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Advertising linguistic framework: An instrument for teaching grammar in EFL university classrooms

Abstract. This study explored the employment of advertising texts as tools for teaching grammar to foreign learners of English, as their constituent organisation is assumed to enhance the understanding of some grammatical details. Ten advertisements of beverages, banks, telecommunications, condiments, cream, and soap served as the research material. After the application of the grammar of interaction to the communicative components, the tables and graphs functioned to calibrate the grammatical mnemonics and semantic resources of the clauses. This study analysed the use of orthographic clauses, *Six Countries, Six Voices,* and *One Song;* alphanumeric clauses, *Dial *966*911# to stop debit transactions on your account;* and compounding, *DataPlus, Smartphone* as qualities of advertising. One also observed novel constructions such as *EazyBanking* and *Souper;* acronyms, as in *UBA United Bank for Africa;* and hash-tag as in *#EachForEqual,* as well as the deployment of interspersed and splintered grammatical entities such as *Starting from 17:59, Olympic Gold Medalist, Cheers to those who came before us* and *Pledge to drink right.* The authors suggest that applications of the textual devices characteristic of advertising in the university classroom might encourage learners to practise the grammar of English.

Keywords: advertising, grammar, interaction, mood, teaching.

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1. Introduction

The goal of advertising is a factor that shapes communication between advertisers and their audience. Domains of advertising such as politics, entertainment, films, cosmetics, and fast moving consumer goods impel publicists to construct frameworks that have the prowess to motivate the target audience to consumption. Different modes operate in this pleading inventiveness. In respect to that, the discourse of advertising plays significant roles in the business of persuasion. One might also note that language is a key element of advertising, assisting in unravelling the information of the entire framework. Language, in this quest, pinpoints sentential constructions in different facets of simple and complex forms.

When one mentions the concepts of discourse and sentence, it also becomes significant to also refer to grammar. This is because in discourse and sentence styles, the matter of grammar is sacrosanct. Perhaps one might say that grammar is the axiomatic principle entwined around discourse and sentence (Williams 2005). It appears unarguable that without grammar there will be no discourse, even of images (Kress & van Leeuwen 2021). In a simple term, grammar represents the heartbeat of discourse (Haussamen 2000).

As a golden rule, the persistent manner in which advertisers frame grammar to sensitise the target audience stimulates the consideration of advertising as a viable tool of acquiring English grammatical details. Advertising is a channel of conveying messages to viewers in the atmosphere of pleasantness. Such an objective tends to influence advertising specialists to source for communicative materials that can, in no time, inspire the audience to buy the advertised products. Manufacturers, having considered advertising as an apparatus of economic growth, bloom advertisements (henceforth: ads) everywhere to dominate human affairs. In that spirit, grammar functions as an instrument of creativity, sometimes also engaging advertisers in serious intellectual exercises. These instances rest on the competition in the market and the intention of conviction. For the sole aim of consumer satisfaction, the employment of specific grammatical constructions creates a positive relationship between the product and the consumer.

This study defines grammar as the collection of language mechanisms which elucidates the structures of the sentence (Sledd 1996; Fromkin et al. 2003). In other words, grammar depicts all elements of the sentence, observed through some guiding principles. Consequently, the fundamental grammatical rules assist interactants to generate adequately-appropriate meaning potential from interactions. That standpoint motivates Halliday and Matthiessen (2014: 10) to consider grammar as a:

System, enabling us to show grammar as a meaning-working resource and to describe the grammatical categories by reference to what they mean. This perspective is essential if the analysis of grammar is to be an insightful mode of entry to the study of discourse.

Meaning-making is germane in employing grammatical elements. One might argue that meaning-making compels the featuring of text in advertising. Following Halliday and Matthiessen's (2014) account, the taxonomical appreciation of grammatical devices could only be a discernment in evaluating the discourse of an event, if such classification disseminates meaning as its end product. In that regard, ads in their variegated propagations are embodiments of texts with grammatical features. As these devices are used specifically for persuasion, one is convinced that the constituents will be distinctive. It is in this sense that this study has considered the elements of the grammar of advertising as worthwhile instruments of teaching in university classrooms.

The scale of teaching English at universities is phenomenal (Rodríguez & Larrea-Espinar 2019). This is owing to the hegemony of English and the inevitable-cum-leading roles that the language plays across the global world in telecommunications, sports, aviation, film, science and technology, and world organisations. There are no doubts that perspectives of teaching English are enormous (Fry et al. 2009; Moreno Rubio 2009; Ko et al. 2014). Thus, among other studies, Bušljeta (2013) and Silva (2017) discuss audio-visual-cum-auditory materials and oral influences in phrases; while Martínez and De Zarobe (2017), and Liendo and Massi (2017) explore the metacognitive reading strategy and a didactic academic literacy, genre and competence models for EFL candidates. As George and Salgado-Robles (2018) and Kapranov (2018) consider teachers' beliefs and attitudes, and students' awareness of grammatical forms; so also Liddicoat (2019) and Alcaraz-Mármol (2019) examine intercultural appreciation and oral skill linguistic meditation as good teaching strategies. The proposals of Aliasin and Abbasi (2020) and Cancino (2020) focus on metacognitive emotional intelligence as well as language eliciting as modalities of enhancing EFL learners' participation.

The present study contributes to the existing research by identifying the utilisation of grammatical structures in advertising texts. This investigation thus pinpoints the random selection of English grammatical components communicated to make up persuasive clauses. The authors have employed Halliday and Matthiessen's (2014) account of grammar of interaction to elucidate the linguistic structures. The theoretical modelling has assisted in indicating and describing the configured fragmented and full-fledged clauses used in advertising. Such behaviour, in the researchers' point of view, might support students in learning the nitty-gritty of English grammar.

2. Literature review

2.1. Utility of grammar

English has become a global communication device, so the understanding and analysis of English grammar are of the utmost importance. The interpretation of its inherent systematicity, in Klein's (1986) and Schulze's (1998) opinion, is what is known as the

grammar of English. For the fact that grammar is a system of wording of language, and there are many languages of diverse systems in the world, one must expect numerous perspectives on the concept of grammar. For a reason of subjectivity, Greenbaum (1996: 25) argues that the perspective of a theorist determines a definition of grammar, as a theory explains the elements of a language. Moreover, Hartwell (1985) and Simpson Weiner (1992) describe grammar as the formal structures of a language, a linguistic facility, and a subject studied in schools.

