considered for analysis. The Barthesian idea of semiotic analysis alongside with Halliday's clause as representation assisted in processing the advertising contents functioning in the domains of images and texts. The Halliday's experiential concept helped in breaking the wording systems into interpretative organs that allow tables and graph to take a course. The study reveals that educational materials, memes, and a reference to the future of children, expatiated through texts, are devices of convincing parents and guardians to consumption. Also observed are the terminologies of commitment, foresight, partnership, etc. as behavioral values to augment product patronization. The study suggests that materials that can add positive values to the lives of children must be given utmost priority in advertising communications.

Keywords: Clause as representation; connotation; denotation; Children advertisement; Persuasion

1. Introduction

There is no limitation to the strategy that advertising experts can adopt – except for the issue of legality – to proclaim their intentions to consumers provided the strategy is resourceful in the persuasive theory. Such advocacy in unprecedented ways could have permeated Cook (1992) to claim that advertising is a genre of genres in the real sense of phenomenal taxonomies. It is in that logic that the deployment of any element in a particular social context has become a useful facility in the advertising industry (Bandura, 1986; Nayak, 2004; Dalamu, 2016). In other words, every ingenious social domain influences advertising professionals on the *modus operandi* of persuasive campaigns. Facilities in the environment as

¹ PhD, Department of English, University of Lagos, Akoka, Yaba, Lagos, Nigeria, Address: University Road 101017 Akoka, Yaba, Lagos State, Nigeria, Corresponding author:

well as events of brilliance venues are tools engaged to excite readers to patronize goods and services. The adoption of social items could anchor on the ground that recipients of advertisements (*henceforth*: adverts) do not fraternize with their immediate setting; the readers of adverts do appreciate elements from their social domains. One could then argue that in the perception of advertising specialists the immediate social situation of consumers contains witty and appreciable facilities of persuasion in terms of imagery etiquettes and linguistic mechanisms. It could be added that resourceful devices such as plants and animals, the air and the water, and the physical and spiritual phenomena, etc. are implementable to accelerate persuasive effects. Such success metric positions those items as operating within the scope of conviction techniques (Ogilvy, 2013).

These remarks, in the point of view of the author, seem to serve as influencers of advertisers to adopt children – viable elements of society – as persuasive facilities. Actually, it calls for someone to wonder and query the motive for the employment of children in advertising campaigns most especially in the print media. This is because children do not belong to the working class subjects of society that have the financial competence to easily obtain necessities of life. In a similar line of thought, one might say that children do not have the capacity to buy newspapers in order to consume the information therein. Although children are consumers, parents most times, do not only determine what children consume; parents and guardians purchase the needs for children (McGinnis, Gootman & Kraak, 2006). Persuasion is a concept that expedites the reader's response to adverts in order to patronize goods and services (Baker, 1993; 1995). Such bearing as earlier stated has the capability to take any shape in constructing the advertiser's intention. In that sense, professionals might perceive children functioning as the intermediary between the parent-consumers and advertised products. As the analyst has articulated elsewhere, there are little doubts that parents, especially, love children perhaps beyond measures. That orientation is an added advantage for experts in the "industry of public noise" (Mattelart, 2004, p. x) to utilize children as persuasive devices that create a connection between the mother and products, the father and products, and the guardian and products.

It is quite substantial to mention that adverts on children have received attentions from scholars in the domains of psychology, business and linguistic explorations. Of significance is Calvert's (2008) analysis on children as consumers. Calvert refers to a situation where children are sole target of advertising creators. Moore and Lutz (2000) make a well-documented effort by exploring the effects of viable

constructs of advertisers as a means of shaping the impressions of children. The study is a multi-method enquiry that demonstrates the influences of adverts on different age grades. There are other glowing investigations that offer insights into the relationships between children and advertising. Such efforts focus promotions on social media (Dunlop, Freeman & Jones, 2016), youth protection (Harris, Brownell & Bargh, 2009), and exposure of children to cigarette adverts (Krugman & King, 2000; Hanewinkel, Isensee, Sargent & Morgenstern, 2010). It is not gainsaying that today's children are tomorrow's consumers in marketing dynamics, as Story and French (2004) particularly elucidate. That recognition has perhaps propelled advertising practitioners to predominantly target children in the print media.

Nonetheless, the effects of advertising on children might sometimes be negatively enormous. In that regard, Upadhayay (2012) conducts a critical appraisal on the negative effects. Iyiola and Dirisu (2014), and Pabalkar and Balgaonka (2014), in consonance with Upadhayay's (2012) standing, suggest media education and viable policies to both regulate as well as minimize the negative effects of adverts on children in different societies (*details in* Aitkin, 1980; Montgomery & Pasnik, 1996; Young, 2008; Calvert & Wilson, 2008). Having said that, this study derives its influence from the relationships that operate between the images and texts in adverts that target children as this area is symptomized in the earlier works of scholars. The investigation prides its focus on the nature of fabricated language in the adverts whether such structures have relationships with propagated images. Besides, it is an endeavor that attends to the mission of advertisers concerning children, parents/guardians, and products in the Nigerian print media space. The outcomes could create an added advantage by demonstrating the nature of entities utilized to contextualize the stealth communication principles.

2. Children Perception of Advertising Devices

Age balance contributes immensely to the difference between being a child and an adult. The age scaling between zero and seventeen years David, Gouch, Powell and Abbott (2003) classify as children and adulthood takes effect from eighteen years upward (Arnett, 2000; Fischer, Yan & Stewart, 2003; Jekielek & Brown, 2005; Goswami, 2015). In that regard, one might say that the understanding of advertising devices is age bound. Having such foresight, advertisers tend to differentiate the components of their adverts based on the age of the target

audience. And particularly for children, the transmitting of information, in the best way that it can be understood has become a key factor in the advertising industry. To achieve such objective, adverts could hardly be tailored to children without giving cognizance to the manners that children perceive the world around them as regarding different age grades. Nonetheless, it is probably obvious that adverts focusing children forge unyielding relationships with children’s cognitive processes in order to stimulate them to appreciate the communications.

Thus, scholars have examined the developmental cognitive patterns of children in several dimensions. Among others, there are Piaget’s view (Flavell, 1963), John’s opinion (John, 1999), and Valkenburg’s and Cantor’s (2002) thoughts. In addition, Wartella, O’Keefe and Scantlin (2000) exemplify the investigation of Vygotsky in addressing the media conversation apprehension as it persuades children. Figure 1 below classifies the insights of those scholars as related to children cognitive processes.

	<i>Theorist</i>	<i>Stage</i>	<i>Age</i>	<i>Perception</i>
Children Cognitive Processes	Piaget	Sensorimotor	0-2years	product attraction
		Preoperational	2-7years	focus product's appearance
		Concrete Operational	7-11years	understand the product
		Formal Operational	12 years upward	point out advert's reasons
	John	Perceptual	3-7years	perceive the product as an object
		Analytical	7-11years	examine the product
		Reflective	11-16years	gain advert's influence
	Valkenburg & Cantor	First	0-2years	operate in desires
		Second	2-5years	understand advert's excitements
		Third	5-8years	advertisements about images
		Fourth	8-12years	influenced by advert's messages
	Vygotsky	Interactive conversation	Media Exchange	development of ideas

Figure 1. Spheres of children cognitive theory (John, 1999; Calvert, 2008)

The Piaget’s conception, as shown in Figure 1, is distributed into four distinct stages. That is sensorimotor, preoperational, concrete operational and formal operational thoughts. Reports indicate zero to two years as the sensorimotor stage, two to seven years as the pro-operational stage when children could only understand the appearance of a product as an element of image. Between the ages

of seven and eleven which is the concrete operational stage, children begin to realize the exact meaning of a product. The formal operational stage of twelve and above is the time that children decipher the intention of adverts (Wood, Smith & Grossniklaus, 2001). The John's impression runs along the Piaget's; nevertheless, the conceptual analytics operationalizes slight different classifications. John (1999) pinpoints age three to seven years as perceptual, seven to eleven years as analytical and the reflective stage commences from age eleven to sixteen.

