

**ADDIS ABABA UNIVERSITY
INSTITUTE OF LANGUAGE STUDIES
DEPARTMENT OF FOREIGN LANGUAGES AND
LITERATURE**



**ANALYSIS OF OROMO LANGUAGE USE IN TELEVISION
COMMERCIAL ADVERTISEMENTS BROADCAST
VIA OROMIA BROADCASTING NETWORK (OBN)**

Melkamu Dumessa Kenno

A Dissertation Submitted to

**The school of Graduate Studies and the Department of Foreign
Languages and Literature**

**Presented in Fulfillments of the Requirements for the Degree of Doctor
of Philosophy in Applied Linguistics and Communication**

**Addis Ababa University
Addis Ababa, Ethiopia
MAY, 2018**

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Addis Ababa, Ethiopia
May, 2018


ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES

This is to certify that the thesis prepared by Melkamu Dumessa, entitled: *Analysis of Oromo Language Use in Television Commercial Advertisement Broadcast via Oromia Broadcasting Network (OBN)*, and submitted in fulfillment of the requirements for the Degree of Doctor of Philosophy in Applied Linguistics & Communication (ALCM) complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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Advisor Anteneh Tesfaye (PhD) Signature  Date 23.5.2018

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Declaration

I, the undersigned, declare that the dissertation entitled that the **“Analysis of Oromo Language Use in Television Commercial Advertisements Broadcast via Oromia Broadcasting Network (OBN)”** is my own original work and has not been presented for a degree in any university and that all the sources of the material used for the thesis have been duly acknowledged.

Name of candidate: Melkamu Dumessa

Signature _____

Date of Submission: May, 2018

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Dedication

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Abstract

The paucity of research in the verbal and visual metafunctional uses of Oromo television commercials broadcast via Oromia Broadcasting Network was observed. The objectives of the research were to explore and describe the metafunctional application of verbal and visual modes in Oromo television commercial advertisement. To address the problems the researcher described and analyzed the verbal and visual modes of the television commercials broadcast via OBN. It also examined the interplay of visual and verbal modes to represent the ideational, interpersonal and textual meanings to promote the products and services. Hence, of the twenty-five commercial advertisements collected from OBN, only ten Oromo television commercials were purposively selected for the analysis. Ten Oromo television commercial advertisements were selected transcribed and translated into English for the analysis qualitatively. The data in the study were analyzed using systemic functional multimodal discourse Analysis (SF-MDA) theoretical framework to analyze the data. The data were analyzed from the ideational, interpersonal and textual metafunctions of meaning of verbal and visual modes and the inter-modal relations of the two modes to convey persuasive meanings to the target audiences. The findings of the study disclosed that verbal, visual and music as background were used in Oromo television commercial advertisement to communicate the ideational, interpersonal and textual meanings. The study indicated that Oromo television commercial advertisement copywriter employed lexical features such as simple words and adjectives, nouns as brand names, personal pronouns, negations and exclusive words to express the intended meanings of the products and /or services. It also revealed that syntactic features such as simple sentences, imperatives, active voice and simple present and present perfect tenses were utilized in the commercials to represent the metafunctions of the language. Again, the rhetorical devices like repetition and alliteration were used in the commercial advertisement to represent the ideational, interpersonal and textual meanings to convey persuasive messages to the target audiences. The study also indicated that the visual modes were used in display the representation interactive and compositional meanings in visual grammar designs. The study also disclosed the intermodal integration of the two modes in creating persuasive messages using the interplay of the verbal narration and visual deployment as elaboration in the form of relay, anchorage, illustration, specification, extension and complement of the verbal modes and the vice versa. However, the visual modes used in these television commercials were found to be repetitive and took more air-time in television commercial breaks. Thus, the advertisement text takes longer air time than the modern television commercial advertisements and became boring to view. The visual modes were used redundantly to elaborate the meanings of the commercial advertisements meanings. Therefore, to tackle the multimodal Oromo television commercial copywriting and designing observed in the Oromo television commercials, training should be given to copywriters and designers in multimodal compression principles to help them create a composite visuals well integrated with the multi-semiotics in Oromo television commercials that convey persuasive messages to the target audiences.

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List of Acronyms

OBN -Oromia Broadcasting Network

OLF- Oromo Liberation Front

OMMA – Oromia Mass Media Agency

OMMO -Oromia Mass Media Organization

ORTO – Oromia Radio and Television Organization

EBC- Ethiopian Broadcasting Corporation

ETV- Ethiopian Television

EPRDF- Ethiopian Peoples’ Democratic Revolutionary Front

TVO- Televiizhinii Oromia means Oromia Television

Definitions of Key terms

Icon: a mode in which the signifier is perceived as resembling or imitating the signified.

Index: a mode in which the signifier is not arbitrary but is directly connected in some way to the signified.

Code: an arrangement of signs.

Convention: an agreed or shared meaning of a sign.

Connotation: the secondary meaning of a sign.

Denotation: the meaning as intended by the communicator.

Semiotics: the study of signs and their meanings.

Visual grammar: visual images can be read as text while the metaphor of grammar is not a set of rules for the correct use of language rather a set of socially constructed resources for the construction of meaning.

Multimodality: the use of several semiotic modes in a given social-cultural domain the same meanings in the design of a semiotic product or event, and the ways in which these modes are combined.

Medium: the material resources used in the production of semiotic products and events.

Modes: is the semiotic resources which allow the simultaneous realisation of discourses and types of (inter) action. Modes can be realised in more than one production medium.

Metafunction: functions fulfilled by human beings in using language. There are three functions

Known as metafunction, namely to represent, to exchange, and to organize experience

Ideational function: semiotic functions to represent experience, thought and feelings.

Interpersonal function: expresses judgments, assessments, gives people, the relationship between texts and readers/viewers and the relationships within texts.

Textual function: refers to the actual form of the text, the way it is organized and made coherent texture.

CHAPTER ONE: Introduction

This introductory chapter briefly discusses the historical backdrops of the Oromo people and the Oromo language ups and downs in the national political context. It also presents briefly the Oromo people and the ban that the Oromo language underwent as historical background and of the language in this study. It also elaborates the demography of the Oromo people and the Oromo language status in Ethiopian Media and communication Industry. Finally, it states the research problem, formulates research questions, objectives of the study, significance, scope and limitation of the research.

1.1 Background to Oromo and Television Broadcasting in Oromo

According to Baxter et.al (1996) the Oromo people are one of the most numerous peoples in Africa, and by far the largest ethnic group in Ethiopia. Geographically, the Oromo territories, though they are not always contiguous, extend from the highlands of Ethiopia in the north, to the Ogaden and Somalia in the east, to the Sudan border in the west and across the Kenyan border to the Tana River in the south. The main homelands of the Oromo lie in Ethiopia where they probably comprise between 40 % of the total population (Baxter et al, 1996, p.7). They found all over Ethiopia, and dominantly live in Oromia regional state, Amhara regional state, Harari, and Tigray state (Mohammed 1999, p.156; Kebede, 2000, P.1). According to Teferi (2015) Oromo are by far the largest ethno-national group in terms of population numbers in Ethiopia. It is the largest and the most widespread of all of the Ethiopia's Ethnic groups. However, the Census data are not reliable about the Oromo people. The Oromo people live in the center-west and in the central and southern high lands (Library of Congress Federal Research Division, 2005, P.6). They are close to 35 million in Ethiopia and the rest are living in Kenya, parts of Somalia and Egypt (CIA world fact book, 2017). With regards to their distribution in Ethiopia and Kenya and their numbers in Ethiopia, Eide (2000, p.42-43) noted that the Oromo are spread over a wide geographical area, mainly in the east, south and west of Ethiopia with a branch in the Wollo region in the north. Oromo are also found in northern Kenya. Among the people of Africa they hold a special position in that they are among the most expansive societies on record. According to Ethiopian Central Statistical Agency Oromo have over 25.5 million native speakers in Ethiopia which equates approximately 34.5 percent of the total population in the country