As Huddleston (1995) explains, grammar is a notion of representing the form, content and meaning of clauses, extending grammar as a channel to understand subfields of sentences. According to Celce-Murcia and Larson-Freeman (1999), grammar is an apparatus that accounts for structural constituents of a language in a contextual situation. Quirk et al. (2004) locate grammar in the domain of the classroom subject exploring speakers' meaning potential. Greenbaum and Nelson (2002) earlier limit grammar to penetrating rules guiding the formation and organisation of sentences. Significantly, Kolln et al.'s (2015) theorisation of grammar bears some burden of grammatical description as being a cognitive system of rules, formal descriptive rules and linguistic device with social implications. Figure 1 illustrates the nature of the linguistic entity called grammar.
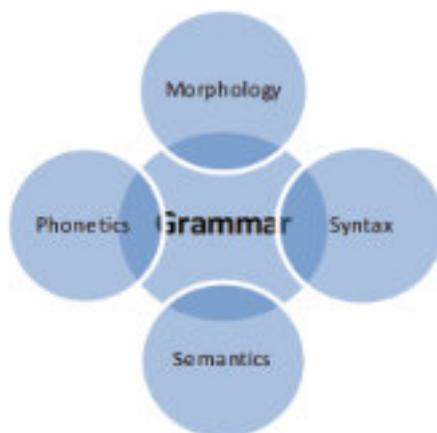

Figure 1. English language communicative framework

Figure 1 positions grammar at the centre of the linguistic framework. By implication, grammar dictates the operational space of other levels of linguistic applications. In other words, other linguistic concepts tap resourceful currency from grammar in order to exist in their various descriptions. One might recapitulate that grammar can be understood as:
- an arm of linguistics, indicating a system of wordings (Halliday & Matthiessen 2014);
- an element of operational analysis, containing functional elements, with meaning potential (Thompson 2014);
- indicating the style of writing, entwined in cohesion in order to demonstrate aesthetics (Carter & Nash 2013);

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- revealing regional dialects and varieties of English as well as deviant interferences (Yule 2020);
- showing user's breadth of knowledge in terms of the mechanics application and formality observations (Crystal 2003).

The important functions that grammar performs in communicative exercises inform theorisations of its contents (Mulroy 2003). One might consider the notions and theories of grammar using the following labels: (i) Traditional grammar; (ii) Structural grammar; (iii) Tagnemic grammar, Transformational grammar and Functional grammar. To the best of the authors' knowledge, traditional grammar and structural grammar are notions; whereas Transformational, Tagnemic, Functional grammars accommodate theoretical facilities. As this study adopts a functional perspective, it is useful to enumerate the following functional theories: Generative Functionalism (Prince 1991), Dik's Functional Grammar (Dik 1997), and Role and Reference Grammar (Van Valin & LaPolla 2002). Other kinds are Systemic Functional Grammar (Butler 2003; Fawcett 2000), West Coast Functionalism (Givon 2001), and Cognitive Grammar (Fawcett 1980; Langacker 1987). Because the domain of interest of the authors is an aspect of Systemic Functional Linguistics (SFL), known as the grammar of interactions, it is described in more detail in section 2.2.

As the advertising case is, creativity has become an inevitable norm, as a mechanism of persuading the target audience to consumption. Such a motive, in Leech's (1966) and Gieszinger's (2001) view, influences advertising practitioners to deploy an advertising style of discourse as direct and indirect constructs. The pungent nature of persuasive clauses informs the deletion of linguistic elements in advertising frameworks, as observable in the findings of Myers (1994) and Dalamu (2018b). In spite of the ellipsis in advertising styles, most of the clauses and sentential systems are in the form of imperative terms, as a channel of commanding viewers to patronise goods and services (Brierley 2002), leaving consumers seemingly without any alternative option.

According to Vestergaard and Schroder (1985), the structure of advertising usually gives preference to nominal groups. That indicates that some verbal elements and groups are uncommon in advertising communications. Dalamu (2018a) considers the prevalence of nominal structures, unavoidable in advertising domains. The findings of Geis (1982) and Cook (2001) notably revolve around the y-adjectives (such as *dreamy, gravy, creamy, meaty, and buttery*) and splintered constituents (such as *secret weapon, your deal facewash, and everywhere you go*). Research has also pinpointed further that publicists employ creative forms, compounds, alphanumeric codes, and disjunctive substances to convince receivers to consumption of advertised products (Dalamu 2018c, 2021, 2022; Dalamu & Ogunlusi 2020; Hermerén 1999; Ogilvy 2013).

Significantly, putting the highlighted characteristics of advertising together, among other features, under some course units in the undergraduate and postgraduate classrooms could assist foreign learners of English to have the knowledge of advertising discourse. The advertising professionals' manipulation of grammatical components of English will expose foreign learners to the detailed constituents of English.

As this study focuses on the grammatical nature of advertising communications, the authors have employed a combination of quantitative and qualitative insights to explicate the meaning potential and its implications in the EFL classrooms, explicable with the following questions.

- What kinds of grammatical expressions are obtainable in the ads to fascinate readers to consumption?
- Are there implications of advertising grammatical interactions for EFL candidates?
- What is the nature of grammatical mnemonics that the publicists employ to persuade readers?
- How have the advertisers utilised semantic resources to generate meaning potential in the ads?

2.2. Theoretical framework

There are three distinctions encircling Systemic Functional Linguistics (SFL), expressed as Textual, Interpersonal and Ideational Metafunctions (Halliday & Matthiessen 2014). By implication, Textual Metafunction transposed as Theme/Rheme, represents the grammar of organising texts (Bloor & Bloor 2013), while Ideational Metafunction, transposed as Transitivity, depicts the grammar of content meaning of interaction (Eggins 2004; Martin & Rose 2013). Interpersonal Metafunction is the grammar of interaction, as the terminology expresses a sort of exchange operational between one speaker or the other (Ravelli 2000; Thompson 2014). The present investigation considers the grammar of interaction as appropriate because of its capacity to explain the individual grammatical component of the clause in clear terms.

That being said, one might state that the grammar of interaction manifests meaning potential of the clause in three approaches: (i) MOOD – a combination of Subject and Finite; (ii) mood – grammatical structure; and (iii) semantic resources' system. Mood of the clause, as Bloor and Bloor (2013) exemplify, is an embodiment of Subject and Finite, leaving Predicator, Complement, and Adjunct at the sphere of Residue. In Thompson's (2014) sense, the combination of Mood and Residue generates a mnemonic result of SFPCA within the systemic semiotic slots. The grammatical structure, following Butler's (1985) and Fontaine's (2013) realisations, reveals the clause of English in the form of declarative, imperative, interrogative, and modulated interrogative. Halliday and Matthiessen (2014) deduce that speaker's grammatical structures explicitly crystalise four pieces of meaning potential parameters. As a result, semantic resources locate

giving goods-&-services (offer), giving information (statement), demanding goods-&-services (command), and demanding information (question) in the speaker's communicative constructs. In retrospect, offer and command are ancillary communicative panaceas; whereas statement and question are constitutive communicative facilities (Thompson 2014).

3. Methodology

3.1. Measurement and research design

The images of the analysed ads were collected in Lagos Metropolis, where advertisers place their communications in sensitive domains; the other sites of ads' collections are *The Punch Newspaper* and the Internet. The analysts employed a stratified sampling procedure as a reliable method, adoptable to select suitable ads for analysis (cf. Keyton 2006). The stratified sampling method is a good option because the design allows the authors to quickly make meaningful decisions on the available advertising communications. Besides, the stratified sampling reduces expenses as well as augmenting the accuracy and speed of the investigation (cf. Patton 2015). As this method permitted the authors, using the concepts of Population, Sample, Strata and Subject, to choose a relatively small number of ads from a large group, the researchers divided the total of 30 ads into 10 sub-groups. In respect to that, a *Samsung* camera *WB50F®* and *hp 2000®* laptop were the electronic tools involved in the process. The authors employed the camera to capture some advertising frameworks in the streets and *The Punch Newspaper,* and used the laptop to download the ads from the Internet. The ads were subsequently adjusted into the required shapes and sizes via the *Microsoft Picture Manager®,* before being transferred into appropriate places in the paper.