Four stages occupy the children cognitive schema of Valkenburg and Cantor (2002). They are: the first stage of birth to two years, children hardly understand the product; the second stage of two to five years, children perceive the product outside the message of advertising. Yet, at that stage, children demand the product, perhaps, for the epitome of its attraction. The third stage of five to eight years, children distinguish one product from another. And at the final stage of eight to twelve years children do not only demand the product, they also make certain choices out of the numerous products to satisfy personal desires. The illustration of Vygotsky's interactive concept implies a contextual domain where the facilities of advertising construct a smooth relationship between children and the product. The association is achieved through turn-taking exercises with the employment of technological tools. Therefore, advertising practitioners pre-occupy their thoughts with these developmental processes while fabricating adverts in workshops for children. Studies on gendered manipulation of toys (Pike & Jennings, 2005), and the narrative gendered language in toy adverts (Owen & Padron, 2016) are relevant instances of those remarks.

3. Theoretical Slope

The production of advertising craft with the spirit of intentionality is customarily unconditionally demonstrated. Why? This is because an advert does not only intermediate between the producer of services or ideas and the public; it as well as convinces readers to patronize advertised products. To achieve the target, advertisers perhaps have no any other choice rather than to portray their goods and services in good lights. Then, it could be incontestable that the pressure of how to persuade the audience informs the advertisers' behavior of polishing their messages in the rhetoric of positivity (Nöth, 1987, p. 279). Although limitation of space and time, and competition in the global market situations attract mammoth adverts nowadays; advertising experts have not allowed those raised issues to dissuade the

sole mission. Those concerns have rather heightened the advertisers' morale to excellence (Cook, 1992; Forceville, 1996). Distinction is the probable premise of their operations. That willpower infers that advertising practitioners engage seriously in proposition *antecedentality* of some objects in relation to textual craft and image utilization. To this end, the study considers Barthesian's (1968/1985) insights on the text-image relationships (Allen, 2003; Golden, 1990) as conceptual tools of investigating selected advertising frames. The choice of the concepts aims at elucidating the partnership operating between the dual terminologies of text and image as meaning-making multi-media characters of excitements.

The Barthesian (1968/1985) theoretical fields on advertising communication states two important parameters. The point of view positions the sign as an embodiment of denotation and connotation; and the entire linguistic message's space functions in the domains of relaying and anchoring meaning structuring processes between the encoder and decoder. These claims have attracted scholars' interest (Pateman, 1980; Tanaka, 1984) as well as influencing their various thoughts in considering advertising productivity (Goldman, 1992; Williamson, 1995). In advancing the perspective of Roland Barthes, Franklin (1988) postulates focusing function as similar to the anchoring plane, radical transformation as the relaying plane, and integrative function to represent the connection that occurs between the focusing and transformative functions (p. 164). Dyer (2005) clarifies the theoretical stances of Barthes and Franklin into three levels of meaning-making in signs. The first level is denotation; the second level is connotation; and the third level is the linguistic message on the production of meaning (*also in* Culler, 2001; Ribiere, 2008). However, relay and anchor conceptual spheres construct a very strong relationship in the signification. As Tanaka (1994) discerns denotation as being literal and connotation as symbolic entity, Forceville (1996) emphasizes that the anchoring function penetrates frequently in advertising constructs than the relaying attribute in its functional deficiency. In the anchoring plane, Vestergaard and Schroeder (1985) articulate that the text provides meaning (i.e. a supportive role) to the image. At that point in time, the picture propagated is incapable of relating adequate meaning to readers in space and time. The relay displays an advertising environment where the text and picture create reciprocal meaning. That means the text and image contribute immensely to meaning elucidation in different capacities (pp. 33-36). In that respect, images and texts are anchoring inputs. As entities of advertising receive appreciable explanations from scholars, Pateman (1980), and Kress and van Leeuwen (1996) say that imagery and textual facilities possess

syntactic dispositions. Nonetheless, the notion of subjectivity and objectivity seems to dominate the relationships in terms of meaning potential. Thus, Forceville (1996) recognizes the variance experienced by stating that;

One of the problems of word and image texts is that while for the former one can take recourse to the language code, there is no precise equivalent of that in pictures – say a pictorial code. Whereas we have dictionaries and grammars which can help us master the language code, matters are more difficult in the case of pictures. One of the great problems of analyzing pictures is precisely that there is no such thing as vigorous grammar of a picture (p. 73).

The immediate deliverer in the environment that Forceville (1996) addresses is the readers' socio-cultural knowledge. This is on the ground that images exemplification is sometimes subjective with ambiguities of meaning. Yet, words can easily be understood with the assistance of compendiums of lexemes orchestrated in the modern world in print and e-formats. In order to avert the complexity of meaning decoding, Schulz and Barnes (1995), and Bogart (1996) suggest to advertising stylists the simplification of ideas. Such creativity can aid recipients to understand in fuller measures the intention of advertising messages.

Moreover, owing to the clue that Forceville (1996, also in Daramola, 2008, p. 357) provides us on the analysis of words in advertising, the study deploys the Halliday's (1995) thought of the "clause as representation" to process the lexemic devices in the plates. The "clause as representation" serves as an auxiliary concept to the Barthesian revolution in the linguistic analysis of communication ethos. However, "clause as representation" is applied only to the wording system of the grammar in the advertising constructs. There are, as Halliday (1995) theorizes, three distinct functional facilities in the domain of "clause as representation". These are process, participant and circumstantial organs (p. 106). In consonance with Halliday's idea, Halliday and Matthiessen (2004) articulate that the process is the content of the clause whereas the participant takes the leading role of the actor, the goal, the token, the senser, the phenomenon, etc. It is in that regard that Eggins (2004) illustrates the goings-on as Material, Mental, Relational, Behavioral, Verbal and Existential processes (pp. 213-214; also in Martin, 1992). The circumstance augments more information on the clause in terms of Location, Manner, etc. (pp. 168-259). In sum, Fontaine (2013), Martin and Rose (2013) and Thompson (2014) remark that the functional role is Ideational; Transitivity is the grammatical system of its realization.

4. Methodology

The domains of the collection of the adverts were two: signboards and the Punch newspaper. With the assistance of the Samsung WB50F Camera the author took the pictures oriented in children etiquettes from signboards and the Punch newspaper between September, 2015 and December, 2016. The relevance of the eight adverts analyzed below was the influencing factor of their selection. In addition, the selection intersected fast moving consumer goods, oil and gas, financial and telecommunications industries. The random selection permitted the analysts to understand the procedures taken by various institutions to feature children in their quest to excite the target audience to buy goods and services. That provided an opportunity for the study to examine different approaches to advertising communications. After the deployment of the “clause as representation” to process the wording systems, tables and graphs helped in translating the texts to generate recurrence values of the linguistic devices. To discuss the relationships operating between images and lexemes, the concepts of denotation, connotation, anchor, and relay in conjunction with experiential contents were utilized for elucidating meaning potential. The sign “®” on top of an element refers to the entity as a registered product. The same principle is applied to the engagement of “AD” as advert shown in Table 1 and Figure 2 alongside the semiotic slots of the data analysis to differentiate a text from another.

4.1. Data Presentation

The table below (Table 1) presents the wordings of the advertising plates in clauses. The slashes (/) separate one clause from another exhibiting them as simple clauses. However, the study systematizes all strings of words within the confinement of the clause on the ground that those structures are elliptical linguistic organs from either indicative or imperative clausal realms.

Table 1. Presentation of wordings in the advertising plates

S/N	Company	Text
AD 1	MILO	Focus//Building champs in life// The energy food drink of future champions//
AD 2	MIRS	Happy Children’s Day//Kids, there are no words to describe how special//you are to us//Come on//let’s enjoy this day with fun and laughter//
AD 3	FCMB	The hope for a brighter tomorrow rests with them//Happy Children’s Day from all of us at FCMB//FCMB Kids Account//My bank and I//
AD 4	ETISALAT	Learning should be fun especially today//Happy Children’s Day//Cliqlite//
AD 5	HONEYWELL	The future belongs to you//Our children represent hope for a brighter tomorrow//Happychildren’s Day//Enjoy it!//
AD 6	LEADWAY	We help your child with discoveries// that would shape their future//Secure these discoveries with our Education Protection Plan (EPP)//Call 01-2800700 today//Happy Children’s Day//
AD 7	GLO	We believe in tomorrow//Happy Children’s Day//A tomorrow where the world is wide open to our children to explore and discover wonders//A tomorrow where there’s no limit to what//they can imagine//and achieve given the right education//To find more about our educational tools: Glo Mobile Tutor, Glo Mobile Academy and Glo Mobile Knowledge Solution, visit www.gloworld.com //
AD 8	STANDARD CHARTERED	Sharing is good//Enjoy life’s precious memories with your children//We share the joy with all families//We hope the love and laughter radiate on every child’s face//Enjoy a fun filled day//Happy Children’s Day//Here for good//

4.2. Data Analysis

Figure 2 below indicates the analysis of the texts of the advertising plates. This demonstrates the applications of the Halliday’s “clause as representation” on texts presented in Table 1 above.