(CSA, 2007). That means according to the CSA (2007) out of the 73,587,533 total population of the country about 24,907,381 people speak Oromo language as a mother tongue while about 21,144,113 speak Amharic as a mother tongue. The CIA's World Factbook (2017) cited Oromos as the largest ethnic group, making up 34.4% of Ethiopia's population of 102, 374, 0443 whereas Human Rights Watch put the figure at either 35% or approximately 45%. The Oromo who live in Kenya are named according to their extended clan families: Borana, Orma, Gabra, Sakuye, Ajuraan, Munyo, and Waata (Stroomer, 1995). The Oromo in Kenya are estimated to be around 200, 000 and they live in three provinces, namely, the Eastern Province, the Northern Province and the Tana River District of the Coast Province (Degeneh 2015, P.23).

Oromo language belongs to the low land East Cushitic branch of Afro-asiatic language phylum (Hayward, 2000, P.75; Bender and Mulugeta, 1976, P.166; Gragg, 1982, P. Xiii; Baye, 1986, P.8; Amanuel and Samuel, 2012, P.32; Gadaa Malbaa, 1988, P.9, and Mahdi, 1995, P. xi). Among the Cushitic language families, Oromo language (Afaan Oromo) ranks first by the number of its speakers. It is the third widely spoken languages in Africa next to Swahili and Hausa Languages. It is a language of intergroup communication a common among many nationalities, like the Harare, Bartha, Shinahsa, Anuak, Sidama, Gurage (Mekuria, 1994), Koma, Yam, Kaficho, Dawuro, Gedeo, Konso, Somali, Afar, Amhara, and others (Feyisa, 1996). The indigenous speakers are uninterruptedly distributed from Southern Tigray in the North to Northern Kenya in the South, and from Harar in the East to Gidaamii in the West (Gada, 1998; Richard, 1995; Baxter, 1978). At present, the Oromo language is spoken in Oromia state, extending from Wollega in the west to Hararghe in the eastern part of Ethiopia, Oromia zone in Amhara Region and Rayya areas in southern part of Tigray Regional state in Federal Democratic Republic of Ethiopia.

The Oromo language consists of a number of dialects. Almost all of the varieties are being used in written materials and the mass media because the language does not have a standard form or variety (Mekonnen, 2002). As far as Oromo language dialects are concerned there are debates on its dialectal variations. Various scholars argued that Oromo language dialects are different across Oromo speakers. For instance, Bender and Mulugeta (1976) have classified Oromo language into five dialects such as Mecca (Western) Tulama (central), Wallo and Rayya (Northern) Arsi, Guji and Borana (Southern) and Hararghe (Eastern) (P.1-

2). Gragg (1982) divided Oromo language into four dialects namely Western (Wallagga, Ilubabor and Jimma), Eastern (Hararghe), Southern (Borana, Bale- Sidamo) and Central referring to the central part of Shoa. Kebede (1991, 1999) has classified Oromo (including Oromo spoken in Kenya) into four dialects: 1) Northwestern (Tulma, Mecca). 2) Eastern (Harar, Arsi-Bale, Wallo, Rayya). 3) Central (Arsi-Zeway, Guji, Borana, Munyo, Orma). 4) Southern (Waata). According to this classification, the Oromo in Ethiopia is classified into three major dialect areas with ten sub-categories based on their phonological basis. Kebede (2005) suggested that Oromo dialects can be subdivided into five major dialect areas such as (1) Waata, Orma, Borana of Ethiopia and Kenya, and Arsi, (2) Tulama and Macca, (3) Raya, (4) Hararghe, and (5) Baate. Drawing on studies on variation within Oromo language, Banti(2008) classified the major Oromo dialects groups spoken in Ethiopia into (1) Northern Oromo dialects (Baate and Raayyaa), (2) Western Oromo dialect(Macca), (3) Highland Shawn Oromo dialect (Tuulama(, (4) Eastern Oromo dialect (Hararghe),(5) Central Oromo dialect (Gujii and Arsii) and (6) Southern Oromo dialect (Borana).Kebede (2005) on the other hand suggests a classification of Oromo language into five major dialect areas: 1) Waata, Orma, Borana of Ethiopia and Kenya, and Arsi, 2) Tuulama and Macca, 3) Raya, 4) Hararghe, and 5) Baate. Finally, drawing on studies on variation within Oromo language, Banti (2008) classified the main Oromo dialect groups of Afan Oromolanguage spoken in Ethiopia into: 1) Northern Afan Oromo(Baate and Raayyaa), 2) Western Afan Oromo(Macca), 3) Highland Shawan Afan Oromo(Tuulama), 4) Eastern Afan Oromo(Hararghe), 5) Central Afan Oromo(Gujii and Arsii), and 6) Southern Afan Oromo(Boorana). In his doctoral research Kebede (2009) conducted extensive study based on morphophonemic and phonetic –lexical data, and constructed a genetic tree of oromo dialects in which he divided oromo dialects into ten genetic groups such as western, eastern, central, south-east-north, Waata, northeast east, north, Wollo and Raya.From the above scholars debate we conclude that the Oromo dialects study is still under investigation, and its classification is controversial and inconsistent as Oromo dialects is spoken over a large area "extending from Wallo in the North to Northern Kenya in the South, and from Wallagga in the West to Harar in the East, with Addis Ababa in the intersection of the two axes" (Gragg, 1982, P.xiii).

Since its introduction, media institutions' have always been state owned in Ethiopia. Ethiopian radio commenced its broadcast in the 1930s whereas television medium was introduced into Ethiopian media landscape in 1964 during the reign of Emperor Haile Selassie (Dereje, 2004; and Berhanu, 2009). The Oromo broadcast history particularly of radio was traced back to the time of Italian war of occupation of Ethiopia. Mammo Wudineh (2007) asserted that radio broadcasting was introduced to Ethiopia with the coming of fascist Italy and later handing over to the government of Ethiopia after the victory (P. 49). In the same token, the history of Oromo language radio broadcast was closely related to the period of the Italian war of occupation. Mekuria (2001) noted that during the Italian war of occupation, Oromo language was employed in radio broadcast and in office administration next to Italian language. Following the Italian war of occupation of Ethiopia, Oromo language was used in courts and on radio broadcast for the first time and even some literature works were appeared in the language (Workineh, 2016). He further concluded that the Oromo radio broadcast history dates back to the time of 1936-41 of the Italian occupation in Ethiopian calendar. However, with the restoration of the Emperor back to place in Addis Ababa with the support of the British forces reversed all the positive developments and immediately closed the radio transmission in Oromo language (Mekuria, 1996; Asefa, 2001). Though it was short lived with the decision of the emperor, it was the milestone in the broad casting history of the Oromo media (Workineh, p.20). From 1942 to 1974 Oromo language was banned from being used for preaching, teaching, and production of literature (Mohammed, 1998, P.188). Paul Baxter (1978) noted that Oromo was denied any official status and it was not permissible to publish, preach, teach and broadcast in Oromo language. In court or before an official, an Oromo had to speak Amharic or use an interpreter. Even, a case between Oromos, before an Oromo-speaking magistrate had to be heard in Amharic. I sat through a mission service at which the preacher and all the congregation were Oromo but at which the sermons as well as the services was given first in Amharic, which few of the congregation understood at all, and then translated into Oromo (P.288).