3.2. Procedure

Before the final selection of 10 ads as the subject of analysis from the total of 30 ads, the researchers considered the textual organisations, clause patterns, and semantic implications as factors for the 10 choice ads. The 10 ads serve as a mini-corpus for analysis. As shown in Figure 2, the grammar of interaction (cf. Halliday & Matthiessen 2014) assisted in processing the advertising textual configurations. Tables 2 and 3, and Figures 3 and 4 display the outcomes of the systemic analysis, as drawn from Maxwell (2013), and Riffo et al. (2019). Therefore, the theoretical application, shown in Figure 2, and the quantitative expressions, demonstrated in Figures 3 and 4, have facilitated the discussion. The analysis further indicates the group structures in term of mnemonics of: P = Predicator; C = Complement; A = Adjunct; F = Finite; Conj. = Conjunction; and S = Subject. These are elements of *Below the Clause* – groups (Thompson 2014).

3.3. Data presentation

Table 1 displays the textual devices of the 10 ads. The grammatical frameworks are in clauses, as deployed in each ad – either as full clauses, fragmented components, or splintered structures.

Table 1. Textual devices in the 10 ads

Ad	Product	Textual Devices
1a	NESCAFÉ	Six countries.
1b		Six voices.
1c		One song.
1d		Start strong
1e		Finish strong
1f		Its all starts with a NESCAFÉ
2a	Zenith Bank	Keep your Account SAFE with *966# EazyBanking
2b		Dial *966*911# to stop debit transactions on your account
2c		if your card is lost or account details compromised
2d		More details
3a	Airtel	DataPlus
3b		airtel THE SMARTPHONE NETWORK
3c		*154*2#
4a	UBA	UBA United Bank for Africa
4b		Today, we celebrate you for all you do everyday
4c		Happy Father's Day
5a	Guinness	BIG STOUT FOR N100
5b		STARTING FROM 17:59
5c		Offer valid for 2 hours on Friday, Aug. 3, 2018 at selected bars.
5d		Terms & conditions apply.
5e		Happy International Beer Day
5f		DRINK RESPONSIBLY
6	Maggi	You're a Souper Woman
7a	NIVEA	NEW NIVEA CARE 100% NOURISHMENT 0% GREASINESS
7b		Tessa Virtue Canadian Ice Dancer Olympic Gold Medalist
8a	Royco	She adds great taste to all she does
8b		HAPPY INTERNATIONAL WOMEN'S DAY
8c		#EachForEqual
9a	Asepso	Let your skin tell a fresh story with asepso antebacterial soap
9b		Cleanliness for healthy skin
10a	Guinness	CHEERS to those who CAME BEFORE US
10b		PLEDGE TO DRINK RIGHT Right Age Right Right Way
10c		MUST BE 18 YEARS OR OLDER
10d		ENJOY GUINNESS RESPONSIBLY
10e		GUINNESS MADE OF MORE

The analysis of the textual elements is presented in Figure 2.

3.4. Data analysis

Figure 2 summarises the analysis of the grammatical structures of the 10 ads. This is where the study has shown the group elements that make up the clauses of the advertising linguistic frameworks. The mnemonics, as illustrated earlier, follow after SFL's insight of groups' identification – below the clause (Halliday & Matthiessen 2014; Thompson 2014).

1a

Six countries
C

1b

Six voices
C

1c

One song
C

1d

Start	strong
P	C

1e

Finish	strong
P	C

1f

It all	starts		with a NESCAFÉ
S	F: Present	P: Start	A

2a

Keep	your account	SAFE	with *966# EazyBanking
	C		
P			A

2b

Dial	*966*911#	to stop debit transactions	on your account
P	C	A	A

2c

if	your card	is	lost	or	details	compromised
A	S	F	P	Conj	S	P

2d

More details
C

3a

DataPlus
C

3b

airtel	THE SMARTPHONE NETWORK
S	C

3c

*154*2#
C

4a

UBA	United Bank	for Africa
S	C	A

4b

Today	we	celebrate		you	for all you do everyday
A	S	F: Present	P: celebrate	C	A

4c

Happy Father's Day
Minor Clause

5a

BIG STOUT	FOR N100
C	A

5b

STARTING	FROM 17:59
P	A

5c

Offer	valid	for 2 hrs	on Friday Aug 3 2018	at selected bars
S	C	A	A	A

5d

Terms & Conditions	apply	
S	F: Present	P: apply

5e	Happy International Beer Day		5f	DRINK	RESPONSIBLY
	Minor Clause			P	A

6	You	're	a Souper Woman
	S	F	C

7a	NEW NIVEA CARE	100% NOURISHMENT	0% GREASINESS
	S	C	C

7b	Tessa Virtue	Canadian Ice Dancer	Olympic Gold Medalist
	S	C	C

8a	She	adds	great taste	to all she does
	S	F: Present P: add	C	A

8b	HAPPY INTERNATIONAL WOMEN'S DAY	8c	#EachForEqual
	Minor Clause		C

9a	Let your skin	tell	a fresh story	with Asepso antibacterial soap
	S	P	C	A

9b	Cleanliness	for healthy skin
	C	A

10a	CHEERS	to those who CAME BEFORE US
	P	A

10b	PLEDGE TO DRINK RIGHT	Right Age	Right Amount	Right Way
	S	C	C	C

10c	MUST	BE	18 YEARS OR OLDER
	F	P	C

10d	ENJOY	GUINNESS	RESPONSIBLY	10e	GUINNESS	MADE	OF MORE
	P	C	A		S	P	A

Figure 2. Analysis of the grammatical structures of the 10 ads

This study further translates the analysis in Figure 2 into Tables 2 and 3, and Figures 3 and 5, pinpointing the outcomes of the grammar of interaction, as Halliday and Matthiessen (2014) have espoused.

4. Results

This segment responds to the RQs 1-4 in terms of grammatical expressions, implications to EFL classrooms, nature of grammatical mnemonics, and their semantic resources.

4.1. Obtainable grammatical expressions

This study reveals a mixture of full clauses (*It all starts with NESCAFE*) and punctuated clauses *NIVEA CARE 100% NOURISHMENT*) (AD1 & AD7) in the analysed ads. There are unchecked capitalisations of words such as *NESCAFE; BIG STOUT FOR N100;* and *HAPPY INTERNATIONAL WOMEN'S DAY* (AD1, AD5 & AD8). One also observes orthographic clauses as in *Six Countries* (AD1), small capitalisation of lexemes as in *One Song* (AD 1), and the application of an unnecessary-ungrammatical determiner as in *with a NESCAFE* (AD1).