AD1a	Focus	b	Building champs	in life
	Participant		Participant	Circ.: Location
c	The food drink	of future champions	d	150years
	Participant	Circ.: Cause		Extent
AD2a	Happy Children's Day			
	Minor Clause			
b	Kids	there are	no words	to describe how special
		Proc.: Existential	Existent	Circ.: Manner
c	you	are	to us	d
	Token	Proc.:Rel. ident.	Circ.: Cause	
e	let's	enjoy	this day	with fun and laughter
	Senser	Proc.: Mental	Phenomenon	Circ.: Accompaniment
AD3a	The hope of a brighter future	rests	with them	
	Actor	Proc.: Material	Circ.: Accompaniment	
b	Happy Children's Day	from all of us	at FCMB	
	Minor Clause	Circ.: Location	Circ.: Location	
c	FCMB Kids Account	d	My bank and I	
	Participant		Participant	
AD4a	Learning	should be	fun	especially today
	Token	Proc.: Rel. ident.	Value	Circ.: Manner
b	Happy Children's Day	c	Cliglite	
	Minor Clause		Participant	
AD5a	The future	belongs to	you	
	Senser	Proc.: Mental	Phenomenon	

b	Our children	represent	hope	for a brighter tomorrow
	Token	Proc.: Rel. ident	Value	Circ.: Cause

c	Happy Children's Day		d	Enjoy	it!
	Minor Clause			Proc.: Mental	Phenomenon

AD6a	We	help	your child	with discoveries
	Actor	Proc.: Material	Goal	Circ.: Accompaniment

b	that	would shape	their future
	Actor	Proc.: Material	Goal

c	Secure	these discoveries	with our Educational Protection Plan (EPP)
	Proc.: Material	Goal	Circ.: Accompaniment

d	Call	01-2800700	today
	Proc.: Material	Goal	Circ.: Location

e	Happy Children's Day
	Minor Clause

AD7a	We	believe	in tomorrow	b	Happy Children's Day
	Senser	Proc.: Mental	Circ.: Location		Minor Clause

c	A tomorrow where	is	wide open	to our	to explore
	the world			children	and discover
	Token	Proc.: Rel. ident	Value	Circ.: Manner	Circ.: Manner

d	A tomorrow where	there's	no limit	to what
		Proc.: Existential	Existent	Circ.: Manner

e	they	can imagine	f	and	achieve	given the right
	Senser	Proc.: Mental			Proc.: Material	education
						Goal

g	To find more about our educational tools	visit	www.gloworld.com
	Glo Mobile Tutor, Glo Mobile Academy and Glo Mobile Knowledge Solution		
	Circ.: Manner	Proc.: Material	Goal

AD 8 a	Sharing	is	good	
	Carrier	Proc.: Rel. attrib.	Attribute	
b	Enjoy	precious life memories	with your children	
	Proc.: Mental	Phenomenon	Circ.: Accompaniment	
c	We	share	the joy	with all families
	Actor	Proc.: Material	Goal	Circ.: Accompaniment
d	We	hope		
	Senser	Proc.: Mental		
e	the love and laughter	radiates	on every child's face	
	Behaver	Proc.: Behavioural	Circ.: Location	
f	Enjoy	a fun filled day!		
	Proc.: Mental	Phenomenon		
g		Happy Children's Day		
		Minor Clause		
h	Here	for good		
	Circ.: Location	Circ.: Cause		

Figure 2. Ideational interpretation of the children-based adverts

The study tabulates Figure 1 into digitized forms below for further illustrations.

5. Results

Table 2 below interprets the Transitivity contents of the analyzed adverts into digital values.

Table 2. Digitization of the contents of the children adverts

Process	Ad1	Ad2	Ad3	Ad4	Ad5	Ad6	Ad7	Ad8	Ad9	Ad10	Total
Material	0	1	1	0	0	4	0	0	3	1	10
Mental	0	1	0	0	2	0	0	0	2	3	8
Relational	0	1	0	1	1	0	0	0	0	1	4
Behavioral	0	0	0	0	0	0	0	0	0	1	1
Verbal	0	0	0	0	0	0	0	0	0	1	1
Existential	0	1	0	0	0	0	0	0	1	0	2
Minor Clause	0	1	1	1	1	1	1	1	1	1	9

As noticed, Table 2 records, in digitized forms, the recurring Ideational elements in the clauses analyzed in Figure 2 above. This survey demonstrates the effect that functional linguistics has generated for the investigation of lexemes with the supports of technological devices of tables and graphs. These are further interpreted in Figures 3 and 4.

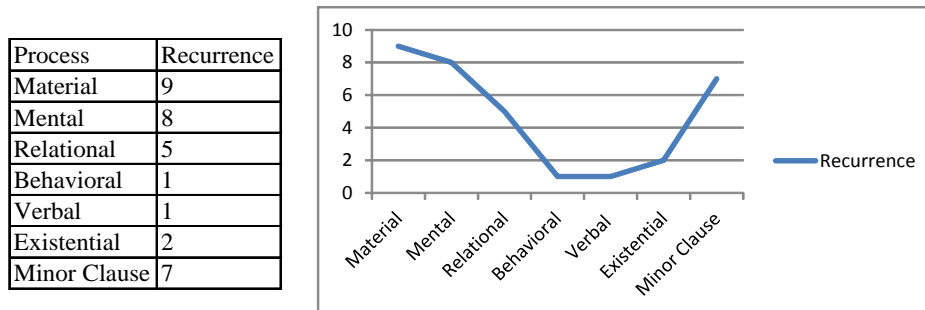


Figure 3. Recurrence of the contents of the children adverts

Figure 3 accounts for the processes in the analyzed texts with the inclusion of English “set” structures. The minor clauses are integrated in Figure 3 in order to reveal the significance in the children adverts. The minor clauses recur seven times. The function serves as a pointer to the values placed on children, the leaders of tomorrow. In the graphical symbol, Material Processes take the lead with nine points. The appearance shows the extent at which the messages intend to get the missions of the advertisers done. The recurrence of Mental Processes about eight times is an indicator to the advertisers’ desire to “mentally capitalize” the readers. Figure 3 also exhibits the value of Relational Processes as five. It is a means utilized to create strong partnerships between the products and the target audience. As there are two Existential Processes in the pictorial values of Figure 3, the analyst also observes one Behavioral Process as the illustration of the reference of entities and attitude that recipients must possess in order to fulfill the objectives of the messages. In sum, the wordings oscillate the excitement functions between the exploit of “actualization of events” and “cognitive conducts.”

Table 3. Digitization of the circumstances of the children adverts

Circumstances	Ad1	Ad2	Ad3	Ad4	Ad5	Ad6	Ad7	Ad8	Total
Extent	1	0	0	0	0	0	0	0	1
Location	1	0	2	0	0	0	1	2	6
Manner	0	1	0	1	0	0	4	0	6
Cause	1	0	0	0	1	0	0	0	2
Contingency	0	0	0	0	0	0	0	0	0
Accompaniment	0	1	1	0	0	2	0	2	6
Role	0	0	0	0	0	0	0	0	0
Matter	0	0	0	0	0	0	0	0	0
Angle	0	0	0	0	0	0	0	0	0

Circumstances	Recurrence
Extent	1
Location	6
Manner	6
Cause	2
Contingency	0
Accompaniment	6
Role	0
Matter	0
Angle	0

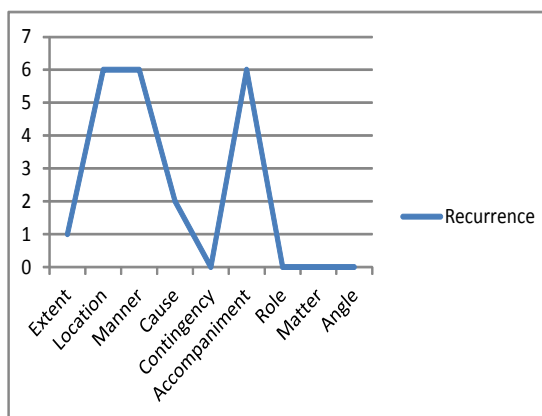


Figure 4. Recurrence of the enhancing information of the children adverts

The textual augmentation activities of the adverts as displayed in Figure 4 rest so well on Location and Manner each accounting for six entities respectively. Accompaniment supports the functions with the value of six elements. Cause, as a circumstantial facility operates only in three clauses. Then, one could submit that the messages of the adverts operate as enhancement as well as extending in order to persuade children, parents and guardians.