Using the Oromo language for education, preaching, media and communication and other official purpose was officially banned in any script by the government of Haile Selassie. The ban was lifted in 1974, and there was liberty to write in Oromo using the Sabean or the

Ethiopic syllabary. For example, the only Oromo language newspaper known as *Bariisaa* came in to being was written in Ge'ez script for Oromo readers to expand the socialist ideology of the Derge government among the Oromo people. Besides, an hour Oromo broadcasting program was started in Addis Ababa on Ethiopian National Services known as Voice of Ethiopia in the morning and evening. National literacy program books were published in Sabeian scripts to promote the adult literacy programs; however, Oromo language use for school education was interdicted between 1974 and 1991 under the Mengistu regime.

Therefore, the above argument confirmed that Oromo language was officially banned and made out of service in school education, religious preaching and media broadcast by the successive Ethiopian Imperial governments. Consequentially, there was no television program in Oromo languages till the downfall of the Derg regime in 1991. Following the demise of the Derg regime in 1991, Oromo language television broadcast program was commenced on Ethiopia Television Channel in the history of the Oromo people for the first time in Ethiopia (Chalchisa, 2012, Workineh, 2016; and Kemal 2014; and Shimelis, 2000).

Because using Oromo language for teaching, preaching and mass media was officially forbidden in Ethiopia, different attempts were made to open Oromo language media outside the country (Chalchisa, 2012). For instance, Oromo radio broadcasting started in Cairo in 1956, then in Mogadishu in 1960s and in Kenya in 1963. However, the transmission of Oromo language Radio broadcast in Egypt was closed down after six months regular transmission. Emperor Haile Selassie's submission of petition repeatedly to the Egyptian Government to stop the transmission on the one hand and external pressure like Egyptian problem with western on the other hand were the major factors for closing down of the transmission. In 1960s it was transferred to Harar by the effort of Ayyub Abu-Bakr who had been exiled from Ethiopia and was assassinated later. The radio was occupied by the Emperor Haile Silassie and has remained under the control of Ethiopian Radio (Mekuria 1997; Tesfaye, 2001). Yet, writing Oromo language in any script was officially banned by the government of Haile Selassie (1942-1974). Although Oromo language is used as a language of inter-group communication in several parts of the country, there are no private newspapers

and magazines. Thus, Oromo language is not represented in the press (Shemelis, 2000). Consequently, being one of the major languages widely spoken in Ethiopia; Oromo was not given any place in the mass media by the rulers of Ethiopia. It was in 1974, following the downfall of the Emperor Haile Selassie; Oromo language program started in Addis Ababa on the Radio Voice of Ethiopia.

Following the 1974 revolution, the 1976 Program of National Democratic Revolution of Ethiopia (NDRP) explicitly, guaranteed the right to “regional autonomy...was including the right to use its own language.” However, as the Derg centralized its control over the various movements that had initially supported its platform, and as power rests increasingly with Colonel Mengistu Hailemariam there was a change in rhetoric and practice. The ethno linguistically based groups were labeled as counter revolutionary and “narrow nationalist” (Smith, 2013, P.103). The Derg in its 1987 constitution emphasized that “the People’s Democratic Republic of Ethiopia shall ensure the equality, development and respectability of the languages of nationalities.” Consequently, the Derg socialist government undertook the literacy campaign to eradicate illiteracy from Ethiopia in several languages, including Oromo. The mass literacy campaign aimed at adults, were conducted in about 15 languages of Ethiopian nationalities (Paulos, 2011, P.265). In addition, Smith (2013) noted that the national literacy program was believed that they covered 93 percent of the Ethiopian population. Despite the effort of the Derg’s constitutional guarantee to ensure the equality, development and respectability of the languages of Ethiopian nationalities; Amharic and English continued to be the medium of instruction in all Ethiopian schools (Paulos, 2011, P.266). Ethiopian Television mainly uses Amharic and English to broadcast program, was particularly used actively as the official broadcaster of the ideology of the communist Derg regime. All literacy campaign materials and the only weekly Oromo News papers *Bariisaa* were written in the Sabean scripts (p.107). Smith (2013) further argued that Mengistu merely merged his socialist ideology with the imperialist ideology of his predecessors and “continued with their politics of centralization and homogenizations of the multiethnic and multicultural empire” (p.104). Though television broadcasting was launched in Ethiopia in 1964, it started broadcasting in Oromo language in 1991 (Shimelis,2000;Kamel,2014;Workineh, 2016). Oromo language became the medium of

television broadcasting programs through the allotment of an hour air time on Ethiopia Television channel during evening time after the demise of the Derg regime.

The Oromo language is believed to be spoken by approximately 40 per cent of the population of Ethiopia but it has been neglected for many years. Consequently, it remained unwritten until recently. Different Oromo and foreign scholars tried to develop scripts for writing Oromo language using different scripts such as Sheik Bakiri Saphalo, Haile Fida and so on... For example, the missionaries tried to write Oromo language in either Sabeian or Latin alphabets. Similarly, the enslaved liberated Oromos used the Ge'ez or Sabeian scripts to write Oromo language till 1970. The case in point was Onesimos Nasib and Aster Ganno who translated the Holy Bible into Oromo language in Ge'ez Scripts in the late nineteenth century. Earlier to Onesimos and Aster, Krapf translated New Testament in Sabeian scripts in 1875. However, James Bruce who explored the source of the Blue Nile used Latin alphabet for the first time to write Oromo language. Krapf a German Missionary suggested the adoption of Latin alphabet for writing Oromo language. In the 1970s the Oromo Liberation Front declared Oromo language their official language and opted for an adapted form of the Latin script officially known as 'Qubee'. Accordingly, OLF started using the Latin alphabet in 1974 (Baxter, et al, 1996, P.15). After the fall of the Derg Regime in 1991 the issues of which script to use to write Oromo language was raised again for political discussion. In November 1991, the Oromo Liberation Front (OLF) which was in chair of the Transitional Government of Ethiopia convened a meeting of Oromo intellectuals and all Oromo political parties to discuss and decide which scripts to use officially and uniformly to write Oromo language. After a long deliberation on the pros and cons of the two scripts—the Sabeian and Latin; all Oromo Political parties and Oromo scholars unanimously decided to adopt the Latin alphabet for linguistic, pedagogical and technological reasons in Finfinne/Addis Ababa (Gamta, 1993, p.36). The Latin alphabet has been in use by the OLF since 1974 to write Oromo language was transformed into Qubee Afaan Oromoo for wider use in Oromia since 1991.

Qubee Afaan Oromoo speedily gained popularity among the Oromos. Tilahun Gamta (1993) elaborated for its wider acceptance. He asserted that “*Qubee Afaan Oromoo* is the most highly developed and the most convenient system of writing; readily adaptable to almost any

language (P.73).Today Oromo language and *Qubee Afaan Oromo* are utilized by the Ethiopian government's state radio, TV stations and *Bariisaa* News Paper and other communication media used by the regional government.