The right to freedom of expressions (poetic licence) *Keep your Account SAFE with *966#,* business compounding words, *EazyBanking, DataPlus* (AD3 & AD4), and wilful replacement of letters in the form of novel constructions such as *Eazy* instead of *Easy* and *Souper Woman* instead of *Super Woman* (AD2 & AD6) are obvious.

As the publicist eliminates Subject and Finite from the clause, *airtel THE SMARTPHONE NETWORK* (AD 3), there are interspersed structures, *BIG STOUT FOR N100 STARTING FROM 17:59* (AD 5), application of symbols, *Terms & Conditions* (AD5), and removal of logical conjunctive devices, *TESSA VIRTUE CANADIAN ICE DANCER OLYMPIC GOLD MEDALIST* (AD7).

AD4 and AD5 employ Minor Clauses as in *HAPPY Father's Day* and *Happy International Beer Day.* Other communicative constructs are: abbreviation of structures, *You're a Souper Woman;* employment of the hash tag, *#EachForAll;* demonstration of a suggestive imperative clause with a subject, *Let your skin tell a fresh story* (AD9); and punctuation of a predicate from a command structure, *CHEERS to those who CAME BEFORE US* (AD10).

4.2. Implications of grammatical interactions

Advertising reveals to EFL students the characteristics of the clause system of English, such as the imperative (*Dial *966*911to stop debit transaction*), declarative (*She adds great taste to all she does*), disjunctive declarative (*Must be 18 years or older*), interrogative, and que-declarative. These clauses are not always linear from left to right; some are splintered and interspersed. There is creativity with linguistic elements as in **154*2#,* appearing as a tree in AD2 as well as learning modalities of clause economy, using one or two words to convey appropriate meaning.

Further implications are observable in the boldness of lexemic typology/graphology in fonts to indicate emphasis – *SAFE, Father's Day,* and *Souper Woman;* knowledge of SFL model of realising Finite and Predicator from a single process e.g. *celebrate* in AD 4; and conversion of time into a particular year, *17:59* to *1759*.

Significantly, EFL candidates will be introduced to neologisms – *Asepso, Royco, airtel,* and *Maggi,* and personification of an inanimate entity, e.g. *Let your skin tell a fresh story.*

4.3. Interpersonal mnemonics of SFPCA

Table 2 and Figure 3 illustrate the interpersonal mnemonics regarding the constituents of the textual devices of the 10 ads.

Table 2. Interpersonal mnemonics of the 10 ads

Clause	Interpersonal Mnemonics					Minor Clause
	Mood		Residue			
	S	F	P	C	A	
1a	0	0	0	1	0	0
1b	0	0	0	1	0	0
1c	0	0	0	1	0	0
1d	0	0	1	1	0	0
1e	0	0	1	1	0	0
1f	1	1	1	0	1	0
2a	0	0	1	1	1	0
2b	0	0	1	0	2	0
2c	2	1	2	0	1	0
2d	0	0	0	1	0	0
3a	0	0	0	1	0	0
3b	1	0	0	1	0	0
3c	0	0	0	1	0	0
4a	1	0	0	1	1	0
4b	1	1	1	1	2	0
4c	0	0	0	0	0	1
5a	0	0	0	1	1	0
5b	0	0	1	0	1	0
5c	1	0	0	1	3	0
5d	1	1	1	0	0	0
5e	0	0	0	0	0	1
5f	0	0	1	0	1	0
6	1	1	0	1	0	0
7a	1	0	0	2	0	0
7b	1	0	0	2	0	0
8a	1	1	1	1	1	0
8b	0	0	0	0	0	1
8c	0	0	0	1	0	0
9a	1	0	1	1	1	0
9b	0	0	0	1	1	0
10a	0	0	1	0	1	0
10b	0	0	0	3	0	0
10c	0	1	1	1	0	0
10d	0	0	1	1	1	0
10e	1	0	1	0	1	0
Total	14	7	15	28	20	3

The analysis further interprets Table 2 as Figure 3, below, being the graphical representation of the computed constituents of the interpersonal mnemonics in the ads.

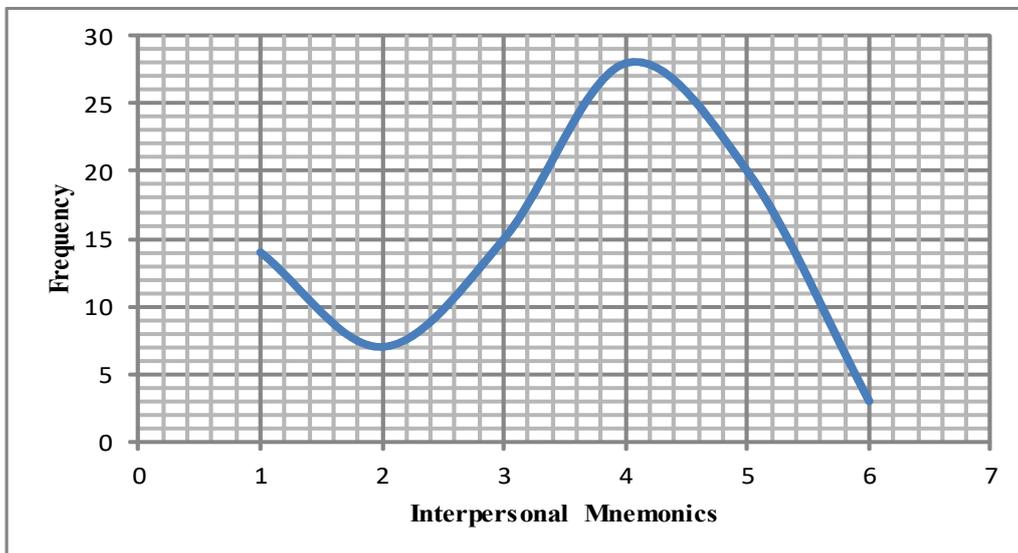| Interpersonal Mnemonics	S	F	P	C	A	Minor Clause
Frequency	14	7	15	28	20	3

Figure 3. Graphical representation of the interpersonal mnemonics of the 10 ads

Apart from the appearance of the minor clause, Figure 3 demonstrates five elements of the interpersonal mnemonics in the form of SFPCA. Complement tends to record the highest point of 28, as seconded by Adjunct of 20 points. Predicator and Subject score 15 points and 14 points respectively. Nevertheless, Finite and Minor Clause are the least, representing seven and three points apart. Obviously, the communicative strengths of the 10 ads rest on Complement-cum-Adjunct and Predicator-cum-Finite. By implication, the issue of grammatical timing is not a concern of the publicists unlike a focus on concrete nominal entities. One might quickly remark that communicators deliberately deploy tangible and palpable grammatical facilities in terms of place, person, thing, and abstract elements to fast-track consumption.

4.4. Semantic resources of offer, statement, command and question
Table 3 and Figure 4 illustrate the semantic resources of the 10 ads, as analysed earlier in Figure 2.