6. Discussion

At this juncture, it is important to reiterate that the investigation offers explanations on the advertising plates based on the Barthesian's (1985) threefold manifestations

on communication settings. And because the third phase of the Barthes' illuminating taxonomy refers to the entire linguistic message in which Forceville (1996) claims that grammatical theories could assist in the interpretations of the wording systems, the Halliday's (1995) thought on the influence of the "clause as representation" plays a supportive role in the textual elucidation. The understanding is that the Barthesian and Hallidayan perspectives are the conceptualized synthesis to expound the meaning potential in the children-connected adverts as regarding the image-text relationships. Thus, the explanations of the images precede the wordings, and thereafter the relationships are created.

In most of the adverts, there are common denominators of the logo and location. While the logo indicates the sponsor of the advert, the location points the readers to the domain of the advertiser's product as observed, for instance, in AD 6. Additional prime factor that characterized similarity in the adverts is the division. There are demarcations in some of the plates as signals to the point of departure of the messages. The foreground is well articulated in AD 1. That is, the pitch of the message in which the exposition of the 'clause as representation' fastens on (Kress & van Lueween, 1996).



AD 1

The first half of AD 1 contains a picture of a young boy holding a ball in his hand. With the boy's appearance in a jersey alongside his posture, the action suggests that the boy is playing basketball. The image connotes a social context in which the readers who are acquainted with sporting activities will quickly decipher. The inscription of *Focus* signals the ability of the boy player to concentrate his attention on how to score a goal; actually, that is the primary purpose of playing basketball.

There are logos of *Milo*[®] and award in the second half of the plate. *Building champs in life* and *The energy food drink of future champions* are texts

accompanying the images. The two constructions promote *Milo* as a beverage that gives vitality to the young ones as a nugget to becoming champions. Those children that drink *Milo*, in the argument of the advertiser, grow and excel rapidly more than their counterparts. The reason for drinking *Milo*, the advert emphasizes, is not for palatability alone, it is also to achieve fast development on children to be champions over their equals who fail to consume *Milo*.

From the ideational point of view, *Building champs* is Participant as well as *The energy food drink*. The writer cannot assign participating role to those nominal groups because there are no Processes to facilitate that. A Process, as Halliday and Matthiessen (2014) asserts, automatically manifests its Participant(s). *Building champs in life* and *The energy food drink* are respectively enhanced by the circumstantial elements of *in life* and *of future champions*. The former refers to Location while the latter points to Cause. Nonetheless, the two linguistic devices operate to extend the pieces of information of the fragmented clauses.

The study also observes the showcase of *150 years* through the flip as demonstrated below at the right hand corner. *150 years years*, functioning as a circumstantial structure, exhibits duration of production skills. The *150 years* extension reveals to readers the establishment of *Milo* in the business of “manufacturing” champions (as the product and individuals). Besides, the images and texts of the advert are illuminated in green-white-green color. Contextually therefore, that vibrant transmission is the color of the Nigerian flag. To the expert, *Nigerianized* strategy seems reciprocal: *Milo* fraternizes with Nigeria; Nigerian readers should associate with *Milo* in return by buying the product. The image of the boy and the lexeme, *Focus*, demonstrate a relaying function. The basis is that the position of the boy’s eyes portrays a determined individual desperate to achieve a set goal. The message to recipients is that they must detest distractions from what they intend to do most especially regarding the consumption of *Milo*. The second segment of the advert operates as anchorage. This is because the ground of trust of the logos of *Milo* and the award depends largely on the information that *Building champs in life* and *The energy food drink of future champions* provide the target audience.

Having taken into account the children’s degree of reasonability, *Milo* propagates this tactic as a means of motivating children to influence their parents. The communication constructs a cognitive capacity on children to desire to become future champions as *Milo* rightly campaigns. As everyone factually understands

that champions are not only leaders in different fields of endeavor; rather champions might benefit the goodies in the fields better than subordinates.



AD 2

There are four images that coexist with the grey background of AD 2 of *MRS*[®]. These are a daughter, a parent, the *MRS* symbol, and a set of oil cans. The parent, who materializes like a father, and the daughter are in a presumptive yelling status as enclosed in a spherical shape. The picture of the girl child is more pronounced. This illustration can become a necessity because the reason for communicating at the moment is to celebrate children. The joyful mood noticed in the paternal relationship seems to be informed by the father raising his daughter up in a particular field of play. The child responds to that by freely confidently stretching the hands to the air as a dove that intends to fly high. The action is an expression of deep love between the child and the parent. Observation further indicates that the theatrical performance between the two individual does not include an eye contact. The child focuses the audience while the father seems to close his eyes. It is at this point in time that the advertising communication becomes very effective. The posture of the girl's eyes signals invitation to readers to join the excitement composure. The eye contact illustrating the child's disposition is a fascinating experience simply because the focus of the message is drawn from the girl child and not the father.

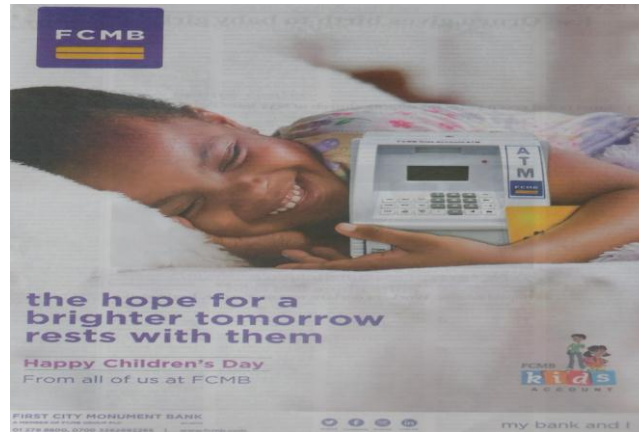
The trademark that institutes the presence of the sponsor displays the iconic entity of a horse and the acronym of *MRS* (Jo Napoli, 1996; Fromkin, Rodman & Hyams, 2003; Chandler, 2012). The glyphic expression communicates a horse in its active status. The *MRS*[®] is an oil and gas conglomerate in Africa which presence is more prominent in the sub-Sahara Africa. Perhaps, *MRS* is an affiliate of the *MRS Group*

in Vancouver, Canada (MRS Holding, 2010-2017). The relevance of the stallion referent and *MRS* coronet refers that *MRS* is the carrier of the male horse. The connotative representation prides the value of *MRS* in the features of a stallion. This interchangeability (Williamson, 1995) implies that *MRS* is not only energetic, dynamic and diligent in appearance, the firm is also industrious, speedy in production as well as responsible to society. As a stallion is restless; so also *MRS* is operating in a continuous motion.

It has been a difficult task to find an advert without reflecting a particular point of view. The mission of every advert concentrates on how to persuade the public to patronize goods and services (Vestergaard & Schroder, 1985; Dalamu, 2017). The advertising creator reveals that objective through the placement of *MRS* oil containers of different shapes and sizes at the bottom. The thirteen oil cans are not mere images; they are the crux of the message propagated through the appearance and admiration of the girl.

Six clauses exemplify the grammatical senses of the communication in AD 2. *Kids, there are no words to describe how special* is an Existential statement that points to the feeling of the advertisers toward children. The owners of the message intensify to display certain amount of feelings, but, according to the individuals, lexemes are inadequate for that superintendency. The Vocative, *Kids*, latter pronominalized as *you* is utilized to create a relationship with the narrators (supposedly, *MRS* management team members). The structure identifies the *MRS* management team with children who are celebrant. The advert communicates the message through the minor clause, *Happy Children's Day* as perceived in 2(a).