Since 1991 the issues of Latin script use to write Oromo is a point of contention among the linguists and politicians either in the country or abroad.To date the debate among scholars and politician are still unresolved. Oromo scholars and non-Oromo linguists and politicians in Ethiopia and abroad still kept on debate about the choice of Latin for Oromo language writing. Tilahun Gamta an Oromo scholar argued for the Latin script stating the linguistics, pedagogical, technological and social reasons for the Oromo politicians' decision of Latin alphabet for Oromo language writing.For instance, the linguistic reasons stated were that the Latin alphabet has 26 characters whereas Ge'ezhas 186 characters. In addition, the Sabeian Script is syllabary so it is difficult to differentiate the long vowels and the stresses.Therefore, its capacity to differentiate vowels and stresses made it more appropriate for Oromo than the Sabeian script (Gamta 1992). The two vowels in succession indicate that the vowel is long and the germination of consonant shows stress or accentuation of the phonemes. Pedagogically, the 37 characters (or 52 if the capital letters are considered important) reading and writing can be learned in less than a month.Instead of diacritic sign the combined Latin digraphs such as letters ch, dh, ny, ph, sh, and zy are used so as to align them with typewriter characters for easy use.Qubee Afaan Oromo is also aligned itself with so many countries that use the Latin script. One of the practical reasons that made qubee preferable is that an Oromo child who has learned his own alphabet can learn English script in a relatively short period of time. Another obvious technological practical reason is the adaptability to computer technology which gives alphabetic writing "an edge over even the simplest of syllabic writing."On the contrary, there were linguists and politicians who have argued that the decision of the Oromo politicians to use Latin alphabet instead of the Ethiopic script is a historical land mark for the OLF political motives to facilitate and separate the Oromo people from the Ethiopic script which is the token of Ethiopian identity first; then to implement the Oromia secessionist agenda through self determination stated in the Federal Democratic Republic of Ethiopian Constitution. Contrary to Tilahun Gamta, Baye Yimam (1991) argued that the linguistics, pedagogical, and technological reasons given were not persuasive to him.

Baye (1991) argued against what he has stated as the alleged reasons for adopting Latin scripts for Oromo writing. First of all, concerning the numbers of scripts in Ge'ez 189 versus Latin 26 characters might seem plausible at the surface level ". However, the point is not on the number of scripts per se but on what the scripts indicate. The Latin scripts indicate sound while the Geez scripts indicate syllables (keelem). There is a difference between the two that is a syllable (keelem) is a combination of vowels or vowels and consonants. If our basis of comparison is sound, then there aren't many differences between Latin and Geez, because in terms of sound the Latin has 26, then Geez has (only) 27. This number (27) is arrived after counting from "haa" to "PPe". But if the comparison is script (keelem), again there isn't much difference. The reason is that Latin has 130 (26x5) scripts while Geez has 189 (27x7). This of course is when we count all the scripts; from "Kabe'e" to "sabe'e". In fact, Geez scripts are weak in representing long sounds and stresses linguistically. This assertion is correct and it could be one reason for adopting Latin script for Oromo writing. Geez scripts in their present form cannot show clearly stresses and/or long sounds. For instance, in the Oromigna word of "beru", short and long vowels cannot be identified (from the script). But Baye suggested the way to solve the problem of such kind through contextual use of the words to understand their meanings.

Pedagogically, the belief that a student can learn the Latin scripts within (just) a month is doubtful. Even if one takes this statement seriously, what one may learn during this period cannot go much; beyond distinguishing the characters. He cannot read and write using Latin in such a short period of time. The two skills (knowing the alphabets versus using them) are different. The fact that one knows the Latin alphabets does not imply that he is able to read and write using them (Baye, 1991). Finally, he argued that the practical reason mentioned as the means of mingling with the Latin script using neighboring countries is the hidden political agenda to separate the Oromo people from the rest of Ethiopian people through establishing a friendship with them cannot be due to script perhaps could be a political one. The debate about the choice of Latin for Oromo writing is still going on. However, the linguistic, educational and technological issues stated as the reasons are more persuasive than the hidden political agenda for creating independent Oromia republic is not persuading to the Oromo people and the youngsters in Oromia.

Following the Demise of Derg in 1991, the specific set of policies on language took shape under the Charter of the Transitional Government of Ethiopia. In the same manner, the constitution of the Federal Democratic Republic of Ethiopia that was adopted in 1994 recognized equal rights for all Ethiopian languages. For instance, article 5 declares, “All Ethiopian languages shall enjoy equal State recognition,” and “each member of the Federation shall determine its own working language.”Accordingly, most nations, nationalities and peoples in Ethiopia used their inalienable linguistic human rights to use their vernacular languages freely as medium of instruction and for official purposes in the local governments. In line with the constitution, the Oromo language was declared to be the national language of Oromiya National Regional State and started to function for official work and media and communication all over Oromia since 1991. Following the charter, the government being cognizant of the pedagogical advantage of the child in learning in mother tongue and the rights of nationalities to promote the use of their languages declared primary education to be given in nationality languages FDRE Education and Training Policy (1994,P.23). In line with the education and training policy Oromo language has become a medium of instruction in elementary schools and taught as one of the subjects at all levels of school in Oromia.

The new policy of using the Oromo language in schools and regional administration and media and communication has created a need to study Oromo language in depth (FDRE, Constitution, 1995; Mahdi, 1995, xi). Therefore, the use of Oromo language in different print and electronic mass media such as Newspapers, radio and television and internet in the country using Qubee Afan Oromo. Since 1991, there have been two common types of Oromo language media such as non-governmental and governmental media organizations. For example, radio Fana, of Fana broadcasting corporation, community radios that broadcast local information to the local community in Oromo language in different parts of Oromia. There are also political party affiliated radios abroad such Sagale Bilisuma Oromo, Radiyoo Afuura Biyya, and Raadiyoo Daandii Haqaa, Raadiyoo Simbirtuu and Sagalee Qeerroo Bilisummaa etc .So far private radio station that use Oromo language for commercial broadcast is non-existent in Ethiopia. The voice of America (VOA) Oromo language service is the only radio station that broadcast in Oromo for public diplomacy and international

relations at foreign government level. The governmental television channels are EBC, and TVO are in the country while there are many television stations based in various cities in North American, Australia and Europe that broadcast in Oromo languages such as OMN, Oromo Television, and Oromo News Network (ONN). There was only one private television channel in Ethiopia named OBS. The Oromo media based in foreign lands are clandestinely presumed to be affiliated to Oromo national struggle for equal rights, self determination and recognition of its cultural identity. They have played a pivotal role to the development of Oromo language and the political consciousness of the Oromo masses. Kamel (2014) asserted that Oromo language gain great attention after the demise of Marxist Derg Government in 1991. Following this historical milestone, media organizations both in the country and abroad started writing Oromo language in Latin alphabets both to publish newspapers, magazines and for presenting news and programs on TV and Radio (P, 3). Bedaso (2008, P.11) citing Shemelis (2000) noted that the Transitional Government of Ethiopia commenced Oromo language television Program with an hour air time allotment on ETV channel during the evening time from 7:00 to 8:00 P.M.

The Oromo language television program aired for an hour air time on Ethiopian Broadcasting Corporation (EBC) Channel, the then ETV was known as “*Qophii Telewiiziyinii Afaan Oromoo*” literally translated as ‘Oromo language television programme.’ It focuses on socio-cultural, political and economic activities of the Oromia Regional State and the Oromo People. Later, the television program changed to ‘*Sagantaa Telewiiziyinii Oromiyaa (STVO)*’ literally translated into Oromia television programmes. This programme was produced by the regional state journalists under the direct supervision and monitoring of Oromia Regional State Mass Media Organization and Broadcast via ETV/EBC.