Table 3. Calibration of the semantic structures of the 10 ads

Clause	Grammatical Structure				
	Offer	Statement	Command	Question	Minor Clause
1a	0	1	0	0	0
1b	0	1	0	0	0
1c	0	1	0	0	0
1d	0	0	1	0	0
1e	0	0	1	0	0
1f	0	1	0	0	0
2a	0	0	1	0	0
2b	0	0	1	0	0
2c	0	1	0	0	0
2d	0	1	0	0	0
3a	0	1	0	0	0
3b	0	1	0	0	0
3c	0	1	0	0	0
4a	0	1	0	0	0
4b	0	1	0	0	0
4c	0	0	0	0	1
5a	0	1	0	0	0
5b	0	1	0	0	0
5c	0	1	0	0	0
5d	0	1	0	0	0
5e	0	0	0	0	1
5f	0	0	1	0	0
6	0	1	0	0	0
7a	0	1	0	0	0
7b	0	1	0	0	0
8a	0	1	0	0	0
8b	0	0	0	0	1
8c	0	1	0	0	0
9a	0	0	1	0	0
9b	0	1	0	0	0
10a	0	1	0	0	0
10b	0	1	0	0	0
10c	0	0	1	0	0
10d	0	1	0	0	0
10e	0	1	0	0	0
Total	0	25	7	0	3

As shown above, Table 3 calibrates the semantic resources of the grammar of interaction, regarding the 10 ads. However, the researchers projected Figure 4, being the graphical elucidation of the 10 ads' meaning potential.

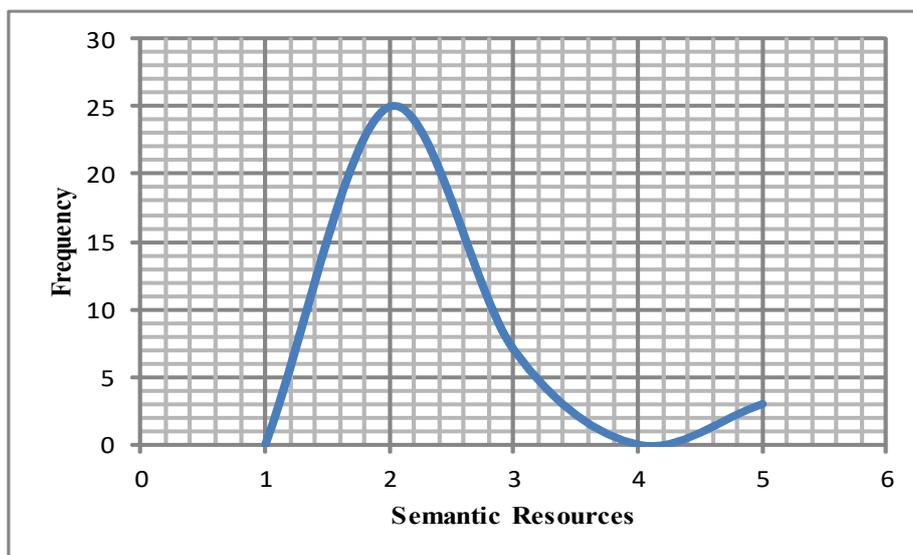| Grammatical Structure	Offer	Statement	Command	Question	Minor Clause
Frequency	0	25	7	0	3

Figure 4. Graphical representation of the semantic resources of the 10 ads

The semantic resources of the grammatical structures of the ads, drawing from Bloor and Bloor (2013), consist of four items: Offer, Statement, Command and Question. Minor Clause becomes imperative because the terminology operates in its own set class. Figure 4 shows that Statement, being declarative, and Command, being imperative, occur 25 times and seven times in the computation. Thus Offer, being a modulated interrogative, and Question, being interrogative, are collapsed subjects in the grammatical structures of the ads. The Minor Clause appears as an object of felicitations. Therefore, the communicators motivate readers with declarative clauses, some of them punctuated, and imperative clauses, making statements and commands, in order to sensitise the target audience to purchase goods and services.

The application of the grammar of interaction explicates the configuration of the elements of the sentences in terms of lexemic operations in the ads; and the semantic resources of the sentences. The implication is that the illumination of these linguistic elements could assist the L2, in the university classroom, to quickly understand the organisation and the mode of connections, as functional in advertising frameworks.

Figure 3 and Figure 4 list the parts of speech in terms of their grammatical components that are operational in the analysed ads. Familiarising both undergraduate and post-graduate EFL students with the frequencies of the word classes and their phrases in the ads may also be helpful as it draws their attention to the most common structures used in advertising. Moreover, students should easily grasp the most frequent clause structures, which will help to enhance their knowledge of the grammar of English.

5. Discussion

The study of the English language in the university domains seems to embrace the grammar of English, as discussed earlier, as being its core value. This is owing to the fact that grammar immensely assists in the knowledge of the numerous aspects of the language. It is not out of course to exclaim that the understanding of grammar is crucial to the understanding of the major segments of the English studies, at least to a large extent. In that regard, the analysts have pursued the understanding of this unit from the discursive point of the structural details and the meaningful resources associated with the texts. The matter of creative relationships, as to how such universe generates meaning from each communication, plays an indispensable role in deducing meaning from the plate. However, the investigation relies heavily on Halliday and Matthiessen (2014), Thompson (2014), Kress (2010), and Kress and van Leeuwen (2021) as the channels of propagating meaning from the frameworks.
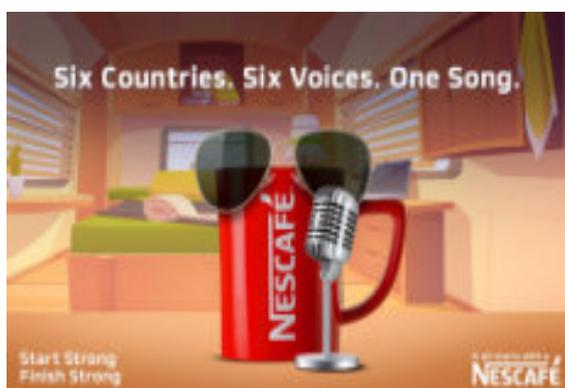
AD 1

There are six clauses in the *Nescafé®* ad. Ad 1a, 1b and 1c are punctuated statements, whereas 1d and 1e are full-fledged declarative clauses. *Six Countries. Six Voices.* and *One Song.* are chopped up linguistic constituents each ending with a full stop. This behaviour of grammatical mechanism positions the structures as being orthographic (Cook 2001). As shown in Figure 2, the constituent *Six Countries* is Complement as well as *Six Voices* and *One Song*. The Complements tend to be the remainders of the fragments of the clauses. However, *Start Strong; Finish Strong* and *It all starts with a Nescafé* are full clauses in the category of two imperatives and one declarative structure. *Start Strong* and *Finish Strong* have their constituents as Predicator and Complement respectively. The declarative clause, *It all start with a Nescafe*, has Subject (*It all*), Finite (Present), Predicator (*start*) and Adjunct (*with a NESCAFE*).

Though the fragmentation found in clauses 1a, 1b and 1c is a usual trait of advertising, one might comment that *a Nescafé* is seemingly a deviant construct because the publicist classifies *Nescafé* as a count nominal item. AD 1 employs musicians to promote the consumption of *Nescafé* in Africa. This is a probable reason for describing the promotion

as involving *Six Countries* of Africa and *Six Voices* of musicians. The deployment of *One Song* appears to imply that the *Song* is about *Nescafé* and its consumption.