To describe how special and *to us* add to the management's expressions of gesture to children in terms of the degree of measure and principle. *Come on* in 2(d) and *let's enjoy* in 2(e) are Material and Mental Process facilities that throw invitation to readers appealing to their emotions. The allurements encourages the target audience further through the Circumstance of *with fun and laughter*. The existence of the complex nominal group, *fun and laughter*, functions in synergy with the imagery paternal relationship as relaying empirical reality of solicitation.



AD 3

There is a similarity of grayish color in the foregrounding system of AD 2 and AD 3 as well as the pink color in the various emblems. Conversely, the two plates portray different imagery expressions. Unlike AD 2, the pictures in AD 3 are the *FCMB*[®] logo, a relaxing child, an *ATM* and debit card, and the memes of a boy and girl. Despite that reports have valued the number of 'gray color matters' to about 500, anywhere each of these functions, it is usually referred to as an indexical element of intellect, knowledge and wisdom. Gray also represents a refined object of dignity classically conserved as an embodiment of authority. Those appraisals could have informed some entities, for examples, New York Time, Canadian Football League, being characterized as "Gray Lady" and "Gray Cup" respectively. The association seems to fashion gray as a soul of all colors (Smith, 2017). Therefore, it is not amazing for Alberto Giacometti (1901 – 1966) to articulate that.

If I see everything in gray, and all the colors which I experience and which I would like to produce, then why should I use any other color? I have tried doing so, for it was never my intention to paint only with gray. But in the cause of my work I have eliminated one color after another, and what has remained is gray, gray, gray!' (The Painter's Key, n.d.).

The *remarkability* of Giacometti might have induced the professionals to propagate the background details of AD 2 and AD 3 in the color of the intellectuals.

The logo of the sponsor of AD 3 is a quintessence of an acronym, *FCMB*, as it rests on two bars. As exemplified below the plate, *FCMB* is known as First City Monumental Bank. The analyst could suggest some connotative associations in the entities of the logo in relation to the lexeme, *First*. Thus, the banking industry

accommodates a number of banks in which *FCMB* is a member. In the perspective of the *FCMB* team, there are banks that officiate within both the first and second bars. One could classify the former as providing good banking services and the latter as operating better banking systems. Nevertheless, *FCMB* discharges its banking responsibilities above the trajectory of others. This translates *FCMB* as the third bar and perhaps, the best among the equals. This comparability strikes one's mind about the superlative degree in the adjectival modifications of nominal elements (Quirk & Greenbaum, 1973). It is on that ground that the caption, *First*, emanates from. Then, for a bank in Nigeria, as the emblem manifests, to desire to cause a financial/systematic balance in order to compete with the standard that *FCMB* offers, such competitor must raise its bar.

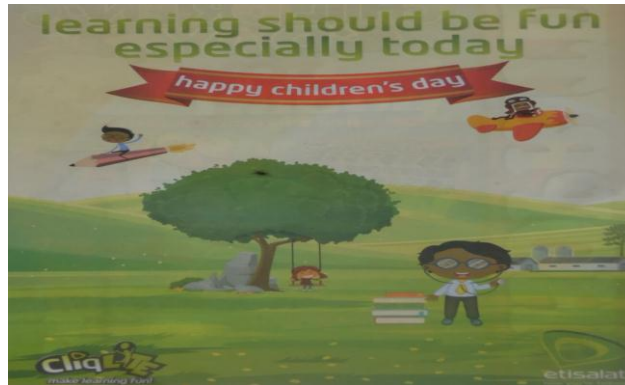
One could observe a partnership in form of comparability among the relaxing child, the Automated Teller Machine and the debit card. This is obvious in the manner that the child grasps the *ATM* and debit card with incessant laughter. The comparability signals a kind of joy that the child derives from the gadgets.

The cartoonish images at the right side bottom of AD 3 expound actions of children. These are memes that children love and probably could not afford to miss. The memes, culturally oriented, stand on four blocks inscribed *K-I-D-S* which are nominal organs of *FCMB Kids Account*. The humorous facilities are employed to sell the service to children and parents. One could say that *FCMB* hides under the auspices of the *Children's Day* to campaign *FCMB Kids Account* to the public.

There are other clauses that provide support for the images. That is: *The hope of a brighter future rests with them; Happy Children's Day from all of us at FCMB;* and *My bank and I*. The lexeme, *rests*, in 3a is very salient because it is a Material Process illuminated in ambiguity. On the one hand, *rest* illustrates the future of children as being luminous. On the other hand, *rest* demonstrates the nature of the relaxation that the child in the advert engages in. Besides, the *ATM* and debit card in the custody of the child are indicators of *rest* because the child seems to have confidence on the tools as the needed financial security of succor.

The virtuous desire, *The hope of a brighter future*, relies on leaders of tomorrow. That is the motive of accompanying the clause with the circumstantial device of *with them*. The minor clause, *Happy Children's Day*, is a felicitation, yet, it houses two locations of the communication. *From all of us* and *at FCMB* reveal the sources of the message. The utilization of the participating entity of *My bank and I*

creates a partnership between *FCMB* and customers. In sum, the concept, *rest*, standing as an interpretation of the description of the child and the product, *FCMB Kids Account* connecting the *ATM* and debit card are offerings of immense contributions to the communicative event.



AD 4

Ad 4 communicates readers with many images. Among others, about five of the images express the communicative ovation. The advert contains a red ribbon with the inscription of *Happy Children's Day*. The ribbon serves a decorative purpose reflecting the celebration moment of the day. Among the illustrated three memes, two of them appear as flying on air while the third one is standing on the ground. The demonstration is to stimulate the feelings of children. Another device that could arrest the interest of children is a pack of book-like object by the side of the cartoon standing on the ground. The standing cartoon lays a hand on the packed books in order to reflect personal curiosity for education. The intention is to draw children to what is more important to them at this stage of their lives. Actually, the operating domain of the communication is an open field. At the back of the standing child-like satire is a leafy tree with an unidentified element hanging on it. The hanging device cannot be fully recognized, nonetheless, it appears as a toy to augment the children's playing ground. Very obvious in the field is the green color of the leaves of the tree.

The pronouncement of the tree green leaves might not be far away from the trait that green color stands for natural blessings that the Mother Earth provides the humanity. Because of its harmonious and abundant in nature, green could also connote the giver of life. In the standpoint of Bourn (2017), green enhances vision, stability as well as endurance. The sustainability features of green incite people to

commonly refer to the canon as evergreen. For instance, a song can be characterized as evergreen (e.g. Michael Jackson's led 1984 "We are the world"). Love can be evergreen. A relevant scientific illustration is the Hippocratic Oath and the Ethics of Medicine (Encarta, 2008; John Hopkins Sheridan Libraries, 2017) that is evergreen. The relationship of green to children is to sensitize them to envision a laudable future of hope. *Etisalat's*[®] logo of a butterfly wing is the least of the images. The illustration heightens and activates hope for children in the sense that it is the wings that energize and sustains the flying occupations of the butterfly.

Some clauses expound the wording systems of AD 4. *Learning should be fun especially today* is a declarative that identifies the children's knowledge acquiring methodology with hilarity. This implies that educational activities of children should be *fun* as from now. That is what the circumstance, *especially today*, portrays. Such system could introduce knowledge exchanges in turn-taking between a child and the object deployed for teaching purposes (Calvert & Wilson, 2008). *Cliqlite* as an *Etisalat* product for children represents the propagated orientation. *Cliqlite* and *learning should be fun* interpret the image of a child-like meme laying a hand on the books piled up beside it. This function positions the clauses as anchor to the communicative images.