OBN is a new digital television which was established independently in 2001/ 2008 as the second television broadcasting station in Ethiopia next to ETV. The television claimed to play important roles in informing, cultivating and entertaining the society (Oromia Radio and Television Annual Magazine, 2003). Oromia Broadcasting Network (OBN) was established in 2006 in a Proclamation no 13/2006 under Oromia Mass Media Organization (OMMO) with the objective “to serve the Oromo people with better media access and coverage that

facilitate the democratization process through free and fair information dissemination to bring quick economic development in the region”(ORTO Brochures, 2004, p.3).To this end, it was re-established in 2011, inproclamation no 246/2011as Oromia Radio and Television Organization (ORTO). OBN was inaugurated in (2013and went to air to serve the public.

To meet this mission, Oromia Radio and Television Organization have expanded its broadcast time to serve its customers’ needs recently. To reach its audiences, OBN mainly uses Oromo language in its broadcast programs. Besides, it has Amharic and English broadcast programs. OBN covers 70% of Oromia via terrestrial television or broadcast television that is a type of television broadcasting technology in which the television signal is transmitted by radio waves from the terrestrial (Earth based) transmitter of a television station to a TV receiver having an antenna and 100% of the globe via direct broadcast satellite (DBS) technology in which individual’s receive satellite signals on television with a personal dish in an individual home.The organizationis owned and financed by the Oromia Regional State (ORTO, 2004, p 1).Oromia Radio and Television Organization (ORTO, 2004) states that it is not an organization established for profit. As stipulated in its mission, it is established “to provide current, balanced and fair information with good quality of recreational and educative programmes to enhance peoples’ participation in the democratization process and development endeavour to build the good image of the Oromia National Regional State” (ORTO, P. 2). Nowadays, the station gives round clock broadcast services to its intended audiences with motto of ‘*Sagalee ummataa*’ in English *Voice of the people*.

Oromo language has become the medium of television 1991 in Oromia.The steadily increasing usage of Oromo language in Oromia media over the past few years has become an important issue for the Oromo people. It is curious that it has become such an ingrained part of everyday life. Thus, the Oromo language television broadcast is becoming more apparent and the widespread use of Oromo language in the media is increasing gradually.

Commercial advertising allows business owners to build their customer base by taking their message directly to consumers. It allows the producers to control that message, whether the messages are intended to inform the public about the company’s existence, educate

consumers about the offering, build their brand identity or demonstrate where their competitors fail to make. Television commercials let the target audience know that products or services that exist and that the products and/or services can solve a problem in their lives. It offers the audiences what distinctive products and services or value proposition to the customers. Television commercial reaching out to the audience via television can educate the public about the products that the company offers and how people can get the product or service. Therefore, television commercial educate, inform, and persuade target consumers about the products and/or services.

Consequently, Oromia Broadcasting Network (OBN) provides commercial television advertisements service in Oromo language to educate, inform and persuade Oromo people about the commercial products and/or services and values. Commercial products and services are advertised between program spots as commercial breaks to its intended target Oromo speakers via Oromia Broadcasting Network(OBN).In view of that, Oromo language television broadcast and Oromo language use in television commercial advertisements are recent phenomena in Oromo peoples' life that worth in depth investigation.

1.2 Statement of the Problem

Globally, many studies were conducted on language of advertising from applied linguistic point of view. Most of the advertising language analyses have focused on English language. Leech (1966) published the pioneering work on English Language advertising features in Great Britain. He has laid the foundation for exploration of the English language in advertising in his book entitled *English in Advertising: A Linguistic Study of Advertising in Great Britain* published. He discussed the language characteristics of English advertising from different angles that emphasize some particular aspects or type of advertising in English. Similarly, "The Language of Advertising" written by Torben Vestergaard and Schroder, in (1985), is mainly concerned with the language features and communication functions of advertising in English. Advertising takes many forms, but in most of them, language is the most important element in advertising as it has a style of immediate impact and persuasion. Moreover, Geis (1982) explores the linguistic features and non-verbal understanding of television advertising. Bovee and Arens (1982) stated the characteristics of contemporary advertising and its effects of advertising as a major form of communication.

He further noted that advertising is a crucial aspect of modern life because it is about presenting and processing information, educating people and presenting new products and services to the market. The primary function of advertising is to exhibit goods and services through language and visual images to construct meaning and convey persuasive messages to the target audiences (P.5). Advertising discourse uses language and visual images that present ideational, interpersonal and textual metafunctions to convey its messages to the target audiences. Mirabela (2015) also conducted studies the language of promotional literature qualitatively on Indian television and she found out that copywriters are well known for their every day meanings. They break the rules of the language for effects, use words out of context and even make up new ones (p.626). A research conducted on Indian television language use and its impacts on the consumers from semiotic analysis perspective revealed that a few consumers are influenced by the colour used in the advertisement; they interpret different meaning of the colour according to their liking and preferences of the colour. Another research conducted in Pakistan using qualitative-descriptive study highlights the semantic property of the television commercial slogans. The study focused on the analysis of linguistic tools used by the copy writers of TV commercial to influence the target audience. The research displayed multiple strategies used by the copywriters. It underscores the associations attached to the keywords of the selected slogans according to the mentioned theory of meaning. The research revealed that the TV viewers to understand the guile used by the copywriters to entrap them as well as the researchers of the field of semantics (Noor, Mustafa, Muhabat, and Kazemia, 2015 P.7). Similarly, Dubovičienė and Skorupa (2014) analyzed of some of stylistic features of English advertising slogans in English. The study analyzed the language of advertising from linguistic point of view and specifies linguistic means used in advertising. The research described the use and purpose of linguistic devices in print advertising. The body of 100 English advertising slogans chosen for the analysis on the random basis was divided into three groups with the focus on the language and rhetorical devices used in them. The most and least often used figurative language, sound techniques and rhetorical devices were identified in the study. Bernard, Matu and Oketch (2013) conducted a research entitled manipulation of Kenyan television viewers through the modes of signification in television advertisements. Television advertisements come in multi-modes, that is, they use verbal and visual modes of signification. This paper analyzes the modes of

signification of Kenyan television advertisements in relation to consumer reactions and responses to the advertisements. This paper examines how the modes of signification are used to craft advertisements that appeal to television viewers and determines their impact on Kenyan consumer culture. Using Kress and Van Leeuwen's Multimodal Discourse Analysis theory, the study examines the manipulation of six modes of signification in ten Kenyan television advertisements so as to project the desired images. The study critically analyzes the advertisements and determines that advertisements manipulate language in such a way that the interpretations made are often to the advertisers' advantage. The locus of interpretation is placed on the viewer, and the discourses are manipulated in such a way that the readings made are to the benefit of the advertiser. The findings of the study revealed that viewers do not necessarily read the modes of signification as individual images but rather as episodes in the entire discourse that help create the whole message as one complex entity. It also posits that advertisements are effective in eliciting the desired responses from television viewers thus advertisements promote consumerism and globalization.