Three modes of a speaker, a pair of glasses, and a giant cup of *Nescafé* support the message. The speaker and a pair of glasses connote an instrument and an appearance of a musician. The enormous cup of *Nescafé* is at the centre of the other modes in order to demonstrate the main focus of the ad, making all the other elements of the framework to play supportive roles for the *Nescafé* consumption (Kress 2010). The ideas of *Start Strong* and *Finish Strong* reveal a kind of strength that *Nescafé* gives its consumers from morning till night. That might influence the ad's conclusion thus: *It all starts with a NESCAFÉ*. The counsel here is that individuals who require some strengths to properly function, must commence the activities of the day drinking a cup of *Nescafé*.

AD 2

AD 2 contains four clauses. Two of them are imperative, commanding readers on a financial security concern. The remaining two clauses are declarative, in which the last clause is fragmented. *Keep your account safe with *966# EazyBanking* has its grammatical mnemonic as being PCA. Thus, *Keep…safe* is the Predicator, *your account* is the Complement, and *966# EazyBanking* is the Adjunct. As the message sensitises the target audience to protect their accounts at *Zenith Bank®*, observations pinpoint four significant distinctions in the grammar. First, the advertiser distributes the Predicator, *Keep…safe*, across the clause. Second, there is an input of *966#* numerical code in the clause. Third, *eazy* is a deviant construct, replacing the usual lexeme, *easy*. Four, *eazy-Banking* is a compounding construction – a combination of *eazy + Banking* (Booij 2007; Denham & Lobeck 2013), which are separate entities in grammar. In a simple term,

966#, assists in the security of the customer's account. This operation relies on the customer, projecting the exercise as being a user friendly task.

2b, *Dial *966*911# to stop debit transactions on your account*, contains Predicator (*Dial*), Complement (**966*911#*), Adjunct (*to stop debit transactions*), and Adjunct (*on your account*). The command is a directive, instructing readers on the procedure of preventing fraudsters from tampering with the customers' accounts. 2a introduces **966#* as the authentic code of Zenith to prevent interference; **966*911#* in 2b elaborates the modality of such an achievement. Clauses 2a and 2b mix numerical codes with wordings to influence readers. The researchers might label these kinds of grammatical etiquettes as being alphanumerical clauses in spite of separate recurrence of numerical codes and words in the constructs.

The structural inclinations of the adverbial clause of condition, *If your card is lost or details compromised*, are Adjunct (*If*), Subject (*your card*), Finite (*is*), Predicator (*lost*), Conjunction (*or*), Subject (*details*), and Predicator (*compromised*). The situation created further informs recipients about the importance of the code, **966#*, being the core of AD 2. Consequently, the publicist culminates the message with *More details*. This is a Complement, informing viewers that there are other pieces of information, regarding **966#* that are not available in the ad. Those people, interested in using **966#* for securing their accounts at *Zenith Bank*, should seek sufficient information, perhaps, from the bank's online activities. The modes of a young lady and a handset are probable indicators of **966#* applications.

AD 3

The *Airtel®* ad displays three disjunctive clauses. These are: *DataPlus*, as 3a, *airtel the smartphone*, as in 3b, and **154*2#* as in 3c. As the texts appear, the researchers might classify their grammatical constituents as being Complements all through. It is only 3a

that employs *Airtel* as the Subject. *DataPlus* represents a compounding word from Data and Plus (Zapata Becerra 2000). Drawing from Thompson's (2014) insight, one might suggest the complete clause as *[Airtel provides] DataPlus [to subscribers]*. The advertising stylist has removed the Subject, Finite, and Adjunct from the construction, expecting readers to supply the missing communicative facilities. Pushing *DataPlus* to readers is a way of briefing the audience that *Airtel* is presently giving subscribers excess *Data* to communicate with family and friends.

Airtel the smartphone network reveals the Subject (*Airtel*) and *the smartphone network* (Complement) as the communicative constituents. Nevertheless, the full clause could be *Airtel [has] the smartphone network*. The Finite, *has*, has no place in the text; perhaps the ad does not need the Finite to convince readers, compared to a need for nominal elements. *The smartphone network* is seemingly a slogan to *Airtel* in this regard. Salient in the dotted text is another compound word, *smartphone* (Sugioka 2011), created from two independent words: *smart* and *phone*.

*154*2# can be classified as a splintered communicative device. This is owing to the fact that some linguistic elements are already lost in the structure. By employing malleability, one could mention that *[Dial] *154*2# [to enjoy DataPlus]* is the entire clause in the advertiser's perspective. The matter of economy-cum-memorability (Leech 1966) might have informed the application of disjunctions in the framework. In all, 3a, 3b, and 3c are declarative clauses, making some statements to persuade subscribers to purchase a sizable number of recharge cards for their smartphones.

The image of a lady holding a tree-like object, with seven branches, is the obvious mode of the ad. The lady raises the branches up, illustrating a branch for each code of **154*2#*. As the code, being the password, is an open channel to enjoy *DataPlus*, the root where the branches emanate could be *Airtel*. The seven branches of completeness are the network devices that promote **154*2#*. The boldness of **154*2#* signifies the code as the area of concentration of AD3.

AD4

There are three clauses in the *UBA®* ad. Figure 2 analyses 4a, *UBA United Bank for Africa* and 4b, *Today, we celebrate you for all you do every day* as declarative clauses. The grammatical mnemonics of 4a are Subject, Complement and Adjunct; whereas 4b has Adjunct, Subject, Finite, Predicator, Complement and Adjunct as its constituents. There is no Finite in 4a in spite of its statement's characteristics. As a result, one might advocate *UBA [is] United Bank for Africa* as the intended clause. The littered nature of the text positions *United Bank for Africa* as the full meaning of the acronym, *UBA*. So, *UBA* = Subject, *United Bank* = Complement and *for Africa* = Adjunct with the omission of the Finite, is, in the configured contextual fragmentation.

The statement in 4b utilises the complete grammatical cues of the English systemic analysis in the form of SFPCA. However, the structural prompts are *Today* = Adjunct, *we* = Subject, *celebrate* = F/P, *you* = Complement, and *for all you do every day* = Adjunct. Besides the recurrence of Adjuncts two times at the beginning and end of the clause, the study explores *celebrate* as a systemic device of Finite and Predicator (Bloor & Bloor 2013). Finite/Predicator distributions for *celebrate* represents one of the peculiarities enshrined in Halliday's (1995) SFL. By *celebrate*, the advertising professional refers to a solemnity of rites, accompanied with joy and respect in a certain situation. AD 4 points to such a sacrament in order to join the league of men in the world, and particularly Nigerians, to perform the yearly ceremony labelled as the *Father's Day*.