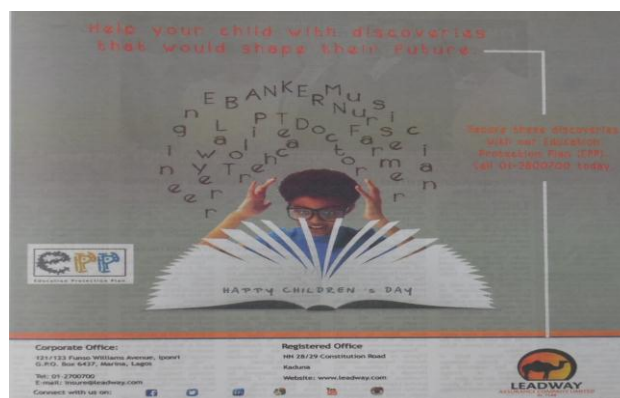


AD 5

The *Honeywell*[®] advert deploys the images of flyer-like decorative devices hanging on the wall as to mirror the children's celebration day. The images of children of different age grades are also utilized as what AD 5 depicts. One could identify the images further as an account of children in school uniforms. It is on the distinctive outfits that the advertising practitioner communicates the audience the playfully peculiarity of children. As a suggestion, one could comment that if there is

anything fundamental to children, apart from food, that thing is the dedication to play. The primary assignment of advertising, as earlier mentioned, is to influence recipients to buy advertised goods. Nevertheless, the tactic to achieve that target can materialize in any form provided such strategy is functional. The pictures of the packs of *Honeywell Noodles*[®] attest to the above remark as the pictures are wisely presented immediately after commending the celebrants by saying *Happy Children's Day*. The advertiser perceives the *Children's Day* as an opportunity to market the noodles to readers. The presentation symbolizes the food that children must consume not only on that day but rather in a daily basis. It is on that ground that the imperative structure, *Enjoy it!*, is disseminated in the front of the sachets in a present tense form.

The Halliday's Ideational Metafunction indicates the word, *Enjoy*, as a Mental Process, to reflect human emotional procedures to produce a required effect (Halliday & Matthiessen, 2004). *The future belongs to you* also functions in the same domain of human mental capacity as exemplified through *belongs to*. In this case, however, *belongs to* displays a process activated via the cognition. On the same linguistic plane, *Our children represent hope for a brighter tomorrow* functions as a Relational identifying clause. The clause negotiates today's children with the future. The value, *hope*, has a contextual undertone. *Hope*, as deployed, instills a kind of confidence in parents that when the individuals grow very old children must take over the mantle of leadership. The entire clause is culminated with a circumstantial facility of *for a brighter tomorrow* to ratify a purposeful foundation. The image-text correlations operate altogether as anchoring. One, *Enjoy it* reveals why the packs of *Honeywell Noodles* are part of the advertising communication. Two, both *The future belongs to you* and *Our children represent hope for a brighter tomorrow* expound the reason for the images of children. Three, the personification, *you*, in the plate is a pointer to the images of the playful children.



AD 6

Sincerely, the color of this advert calls for questioning, although, the sponsor might have reasons for its unceremonious nature. However, having understood that the public hardly have flair for adverts, most the recipients even hate advertising campaigns (Cook, 1992), an advert must be inspiring. Every advertising guru must channel intensified efforts to produce lovely adverts that fascinate readers (Gieszinger, 2001; Ogilvy, 2013). The background of AD 6 is very blunt and the lexical constructs seem illegible. Notwithstanding, there are images of a child, a voluminous book, the company and the product logos in the frame. The image of a child shows the thought of the child. The raising of the hands to hold the head is a manifestation of the claim. The action shows the confusing state of the child about what to do in order to succeed in future. In front of the child is a book that one assumes the child is reading. No one would have decipher the challenges of the child except for the professional nomenclatures of engineer, banker, doctor, lawyer, musician, farmer, teacher, musician, pilot and nurse blown up as radiating on top of the child's head. These orthographical texts provide meanings to the child's thoughts as the individual opens and reads the voluminous book. The textual explosion performs an anchoring function to the two images because without the inflated words the interpretation of the action of the child would have been somewhat subjective. The minor clause, *Happy Children's Day*, written in the body of the book reflects a kind of gift that *Leadway*[®] has for Nigerian children. That is, the gift of thinking about the future professionalism.

The emblems of the product campaigned for, that is *EPP* and the logo of the insurance company, *Leadway*, indicate the sponsors of AD 6. The simplicity of the acronym, *EPP*, is translated as *Educational Protection Plan*. According to the

advertiser, the product shelters the future of children in terms of academic attainments. The company logo contains *LEADWAY* that shoulders a camel. In other words, the positioning of the two items composes *Leadway* as a bearer of challenges of human lives. Camel as an animal, most used in the desert, depicts three things as a logo. Camel is a beast of burden, a transportation object and a referent loaded vessel. For these reasons, it is very easy for *Leadway* to associate with the values that camel represents. An insurance firm operates a lot of functions but prominent among them is the insurance of transportation of goods from one location to another. Of importance are goods crossing high seas. Constructing a relationship with camel fits perfectly to the values that *Leadway* appreciates.

From the grammatical insights, *We help your child with discoveries; that would shape the their future* as in 6(a) and (b) exhibit the intention of *Leadway*. The Material Processes of *help* and *would shape* suggest the provision that *Leadway* plans to organize for children so that they can achieve certain feet in live. The message actually focuses children but sensitizes parent towards the betterment of their children's future. The imperative as well as Material Process, *secure*, further enthuses parents toward what *Leadway* will do to position children in the discovery web of ideas. The circumstantial facilities of *with discoveries* and *with our Educational Protection Plan* enhance as well as emphasize the support considered for promotion. The striking nature of the terminology, *Protection*, cannot be undermined because *Protection* hammers on any financial exigency that can derail the children education. In the claim of the *Leadway* management, the *Educational Protection Plan* will swallow any financial lack concerning the children education at any time. In that respect, the communication advises parents to *Call 01-2800700* in order to buy the plan. The deployment of *today* as a circumstance indicating a location does not give readers a breathing space. That means the action to purchase the plan must be commenced immediately without delay. Without the textual exemplification, it is a probable remark that the images in AD 6 do not make so much meaning to readers. The full and elliptical clauses are exposés to build meanings of the images.



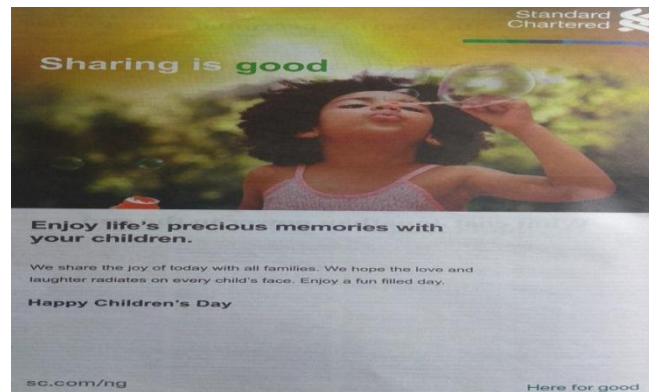
AD 7

The images in AD 7 are: the pictures of children, the African map and the logo of the *gloworld*[®] telecommunications company. The advert shows the children in different dispositions. Two of the children are sitting on the stools; one is on the carpet while the fourth child is standing. All the children display their playful traits on top of the African map. The connection in respect to children and the map points specially to the fact that they are African children. The relationship informs the children about their origin and that the commitment expected (to the African continent) from them in future is not negotiable. The actions of the children illustrate that they are rejoicing perhaps because of the Children's Day holiday.

A very important edifice in the communication is the logo of the company. That is, *glo* props up with *Unlimited*. *Unlimited* represents a product in the *gloworld* telecommunications firm. Observation reports that the inscriptions of both the *glo* embedded in a circle and *Unlimited* are on SIM-like shapes. The creativity establishes *glo* as dealing in telecommunications materials and that *Unlimited* is an associate of the business.

AD 7 also has some grammatical structures enhancing the images' meaning potentiality despite that some of the clauses are clumsy. *We believe in tomorrow* is an indicative clause operating a Mental Process of *believe*. This cognitive element has *We* as Senser. *We* is somewhat ambiguous because it is a pronoun that refers to either the children (as the pictures exemplify) or the *glo* management (as the Circumstance of Manner, *to our children* elucidates). The circumstantial device, *in tomorrow*, is a manifestation of the passion of the narrator in time and space. Although, the textual density of clauses is undeniable, only 7(d), (e) and (f) function in the sphere of a clause complex. The messages of clauses 7(c), (d), (e) and (f) focus tomorrow. The explications of the contents are in terms of Existential,

Mental and Material. *The world* in 7(c) explains tomorrow as creating an endless opportunity for children to investigate things without restrictions. According to the *glo* management, it is education that can assist children to *imagine* and *achieve* their future explorations. The propositions are the forerunner of the primary intention of the communication, hence, the introduction of variegated educational tools from the *glo* domains. The message persuades the target audience through the Material Process, *visit*, as a means of directing them to www.gloworld.com in order to obtain the services advertised. The Children's Day celebration is a hiding place for the *glo* advertiser to express sales goals. Apart from the pictures of children that seem correlating with the minor clause, *Happy Children's Day* (anchoring function), all other elements produce different meanings.