Few studies have been conducted in Ethiopian contexts. For example, Gemechis Mandida (2017) conducted critical discourse analysis of Ethiopian Broadcasting Corporation Amharic Advertisements. The study is to explore the nexus between language, power relation and ideology in a range of television advertisements for various products and services as found in EBC (Ethiopian Broadcasting Corporation) television advertisements. Due to the ubiquity of the advertisements, and mainly for the frequency of the public's exposure to them, the advertisements are likely to affect target viewers. Accordingly, the findings of the study revealed that the advertisers used various techniques to give prominence to the claims made which include the use of juxtaposition, rhetorical questions, hyperbole, jingles, first-person narratives in testimonies, illustrations and the naming of various products and services. Celebrities and professionals were also used to give credit to the claims made most of which are not based on substantiations. Moreover, they used personal and emotional appeals to get their messages to their target viewers. This might lead certain target viewers to be deceived by the advertisers, sometimes with unintended consequences, i.e. distortions of reality were common features of the claims made. On the other hand, the ideological themes identified in the advertisements represented the values of culture (e.g. hedonism, civilization) social

relations (e.g. social relationship, inequality), economy (e.g. profit, consumerism), and politics (e.g. modernization, westernization, feminism). Results further show the verbal and the visual discourses of the advertisements present a variety of ideological values which range from simple ones to that of the complex ones. The implication is that the ideology of consumerism has become more complicated and the values depicted are intertwined. Consequently, the ideological values imbedded in the advertisements mirror and transmit the values of the Ethiopian societies and that of the globalized ones in which combinations of the two are propagated. It is thus likely that emerging ideological values will shatter the ideological values of the vernacular and the mass with negative implications such as distortion of indigenous ideologies. They are also deviating from conservation to globalization and westernization which are evident in more relaxed lifestyle and individual freedom. The ideological values depicted in the advertisements reflect the reality of Ethiopian societies to some extent as in their aspirations to improve their livelihoods, despite adjunct poverty in which the people live.

On the other hand, the advertisements hide poverty, official corruption, sex discrimination, abuse and violence in family and so forth and emphasize the good side of life that form glamorous views and generate fantastic illusions. The combination of reality and illusion is meant to serve the purpose of “telling and selling” in which they inform us about products and they persuade us to buy the products and services advertised, respectively. Consequently, it is suggested that viewers be critical of the advertisements and that more research should be conducted to understand more ideological values and manipulations imbedded in EBC advertisements.

In the same vein, there are some studies conducted on Oromo language programs. Bedaso Hadji (2008) conducted a study on Afan Oromo Audience Satisfaction with Ethiopian Television Entertainment Programs. His findings revealed that the over whelming majority of the respondent appear to have strong affinity to ETV’s programs in Afan Oromo. They watch the programs irrespective of their needs and desires satisfaction or dissatisfaction and program genres. They seem attracted to the habitual TV program engagement as the token of their cultural identity and belongingness to their language. The study also indicated that entertainment stood

first followed by education and informative programs respectively among preferences of the audiences of ETV Afan Oromoprograms entertainment program viewers.

Kemal (2014) investigated Afan Oromo Mass Media Challenges and Prospects within the context of Ethiopian Media Industry from the Imperial Period to the Current Federal system. In his study revealed that Oromo broadcast media is encouraging both in airtime allotted and different programs entertained unlike in the past when it was forbidden to maintain so. Today, Afaan Oromo is entertaining through Fana broadcast and ERTA at the national level and has more airtime through Oromia Radio and TV Organization. But, the issue of professionalism is still in question not only for Afaan Oromo mass media but for the Ethiopian media industry as a whole. Another study conducted on Oromia Broadcasting Network (OBN) is that of Tahir (2012) that analyzed Oromia Television News Coverage of Environmental Issues. Tahir's research indicated that Oromia Television News gave a relatively small amount of coverage on environmental issues. More coverage was given to other issues such as agriculture, politics, foreign news and others; respectively. Environmental issues such as population growth, pollution, biodiversity and global warming were presented rarely. Usually the study revealed that event oriented stories were covered relatively but no investigative about environmental issues in the study. The study also pointed out that most of the environmental sources were obtained from governmental sources rather than using diversified sources. The study finally, indicated that the prominence given to environmental issues in the news coverage was relatively low on OBN television.

Workineh (2016) conducted a qualitative content analysis of Oromia Television and Oromia Media Network (OMN) concerning media representation of Oromo's political and economic developments. The findings of the study showed that media ownership, media ideology, government control, editor's and manager's control, editorial policies and sources of information are identified as underlying factors that contributed to the conflicting representations of Oromo's political freedom and economic development with in both media outlets. A controversial 'Addis Ababa Master Plan and its worldwide protests were portrayed as a best example of both political freedom and economic development of the Oromo and this issue was differently represented in both media outlets. There are concrete indications

that as government repression increases, the political freedom goes worsening and resulted in more violence and tensions emerging in the country.

Similarly, Tadesse (2013) studied Advertisement Practices and Audience Reaction on Oromia Television in which he dealt with the advertisement practices and the audience reaction to Oromo Television commercial advertisements from ethical standard point of view. The findings of the study revealed that Oromia Television advertisement manual which has produced by Oromia Television and which were not given more attention to the problem (Marketing concept and professionalism) of advertisement ethics. The procedures more of followed by conducting advertisement focused on revenue generation. And the findings of the study also revealed that most of advertisements have the problem of imitation from local and foreign language, this leads the advertisement practices of OBN to standardization, similarly the practices are not understandable, the advertisement message is not adequate and some advertisement messages have no logical link with the product or products being communicated and advertisements transmitted on Oromia Television are unreliable, exaggerated and deceptive information. Based on these indications the study concludes that there are problems of ethics in Oromia Television advertisement which have been resulted from many factors. Television advertisement practices have negative influence on purchasing decisions of the audiences. Finally, great attention should be given for improvement of the advertisement practices of Oromia Television.

However, all of these studies are related to OBN and Oromo languages, they did not touch upon the language usage of Oromo television commercial advertisements meaning construction to communicate ideational, interpersonal and textual metafunctional meanings making practice from applied linguistics point of view. Thus, from the point of view of the above discussions, the present study aims at analysis of Oromo language usage in television commercial advertisement broadcasted via Oromia Broadcasting Network (OBN).

The study analyzes the television commercial texts from verbal and visual texts to interpret the ideational, the interpersonal and textual metafunctional meaning created using the two modes of significations. In other words, for the purpose of the present study, the researcher

has focused only on Oromo language advertisements namely: television commercial advertisements. This is because historically, television is viewed after print media and radio as the third mass medium, which reaches a large audience with public broadcasting services satellite, and cable programs which are broadcasted internationally, nationally and local via television in between the commercial breaks.(Janoschka, 2004, p.27). Furthermore, the author note that the television advertisement is popular among the business owners and it can reach many people at a time to advertise about the product and/or services to the target audiences on Oromia Broadcasting Network (OBN).Therefore,it was found to be important to conduct a research to examine the language usage in Oromo television commercial advertisements in both the verbal and visual modes in creating ideational, interpersonal and textual meanings to persuade, educate and inform the target audiences. Accordingly, the present study has been intended to address this gap.

Thus, in addition to the researcher's field of applied linguistics and communication and his particular exposure to the existing literature in the area of language use in commercial advertisement, this research stemmed from the paucity of local studies in relations to the area of Oromo language usage in television commercial advertisements in Oromian context.

1.3 Research questions

Therefore, the current study focuses on the language use in the television commercial advertisements, by answering the following questions.

1. What are the linguistic and visual modes used in Oromo television commercial advertisement texts to create meanings?
2. How the ideational, interpersonal and textual metafunctions were used to create meanings in Oromo television commercial advertisements?
3. What types of verbal and visual modes integration are employed to signify the intended messages to the target audiences?

1.4. Objectives of the Study

This section presents the general and specific objectives which were addressed by the present study.

1.4.1 General Objective of the Study

The purpose of this study was to explore the types of verbal and visual modes the copywriters use and describe the verbal and visual modes they use to create ideational, interpersonal and textual meanings in Oromo language television commercial advertisements to convey messages to the target audiences.