The communication framework explicates the festivity with the minor clause, *Happy Father's Day*. Historical reports, including Simpson and Roud (2000), indicate that the *Father's Day* is a global phenomenon. The Catholic enthusiasts commenced the celebration in Europe in the Middle Ages in consonance with the instruction that God gave the patriarchal Abraham that all nations shall be blessed through your seed (Heesterman et al. 1992; Roud 2006). However, the Gregorian Calendar elaborates that there is no fixed day for the celebration of fathers. The recognition of fathers is on a Sunday of a stipulated month as a country desires such as in March, May, June and July (Ferguson 2007). UBA propagated this ad on June 16th, 2019. The images of the father and daughter, exchanging pleasantries are modes reflecting paternal ideology (Van de Vliet 2017; Pinho & Gaunt 2020). The *daughter*, as AD 4 manifests, kisses the fore-head of the father, and in return, the father bursts into laughter.

AD 5

Six clauses elicit the messages of AD 5. First, there are two interspersed structures, that is, *Big stout for N100, Starting from 17:59,* as in 5a and 5b. The structure of 5a relies on Complement (*Big stout*) and Adjunct (*for N100*); whereas 5b has Predicator (*Starting*) and Adjunct (*from 17:59*). The disjunctive grammatical values can be considered as being declarative because the elements of full textual facilities could be *Big stout [is sold] for N100 and [the sales is] starting from 17:59*. In that sense, the communicators have espoused Finite and Predicator, and Subject, Finite from the two natural declarative statements.

The ad illumines two specific concerns of the purchasing price of the *Big stout* as well as the commencing time, *17:59,* of its obtainment. In addition, 5c, *Offer valid for 2 hrs on Friday Aug 3 2018 at selected bars,* is another disrupted clause. Keen observations show that the Finite, *is,* is not part of the clause. That is the motive for Figure 2 to indicate SCAAA as the constituent aide-mémoire of the clause. The whole clause ought to be: *Offer [is] valid for 2 hrs on Friday Aug 3 2018 at selected bars*. In conjunction with specified goals stated earlier, the duration of purchasing the product, the exact date and the locations are significant in this text. Perhaps these desires influence the elliptical structure in 5c.

Second, *Terms & Conditions apply,* as in 5d, contains Subject (*Terms & Conditions*), Finite (*present*), and Predicator (*apply*), as the grammatical hints of the declarative clause. This implies that there are other justifications that qualify consumers to enjoy the promotion. Third, AD 5 felicitates with *Guinness* consumers in the day of celebrating the consumption of beer. That encourages the set structure, *Happy International Beer Day*. Fourth, as the special day is trans-national, the *Guinness* publicist culminates the message with *Drink responsibly*. The imperative clause is a means of calming the temper and drinking enthusiasms of consumers. It appears that the advertiser understands the behaviour that some consumers might demonstrate that day. The command, *Drink*

responsibly, cautions consumers to drink without any guilt, as individuals are accountable for any negative influences of alcohol in their senses. The *Guinness* foam, splashing above the glass, is the major mode of AD 5. The foaming attitude alerts readers to consumption.

AD 6

You're a Souper Woman, besides the logo of *Maggi®,* is the only clause in AD 6. The grammatical nod operates in the form of Subject (*You*), Finite (*'re*), and Complement (*a Souper Woman*). Grammarians welcome the abbreviation of the copula are to 're even in formal settings. Nonetheless, the lexeme, *Souper,* is striking because the feature is deviant in grammatical considerations. Two words are contentious in the linguistic pattern. These are *soup* and *Souper*. The *soup* implies a dish, made up of a combination of water and other liquids, mixed up with ingredients such as vegetable, fish and meat. The *Maggi* cube, in the approach of the advertiser, is an axiomatic item, stimulating edibility and pleasantness in other ingredients. *Maggi* stands as a craving material in the soup augmenting deliciousness.

The notion of *Souper* refers to a wonderful entity, exemplifying awesome qualities. In corollary, the advertiser creates a personal communicative terminology, *Souper,* from *soup* and *super* to entice readers. The formation procedure replaces *su-* in *super* with *sou-* in *soup* in order to generate Souper. This process is a sort of blending despite that the initial "morpheme" of the word is substituted for the initial "morpheme" of another word (Haspelmath 2002). As a result, one might conclude that *Souper* is a qualifier for a woman, who uses *Maggi* in her cooking applications, making the cook an extremely excellent individual. The salutation of a mode (a man standing replicating a military gesture) testifies to the cook's exceptional quality, which *Maggi* enhances. The woman and dishes in AD 6 are also significant. As the woman is happily looking at viewers, the foods are on the table waiting for human consumption. One might suggest that it is

the preparation of the foods on the table that inspires the man to appreciate the woman in a military posture. The man's heartily gratitude could connote the metaphor (and the proverb) that "the way to a man's heart is through his stomach".

AD 7

AD 7 exhibits two disintegrated clauses of *New Nivea 100% nourishment 0% greasiness* and *Tessa Virtue Canadian Ice Dancer Olympic Gold Medalist in 7a and 7b. Figure 2 unveils New Nivea* as Subject, *100% nourishment* as Complement, and *0% greasiness* as another Complement of the construction. As a usual behaviour of advertising, the Finite has and the Conjunction and are the obliterated textual units. Thus the full declarative clause is probably *New Nivea Care [has] 100% nourishment [and] 0% greasiness*. The features of *New Nivea* are the selling point in the ad, highlighted as 100% nourishment and 0% greasiness. By implication, New Nivea is a healthy product that nourishes the human body with adequate nutrients. It implies that the nutrients from New Nivea prevent the body from experiencing oily surface; the cream only charms the human body.

The other interposed structure has a connection with the mode of a young lady in the framework. The advertising guru expresses the personality of the image as being *Tessa Virtue*. It is the combination of the scattered structures that generates a splintered declarative clause of *Tessa Virtue Canadian Ice Dancer Olympic Gold Medalist*. Positioning the clause in its fullness, one will have *Tessa Virtue [is a] Canadian Ice Dancer [and an] Olympic Gold Medalist*. After the punctuation of Finite and Article (*is* and *a*), and Conjunction and Determiner (*and* and *an*), the construct signals *Tessa Virtue* as Subject, *Canadian Ice Dancer* as Complement, and *Olympic Gold Medalist* as a Complement recurrence.

Ad 7 fraternises with a known star, *Tessa Virtue,* as a channel to market *New Nivea*. The body of the young lady demonstrates a replica of what the cream will do in human bodies. As the body of *Tessa Virtue* is nourished so will the body of its consumers. The sports-lady further motivates readers through her manner of laughter, as the

individual displays *New Nivea* to the public, intimating that *New Nivea Care* actually over-hauls to maintain nourishing people's bodies.

AD8

There are three communicative clauses in AD 8 with peculiar disjunctions. 8a, *She adds great taste to all she does*, is declarative. 8b, *Happy International Women's Day*, is a minor clause. 8c, *#EachForEqual*, is a hash-tagged disjunctive construction. The grammatical cue of 8a commences from subject (*she*) to Finite (*present*), Predicator (*add*), Complement (*great taste*), and Adjunct (*to all she does*). The investigation could deduce salient concerns from the statement in 8a – (i) *great taste* and (ii) *to all she does*. *Great taste*, as appeared in the advertising plate, communicates to illustrate some semantic implications in the form of a count noun and uncountable noun.