AD 8

Outside the background details of AD 8, there are images of the company, *Standard Chartered*[®], a girl child and a balloon. The logo contains *Standard Chartered* with *S* and *C* intertwined symbols appearing as a loop and illustrating a reef knot-like of relationship. The activity of the girl child blowing a balloon characterizes a behavior of children.

There are eight clauses in the *Standard Chartered* advert with informational correlations. *Sharing is good*, *We share the joy with all families*, and *love and laughter radiates on every child's face* convey a similar message to readers. The clauses with declarative statuses propagate the concept of *love* to recipients. The campaign of associative affection is demonstrated through Relational, Mental and Material Processes of *is*, *share* and *radiates*. The notion of *Sharing* is an invitation to parents to partake in the joy that children express on the Children's Day. Nevertheless, the advertisers also share part of the joy as articulated through the

pluralized *We* in the moods of *We share* and *We hope*. Other clauses that enjoy a similar message complementarity are *Enjoy various memories with your children* and *Enjoy a fun filled day!*

Enjoy facilitates the emotion of readers in order to recognize the Children's Day as a special moment of personal satisfaction. Not only that, the day has to be pleasurable enough for a lifetime recollection. Phenomena such as *a fun filled day* and *precious life memories* are evidence of that. *Radiates* as a Behavioral Process illuminates a sort of wave that the joy of that day will bring into families. Clause 8(h), *Here for good*, as the slogan of *Standard Chartered*, summarizes the message as an indicator of the establishment of the bank in the Nigerian environment along with its good-and-gold ethics. The following linguistic parameters: *Sharing, with your children, We* and *with all families* explicate an anchoring function with the picture of the girl child inflating a balloon. By implication, the fragmented texts translate the desire of the advertising communication to readers.

7. Conclusion

Advertising, being an industry without boundaries, permits its operators to employ shapes of resources and strategies to excite the public to consumption. The author considers the scrutiny of children's characteristics as campaign resources promoting persuasive effects. Most parents do not only love children, they rather significantly consider matters relating to children as topmost priorities. It is in that sense that the study perceives advertising communicators luring parents and guardians to their goods and services by giving credence to the future of children. Observation discloses that images and lexemes in the arena of children collaborate to achieve a common goal in the advertising industry. The adverts deploy beautiful color illustrations, memes as children representatives and academic explorations to systemize readers to the messages.

Most of the adverts devote time to educational attainments of children as a morsel to capture parents. The focus on education is manifested in different dimensions such as personal commitment and imagination, group association and collaborations, and the assistance of financial institutions' propagated services. The fact remains that organizations are desperate in selling their products to consumers; the analysis indicates that matters about the future of children are of great importance in the adverts. The adverts tend to give hope of a brighter future to children. This is commendable for allowing such approach to take the lead because

the rights of children are not violated as the minds of children are consistently repositioned to learning cultures. Therefore, it is the recommendation of the investigation that if at all children will be featured in adverts the sustenance of resources that can influence them in terms of academic pursuits and ethical values must not be compromised.

Future Work

Researchers, in addition to the present effort, could also investigate patterns of advertising in the electronic media in relation to children. Electronic devices of advertisements such as televisions, the Internet, cartoons, memes, etc. are channels of stimulating children to consumption. Studies on those communicative facilities would not only enhance the knowledge of readers; the examinations might influence policy makers to regulate the kind of messages that children receive from the electronic media in a daily basis.

References

- Aitkin, C. (1980). Effects of television advertising on children. In E. Palmer & A. Dorr (Eds.), *Children and the Faces of Television: Television, Violence, Selling*, pp. 287–306. New York: Academic Press.
- Allen, G. (2003). *Roland Barthes*. London and New York: Taylor and Francis Group.
- Arnett, J.J. (2000). Emerging adulthood a theory of development from the late teens through the twenties. *American Psychological Association, Inc.* 55(5), pp. 469-480. DOI: 10.1037//0003-066X. http://www.jeffreyarnett.com/articles/ARNETT_Emerging_Adulthood_theory.pdf.
- Baker, C. (1993). *Advertising works 7*. United Kingdom: NTC Publications Limited.
- Baker, C. (1995). *Advertising works 8*. United Kingdom: NTC Publications Limited.
- Bandura, A. (1986). *Social foundations of thought and action: A social cognitive theory*. Englewood Cliffs, NJ: Prentice-Hall.
- Barthes, R. (1968/1985). *Elements of semiology*. New York: Hill Wang.
- Bogart, L. (1996). *Strategy in advertising*. Chicago: NTC Books.
- Bourn, J. (2017). Color meaning: Meaning of the color green. *Bourn Creative*. <http://www.bourncreative.com/meaning-of-the-color-green>.
- Calvert S. L. (2008). Children as consumers: Advertising and marketing. *The future of children*, 18(1), pp. 205-234. https://www.princeton.edu/futureofchildren/publications/docs/18_01_09.pdf.

- Calvert, S.L. & Wilson, B. (eds.) (2008). *Blackwell Handbook of Child Development and the Media*, Boston: Wiley-Blackwell.
- Chandler, D. (2012). *Semiotics for beginners*. Retrieved on January 22, 2016 from: www.aber.ac.uk/media/Documents/S4B/semiotic.html.
- Cook, G. (1992). *The Discourse of advertising*. New York: Routledge.
- Culler, J. (2001). *Roland Barthes: A Very Short Introduction*, Oxford: Oxford University Press.
- Dalamu, T.O. (2016). Text and image of advertising in Nigeria: An enterprise of socio-cultural reproduction. *Advances in Language and Literary Studies*, 7(6), pp. 197-208. doi:10.7575/aial.v.7n6p.197.
- Dalamu, T.O. (2017). A functional approach to advertisement campaigns in Anglo-Nigerian Pidgin. *Studies in Linguistics*, 44, pp. 155-185. <http://dx.doi.org/10.17002/sil.44.201707.155>.
- Daramola, A. (2008). A child of necessity: An analysis of political discourse in Nigeria. *Pragmatics: Quarterly publication of the International Pragmatics Association*, 18(3), pp. 355-360.
- David, T.; Goouch, K.; Powell, S. & Abbott, L. (2003). *Birth to Three Matters: A Review of the Literature*. England: Queen's Printer.
- Dunlop, S.; Freeman, B. & Jones, S.C. (2016). Article marketing to youth in the digital age: The promotion of unhealthy products and health promoting behaviors on social media. *Media and Communication* 4(3), pp. 35-49. Doi: 10.17645/mac.v4i3.522. <http://www.cogitatiopress.com/mediaandcommunication/article/viewFile/522/522>.
- Dyer, G. (2005) *Advertising as communication*. London: Routledge.
- Eggs, S. (2004). *Introduction to systemic functional linguistics*. London: Continuum.
- Fischer, K.W. Yan, Z. & Stewart, J. (2003). Adult cognitive development: Dynamics in the developmental web. In J. Valsiner & K. Connolly (Eds.). *Handbook of developmental psychology* (pp. 491-516). Thousand Oaks, CA: Sage. <https://www.gse.harvard.edu/~ddl/articlesCopy/AdultDevFinalZY.pdf>.
- Flavell, J.H. (1963). *The Developmental Psychology of Jean Piaget*. Princeton, New Jersey. Van Nostrand.
- Fontaine, L. (2013). *Analyzing English grammar: A systemic functional introduction*. Cambridge: Cambridge University Press.
- Forceville, C. (1996). *Pictorial Metaphor in Advertising*. London and New York: Routledge.
- Franklin, M.B. (1988). Museum of the mind: An enquiry into the tilting into artworks. *Metaphor and Symbolic Activities*, 3(3), pp. 157 – 174.
- Fromkin, V.; Rodman, R. & Hyams, N. (2003). *An introduction to language*. Boston, Massachusetts: Heinle, Thomson.
- Gieszinger, S. (2001). *The history of advertising language*. Frankfurt: Peter Lang GmbH.