1.4.2 Specific Objectives of the Study

Based on the above general objective, this study was intended to address the following specific objectives:

- Identify the features of verbal and visual modes employed in Oromo television commercial advertisements broadcast Oromia Broadcasting Network.
- Describe the verbal and visual modes used to create ideational, interpersonal and textual meanings in Oromo television commercial advertisements.
- Examine the interplay between the visual and the verbal modes in Oromo television commercial advertisements to convey messages to the target audiences.

1.5 Significance of the Study

In line with the free market and liberalization of the Ethiopian economy commercial advertisements are becoming ubiquitous in Ethiopia in general and in Oromia in particular. Foreign directed investment and the expansion of industrial parks demand print and electronic advertisements to promote their products and services. Therefore, study about television commercial and the kinds of language usage in the creation of the advertisement are important. Thus, this study has been intended to have the following practical and theoretical significance.

From the practical point of view, it has been believed that this study would be useful to Oromia Broadcasting Network (OBN) to improve their Oromo language television commercial advertisements, particularly copywriter and designers get some insight from the study about the weak and strong points in the television commercials they have copy written and designed and aired to the target audiences. To put it in another words, a better understanding of the language use in television commercial both the verbal and the visual

modes may help Oromo television commercial copywriters and designers to produce effective television commercial advertisements. In addition, this study may help the development of training manual and delivery of trainings on commercial advertisements writing and production, especially on television commercial advertisements. Moreover, the result of this study can also be used in the development of standard advertisement guidelines for editing advertisement copy documents for the immediate use of good quality Oromo television commercial advertisements in sorting out such as lip-synic advertisements.

Theoretically, the result from this study may throw lights on the role of applied linguistics in the Oromo media and communication in general and Oromo television commercial advertisement communication in particular. Television commercial advertisement texts employ multiple modes for ideational, interpersonal and textual meaning construction (Periasamy 2014). More specifically, an analysis of language usage in Oromo television commercial advertisements broadcast via Oromia Broadcasting Network could add some insightful findings on the linguistic features and visual images used to metafunctional meanings to convey their messages to the target audience. It also contribute to identify the linguistic items and the visual elements copywriters and designers choose to use in Oromo television commercial advertisement from oromo language and sign system based on oromo cultural background, thus this work shed light on the literature. Furthermore, the result of this study give brief ideas on the how television commercial advertisement producers integrate the different multiple modes in their advertisements to make ideational, interpersonal and textual meanings. Finally, the result may provide information for interested future researchers in the field of applied linguistics to conduct in-depth research on Oromo language use in television commercial advertisements.

The outcomes of the research are important to Oromia Broadcasting Network (OBN). It contributes also to the field of applied linguistic in media and particularly to the commercial advertisements in relations to language usage in the advertisements creation and copywriting. The outcomes of the research are important to the television commercial advertisements copywriters and designers at OBN to have a clear understanding of the types of advertisements they produce to communicate ideational, interpersonal and textual meanings

to convey their messages to their target customers. The work could also be useful to other private advertisements companies' television commercial advertisement copywriters and designers working in partnership with Oromia Broadcasting Network (OBN) to identify the weakness and strength of current Oromo language television commercial advertisements meaning making process using both verbal and visual modes. To use the research findings as input to copy write and design better television commercial advertisements that convey the message to the target audiences. It also serves to gain insight into the linguistic features used and the interplay between verbal and visual modes employed in Oromia Broadcasting Network (OBN) commercial advertisements in the Oromo program.

Finally, the analysis of linguistic features and other visual elements used in Oromo language television commercial advertisements can help the advertising companies and media organizations to think about the language use and visual elements they employ to create ideational, interpersonal and textual meanings in advertisements to promote goods and/or services to the Oromo People. The findings of the study could help Oromo television commercial copywriters and designers to understand the weak and strong point of Oromo television commercial advertisements to improve their copy writing skills to produce better commercials that create ideational, interpersonal and textual meanings to persuade the target audiences using both visual and verbal modes.

The work in general could be used as a reference for other researchers interested to do further researches in Oromo language usage in the television commercial advertisements to enrich their review of related literature and assess previous works in the areas of Oromo language use in advertising discourses to fill the gap remained unaddressed in this research for future aspiring researchers to be involved in the same areas.

1.6 Scope of the Study

Since the present study is about Oromo language use in television commercial advertisements, it is a multimodal text analysis for ideational, interpersonal and textual metafunctional meanings. Therefore, Oromo television commercial advertisements were collected from September 2012 to December 2014 aired to the public via Oromia

Broadcasting Network (OBN). All of the sample advertisements texts collected from OBN were limited to Oromo language television commercial advertisements only. Thus, television commercial advertisements translated from Amharic and aired to the public through lip synchronization on Oromia Broadcasting Network (OBN) for the second air time were not taken as the subject of analysis for the study. As far as, the subject of the analysis is concerned, it was limited to ten Oromo language television commercial advertisements copy written and designed to be broadcasted via Oromia Broadcasting Network (OBN) to the target audiences for the first air-time. Moreover, the television advertisements texts considered for this study were limited only to commercial advertisements that promotes products and services to the target audiences. In other words, other types of advertisements such as non-commercial advertisements like social marketing and public service advertisements were not considered as subjective of analysis in the present study. This study was also limited to the exploration of the verbal and visual modes used in the construction of ideational, interpersonal and textual metafunctional meanings to create persuasive messages about the products and services they advertise to the target audiences. A television commercial advertisement is one of the most effective types of promotion. Television has many commercial advertisements breaks during broadcasting and each single commercial advertisement addresses a large crowd of people (Hoffmann,2013, P.28).The study was also limited to verbal and visual modes of the Oromo television commercial advertisements to create ideational, interpersonal and textual metafunctional meanings to convey messages about the commercial products and or services to the target audiences. The study was also limited to describing and analyzing the verbal and visual modes used in the television commercials to create ideational, interpersonal and textual metafunctions from applied linguistic perspectives.

1.7 Limitations of the study

There might be some limitations which the researcher encountered in the course of conducting the research. First, limited availability of Oromo language television commercial advertisements data, particularly, originally copy written and designed in Oromo language for first airtime on Oromia Broadcasting Network (OBN). Most of the commercial advertisements were Amharic advertisements translated into Oromo language and

broadcasted to the target audiences through lip synchronization for the second airtime on Oromia Broadcasting Network (OBN) with all the visual semiosis untranslated as advertisements are also cultural in nature. Consequently, this could result in relatively small sample size for the study. This limited availability of the Oromo television commercial advertisements have led to small sample size for Oromo television commercials to have enough samples for the analysis. Such factors may inhibit the generalization of the result of the study to be made to language use in Oromo television commercial advertisements context. However, it is possible to do research on small size in applied linguistic field that are qualitative descriptive in nature like this one. It is possible to do research on small size sample as the study investigates in-depth the language use in television commercial advertisements both the verbal and visual modes. Hence, an in depth study which represents a phenomena with natural data such as authentic documents or texts, the sample size considered by the study was taken as fairly acceptable size. Moreover, in the present study, the subjects of the data analysis were particularly decided on the basis of the objective of the study. In this regard, (Gall Borg and Gall, 1996, P.54) noted that “once the phenomenon of interest is clarified, the researcher can select subjects for an in-depth study.” Therefore, the phenomena taken as subject of the analysis were linked to Oromo language features employed in television commercial advertisements to create ideational, interpersonal and textual metafunctions to convey messages about the products and/ or services to the target audiences broadcasted via Oromia Broadcasting Network (OBN).