On the one hand, as a countable noun, the constituent points to a boundless and unlimited sensation that the human tongue responds to being a feeling of *Royco's® chemical compound*. The mental excessive aesthetic influences consumers to give preference to adding the condiment to their food preparations. On the other hand, *great taste* tends to be figurative, decorating *Royco* as a small substance that adds flavour, for instance, to a big pot of soup. As a result, the entire ingredients of the soup experience the presence of Royco in its fullness. It is the abundance diffusion of the condiment, as functional anywhere it locates itself, that the communicator explicates as great taste. The omission of the indefinite article, a, is a pointer, informing the analysts to consider taste as a non-count noun. If the constituent is countable, the lexemes will definitely appear as *a great taste*. As mentioned earlier, *Happy International Women's Day* is a minor clause signalling a set structure of English. One might also add that AD 8 intends to elicit women, across the globe regarding their *Day*.

The concept of *#EachforEqual* is probable meaning potential enlightening women about the common access that everyone has in consuming *Royco* without impediments. The communication places every woman in a similar measure in the kitchen, accessible to Royco. The researchers consider *#EachForEqual* as Complement despite the compounding formation of *Each + For + Equal* (Bauer 2001; Lieber 2010). In a declarative essence, the full clause could be [*Royco represents #EachForEqual*]. Before *Royco*, every woman is equal, which could mean: equal right to the Kitchen, equal right to use *Royco* for food preparations, and equal right to put food on the family's tables. The mode of a woman carrying out a marital responsibility endures the claims above.

AD 9

Two clauses are operational in the *Asepso®* ad. The first is imperative, while the second is a splintered declarative. *Let your skin tell a fresh story with Asepso antibacterial soap* is a command; whereas *Cleanliness for healthy skin* is a dotted statement. Going by a constituent configuration, *Let your skin* is Subject, *tell* is Predicator, *a fresh story* is Complement and *with Asepso antibacterial soap* is Adjunct. Although it is quite uncommon for an obvious Subject to operate in the imperative clause, one observes such occurrence once in a while. In this context, *Let your skin,* is the Subject, functioning in a suggestive class (Thompson 2014).

The communication proposes a desire to readers in order to permit their skins to respond to the quality of *Asepso*. This could happen if individuals buy and use the soap consistently. There is no doubt that the *skin* is part of the human body; it does not represent a whole human body. The advertising stylist personifies the *skin,* projecting it to talk like a person (Long 2018). Having considered the skin as an animate object, every human being should be quiet. In essence, *the story* in this context is not the usual one. The narrative connotes the appearance of the *skin* to neighbours and neighbours' assessments.

The ad employs *a fresh story* as a strategy to compare the status of the skin in the past when using other soap to the present when using *Asepso* to bath. Moreover, the framework reveals another characteristic of *Asepso* as being an *antibacterial soap.* This locates *Asepso* as a probable drug that inhibits *skin* germs. In a simple diction, *Asepso* kills skin diseases. That is the logical intention for employing the appositive facility, *antibacterial soap,* to recapitulate the quality. 9b, *Cleanliness for healthy skin,* contains Complement and Adjunct. The stretch of the fragment could be *[Asepso gives] cleanliness for [a] healthy skin.* The image of a young lady, joyfully displaying her skin for viewers, is the mode that demonstrates the *skin's fresh story* campaigned in AD 9. Individuals, who use *Asepso,* in the publicist's point of view, will appear as the young lady in happiness.

AD 10

The analysts have classified the dispersed text of AD 10 into five clauses. The first is *Cheers to those who came before us.* The grammatical mnemonics are Predicator (*Cheers*) and Adjunct (*to those who came before us*). The full clause could have been *[Give] cheers to those who came before us.* The imperative clause deploys *Cheers* to represent a normal toast, obtainable when drinking a beer in an esteemed company. Notably, *those who came before us* implies a reference to the seeming brewers and consumers of the *Black is Beautiful* global beer (Pityana 1972; Snail 2008; Taylor 2016; Ortega 2018). The appreciation, one might remark, is a voice of consumers, who presently enjoy *Guinness®* that is *Made of More.* The ad also displays, in a dark form, illustrating *Guinness Black* with a throng of consumers jubilating in the background.

The second is *Pledge to drink right* at the *Right Age* with the *Right Amount* in the *Right Way.* For the researchers to explore the entirety of the punctuated clause, it could be *[The] pledge to drink right [involves] right age, right amount [and] right way.* The concept, *Pledge,* is a solemn promise to drink *Guinness* cautiously-appropriately. Engaging one in such a drinking fraternity could succour someone to escape the life-threatening

alcoholic substance in the content. In order to avoid excessive alcohol thrilling, the third clause asserts that *[A consumer of Guinness] must be 18 years or older. 18 years* "is" the minimum age requested for anyone in Nigeria to drink any alcoholic beverage. The disjunctive grammar realises Finite (*Must*), Predicator (*be*) and Complement (*18 years or older*). It is salient to deploy a Finite in a clause without the Subject. *Must* is assertive, laying emphasis on certainty and compliance of rules, highlighted in reference to *Age, Amount* and *Way* (Hermerén 1999). These are unbending requirements for a deliberate satisfaction derived from Guinness.

In conclusion, the fourth clause summarises that the lovers of this beer should *Drink Guinness responsibly* because the beer is not ordinary rather *Guinness [is] made of [much] more* palatable ingredients incomparable to other beers. A relevant mode decorated in this communication is a chopped up arm, exhibiting a *Guinness* black bottle to recipients, as a thematic image much more pronounced than all the other modes – the text, picture and colour. This is an indicator that the *Guinness* beer is the only reason for displaying AD 10 for readers' consumption.

6. Conclusion

This investigation upholds that advertising can function as a tool for teaching the English language to foreign students. The reasons presented are that advertising frameworks seemingly have no restrictions in constructing persuasive texts. One might also submit that the intention and need to inspire readers to consume ads and advertised products motivate publicists to be creative in their communication strategies. Consequently, this study reveals grammatical mnemonics in order to demonstrate the communicative elements of the analysed ads.

Within the spheres of SFPCA, the notions of orthographic clauses, *Six Countries;* counting of uncountable nouns, *with a Nescafe;* and creative structures, *EazyBanking* and *Souper* are obvious in the advertising plates. *DataPlus* representing a morphological compounding, **966*911#* projecting an alphanumeric constituent, and *#EachForEqual* exhibiting the hash-tag notion are functional facilities of the communications. The advertisers are shown to use statements, e.g. *Today, we celebrate you…;* commands, *Keep your account safe;* and minor clauses, *Happy Women's Day, Happy International Beer Day,* and *Happy Father's Day;* some of the constructions are interspersed and splintered phenomena. Some of the disjunctive elements are *More details, Big stout for N100, cleanliness for healthy skin,* and *Airtel the smartphone network.* Further observations establish flashback, as in *Cheers for those who came before us* and oath taking as in *Pledge to drink right.*

Engaging EFL students in the analysis of these advertising features is likely to enhance their understanding of the constituents and grammatical challenges of the clauses. It may also create a wider understanding of grammatical distinctions in

learners to enable them identify grammatical and ungrammatical configurations of the textual features of ads.

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