- Golden, J.M. (1990). A semiotic perspective of text: The picture story book event. *Journal of Reading Behavior*, 22(3), pp. 203-219.
- Goldman, R. (1992). *Reading ads socially*. London and New York: Routledge.
- Goswami, U. (2015). Children cognitive development and learning. *Cambridge Primary Review Trust, Research Survey 3*. <http://cprtrust.org.uk/wp-content/uploads/2015/02/COMPLETE-REPORT-Goswami-Childrens-Cognitive-Development-and-Learning.pdf>.
- Halliday, M.A.K. (1995). *An introduction to functional grammar*. Great Britain: Arnold.
- Halliday, M.A.K. & Matthiessen M.I.M. (2004). *An introduction to functional grammar*. Great Britain: Hodder Arnold.
- Halliday, M.A.K. & Matthiessen M.I.M. (2014). *Halliday's introduction to functional grammar*. Abingdon, Oxon: Routledge.
- Hanewinkel, R.; Isensee, B., Sargent, J.D. & Morgenstern, M. (2010). Cigarette advertising and adolescent smoking. pp. 1-8. *American Journal of Preventive Medicine*. https://geiselmed.dartmouth.edu/news/2010/03/sargent_smoke.pdf.
- Harris, J.L.; Brownell, K.D. & Bargh, J.A. (2009). Evaluating fast food nutrition and marketing to youth. *Yale Rudd Center for food policy and nutrition. Social Issues and Policy Review*, 3(1), pp. 211—271. http://acmelab.yale.edu/sites/default/files/2009_the_food_marketing_defense_model.pdf.
- Iyiola, O. & Dirisu, J. (2014). Children advertisements and their effects on family purchasing behavior: A study of Cannanland, Ota, Nigeria. *Global Journal of Commerce & Management Perspective*, 2(2), pp. 9-17.
- Jekielek, S. & Brown, B. (2005). The transition to adulthood: characteristics of young adults ages 18 to 24 in America by child trends. *The Annie E. Casey Foundation, Population Reference Bureau, and Child Trends*. <http://ilscertification.com/resources/transitiontoadulthood.pdf>.
- Jo Napoli, D. (1996). *Linguistics*. Oxford: Oxford University Press.
- John Hopkins Sheridan Libraries (2017). *Hippocratic Oath*. (<http://guides.library.jhu.edu/c.php?g=202502&p=1335759>).
- John, D. (1999). Consumer socialization of children: A retrospective look at twenty-five years of research. *Journal of Consumer Research*, 26(3), pp. 183–213.
- Kress, G. & van Leeuwen, T. (1996). *The grammar of visual design*. London and New York: Routledge.
- Krugman, D.M. & King, K.W. (2000). Teenage exposure to cigarette advertising in popular consumer magazines. *Journal of Public Policy and Marketing*, 19(2), pp. 183-188. <http://www.southerncenter.uga.edu/Teenage%20Exposure%20to%20Cigareete%20Advertising%20in%20Popular%20Consumer%20Magazines.pdf>.
- Martin J. (1992). *English text: System and structure*. Amsterdam: John Benjamin.
- Martin, J.R. & Rose, C. (2013). *Working with discourse: Meaning beyond the clause*. London and New York: Bloomsbury Academy.

- Story, M. & French, S. (2004). Food Advertising and Marketing Directed at Children and Adolescents in the US. *International Journal of Behavioral Nutrition and Physical Activity Review*, pp. 1-17. <https://ijbnpa.biomedcentral.com/track/pdf/10.1186/1479-5868-1-3?site=ijbnpa.biomedcentral.com>.
- Mattelart, A. (2004). *Advertising international*. London: Routledge.
- McGinnis, J.M.; Gootman, J.A. & Kraak, V.I. (ed.) (2006). Institute of Medicine, *Food Marketing to Children and Youth: Threat or Opportunity?*. Washington, D.C.: National Academies Press.
- Microsoft Encarta (2008). *Hippocratic Oath*. Redmond, WA: Microsoft Corporation.
- Montgomery, K. & Pasnik, A. (1996). *Web of Deception: Threats to Children from Online Marketing*. Washington, D.C.: Center for Media Education.
- Moore, E.S. & Lutz, R.J. (2000). *Children, advertising, and product experiences: A multimethod inquiry*. <http://warrington.ufl.edu/departments/mkt/docs/lutz/Children.pdf>.
- MRS Holdings (2010-2017). Company profile: Whoe we are. <http://www.mrsholdings.com/whoweare.html>.
- Nayak, S.G. (2004). *Advertising as folk discourse*. <http://www.languageinindia.com/may2004/folkadvertising.html>.
- Nöth, W. (1987). Advertising: The frame message. In J. Umiker-Sebeok(Ed.), *Marketing and Semiotic: New directions in the study of signs for sale*. Berlin, S. Mouton De gruyter.
- Ogilvy, D. (2013). *Confession of an advertising man*. Harpenden: Southbank Publishing.
- Owen, P.R. & Padron, M. (2016). The Language of toys: Gendered language in toy advertisements. *Journal of Research on Women and Gender*, 6, pp. 67-80. <file:///C:/Users/user/Downloads/24-247-1-PB.pdf>.
- Pabalkar, V. & Balgaonka, V. (2014). The effects of advertising on youth. *International Journal of Management*, 5(6), pp. 63-70.
- Pateman, T. (1980). How to do things with images: An essay on the pragmatics of advertising. In T. Pateman (Ed.), *Language, Truth and politics*. Sussex: Jean Stroud, pp. 215-237.
- Pike, J.J. & Jennings, N.A. (2005). The effects of commercials on children's perceptions of gender appropriate toy use. *Sex Roles*, 52(1/2), pp. 83-91. DOI: 10.1007/s11199-005-1195-6. https://deepblue.lib.umich.edu/bitstream/handle/2027.42/45638/11199_2005_Article_1195.pdf.
- Quirk, R. & Greenbaum, S.A. (1973). *University Grammar of English*. Essex England: Longman.
- Ribiere, M. (2008). *Roland Barthes*. Ulverston: Humanities E-Books.
- Schultz, D. & Barnes, B. (1995). *Strategic advertising campaigns*. Lincolnwood, IL: NTC Books.
- Smith, K. (2017). *All about the color gray*. <http://www.sensationalcolor.com/color-meaning/color-meaning-symbolism-psychology/all-about-the-color-gray-4378#.WXac6RXytdg>.
- Tanaka, K. (1994). *Advertising language: A pragmatic approach to advertisements in Britain and Japan*. London: Routledge.

The Painter's Key (n.d.) Alberto Giacometti Quotes. *Arts quotes*. http://www.art-quotes.com/auth_search.php?authid=1492#.WXajQhXytdg.

Thompson, G. (2014). *Introducing functional grammar*. Abingdon, Oxon: Routledge.

Upadhayay, A. (2012). The effect of advertising on children and adolescents: A critical appraisal. *International Journal of Recent Research and Review*, 2, pp. 48-56. <http://www.ijrr.com/papers2/paper8.pdf>.

Valkenburg, P. & Cantor, J. (2002). The development of a child into a consumer. In S.L. Calvert A. Jordan, B. & Cocking, R.R. (Eds.), *Children in the digital age: Influences of Electronic Media on Development*, pp. 201-214. Westport, Conn.: Praeger.

Vestergaard, T. & Schroder, K. (1985). *The language of advertising*. Oxford and New York: Basil Blackwell.

Wartella, E.; O'Keefe, B.O. & Scantlin, R. (2000). *Children and interactive media: A compendium of current research and directions for the future*. New York: Markle Foundation.

Williamson, J. (1995). *Decoding advertising: Ideology and meaning in advertising*. New York: Marion Boyars.

Wood, K.C.; Smith, H. & Grossniklaus, D. (2001). Piaget's stages of cognitive development. In M. Orey (Ed.). *Emerging perspectives on learning, teaching, and technology*. Retrieved, from <http://projects.coe.uga.edu/epltt/>.

Young, B. (2008). Media and advertising effects. In S.L. Calvert & B. Wilson (Eds.), *Blackwell Handbook of Child Development and the Media*. Boston: Wiley-Blackwell.