In sum, as analyzing multimodal television commercial advertisement texts only focusing on one, two, or even three modes always allows to analyze some aspects of an interaction but not fully communicated signification. Thus, Oromo television commercial advertisement multimodal analysis in this study only dealt with analysis and description of only the verbal and visual modes used in the television commercials to construct ideational, interpersonal and textual meanings. Thus, the study has a limitation in this regards because all the multiple modes of communication employed in the meaning making practice of the commercial were not analysed in the study.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2 Introduction

This chapter highlights the concept of discourse analysis and its shift to multimodal discourse analysis and concept of advertising such as definition of advertisements, aims, functions and types of advertising. It also discusses the role of advertisement and language used in advertisement is also looked at. Moreover it deals with the relations between language and advertising and other visual images, explaining the meaning making process of both verbal and visual language in advertisement. It elaborated the theoretical framework used in this study.

2.1. Discourse Analysis to Multimodal Discourse Analysis

Discourse analysis which focuses on the written and spoken words has paid little if any, attention to the role of accompanying images in construing meanings (Coomber, 2012; Brown and Yule, 1983; Cook, 1994; Coulthard, 1985, 1994, Dijk, 1985; Halliday, 1989; Nunan, 1993; Schiffrin, 1994; Tannen, 1993). In traditional discourse analysis, linguists have analyzed discourses from language features alone. They focus on mono-modal analysis of linguistic features only in advertisements discourse. Traditional linguists lay much emphasis on the language use alone in advertising discourse and practices. Traditionally, consequently, linguists analyze spoken and written discourse using the speech act theory to explain why and how people express themselves in language. However, nowadays “speech acts should be renamed communicative acts and understood as multimodal micro-events in which all the signs in the discourse are combined to determine its communicative intent” (Van Leeuwen, 2004, p.8). “Increasing number of texts, particularly those used in advertising, use aspects of visual design, including the use of colour, images and typography combined with written language to create the semiotic whole” (Coomber, 2012, P.101). In the same vein, Hyland (2009) explained that the pre-eminence of written text communication has been increasingly eroded and that across a wide range of genres, the use of visual images has become an integral part of text production. Kress and van Leeuwen’s define multimodality as the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined—they may for instance reinforce each other (...) fulfill complementary roles (...) or be hierarchically ordered (Kress and van

Leeuwen, 2001, P.200). Van Leeuwen (2003) goes as far as to claim that all discourse is inherently multimodal as even a text devoid of explicitly visual features will utilize a specific type face or style of handwriting and be arranged in a particular way on the page or screen. Therefore, it is not fair to marginalize the role of images and graphics, other communicative modes in constructing meaning in the commercial advertisements. This failure to recognize the multimodality of advertising serves to artificially prioritize certain modes at the expense of others; to achieve a fuller view of how humans communicate, a broader prospective on discourse is thus required(LeVine and Scollon, 2004).

Kress (2003) used multimodality to describe the multiple interactions in which literacies are expressed. These include writing, painting, speech, dance, gesture, music, image and sculpture. Moreover, new modes and media available through computer technology create new ways of making meaning through multimodality. Multimodal texts are texts which combine and integrate the meaning-making resources of more than one semiotic modality for example, language, gesture, movement, visual images, and sound, so on to produce a text-specific meaning. In actual fact, it is probably correct to assert that no text is strictly speaking, mono-modal (Thibault 1997,P. 342).The growing importance and circulation of multimodal genres, in which the visual mode plays a significant role has been pointed out by researchers as evidence of a current shift in communication from the verbal mode to the visual mode (Kress 1996, 2000; Kress and Van Leeuwen 2006; Unsworth 2001).Consequently, the discourse analysis in language studies shifted from traditional language only discourse analysis to multimodal discourse analysis that considers all the semiotic modes used in the text to make meanings.

In accordance with electronic-media forms of advertising, television advertisements discourse takes shape through a characteristic combination of language, images, sounds and music. In fact, it is a “multimodal discourse and can use pictures, music, and language, either singly or in combination, as the medium permits” (Cook, 2001, p. 219). Therefore, this study lays stress on analysis of advertisements from multimodal discourse analysis point of view. Moreover, Dyer (1982, P.4) believes that “advertisements greatly influence people’s

thoughts, feelings and outlooks and of course their lives through effective manipulations of language and other semiotics in meaning-making practices.

2.2. The Concept of Advertising

The concept advertising is originated from Latin word. For example, Goddard (1998) explained that the root of the word ‘advertisement’ is the Latin verb ‘advertere’, meaning to ‘turn towards’ (P.11). Thus, advertisement texts do their level best to grab the attention of the target audiences to make them turn towards the advertisement messages. It competes to get attention of the consumers. Dube (2008, p.7) citing Kuhudzai (1998) pointed out that advertisements contain catchy phrases and other devices to attract the readers or hearer’s attention. The concept of advertising explains the vital role of advertising plays in grabbing attention of the consumers to promote the products and/or services that the target audiences consume.

In a contemporary society, advertisement is “one of the most ubiquitous discourses” we are exposed to in our day-to-day life (Dayag, 2008, p.1). Advertisements are an integral part of our social and economic systems. In this regards, Lapsanska (2006) noted that “advertising is an inevitable part of modern capitalist consumer society whose outstanding features is its competitive fight” (p.13).

In other words, advertising is everywhere around and it pervades in the life of a society. For instance, as Dayag (2008) asserted “when we watch television in the comfort of our living rooms, we are bombarded with the advertisements; when we read newspapers and magazines, we are distracted by one form of an advertisement or another” (P.1). He also contended that in day to day life, it is common to be exposed to advertising in various forms such as in print, broadcast or any other type in various shapes, colours and languages (P.2). Therefore, in modern complex society, advertising has evolved; into a vital communication system for both consumers and businesses” (Belch & Belch, 2003, P .5). It is part of the external marketing communication strategy that deals with the products and services to attract the attention of the target audiences through using linguistic features to grab the attention of the audiences. Accordingly, Janoschka (2004) said that advertising is a company’s external communication. In addition, Jorge (2000) asserted that among the sorts of texts which people have more access to and are more amused by nowadays is the

advertising text, invading permanently our lives through folders, booklets, charts, billboards, TV and Radio, newspapers and magazines, on billboards, along the streets, in means of public transport and any place that the sponsor pays to distribute their messages and its effects influence us whether we like it or not in one way or another (P.11).

The above assertions about advertisements confirm the concepts of advertisements, its pervasiveness and ubiquity in the life of the society. Advertising is rife in our day-to-day activities in the contemporary society. It explains that advertisement is always compete for attentions of the individual citizens wherever they are and whatever they do in their private life so it is almost unavoidable aspect of life in the modern capitalist society where there are surplus production and competitive services competing for the same market. Consumption of a certain product and / or services starts with the advertising messages. For instance, Karlsson (2007) argued that customers usually start its buying process by processing the information sent out by the mass media, for example, television commercial advertisements or outdoor advertisements (P.5). Marketing communication strategy focuses on the persuasion of the customers to take action to buy the products or the services. Thus, it is one of a few of communication tools that business companies and organizations use to initiate and maintain contact with their customers, clients, and prospects (Karlsson, 2007, P.7). In short, one of these marketing communications is simply, advertising. It is one of the very useful tools in promoting and introducing particular product and /or service that companies provide to the consumers. Mardiyanto (2009) posited that advertising play important role in maintaining the communication between the producers and the consumers. It is one of the types of information which use both print and electronic mass media commonly as the medium in advertising certain products and/or services to the target consumers (p.79).

As a result, advertising has become the part and parcel of present-day life. Advertising is not something external to people that they can examine from outside rather it is something which they are part, and which is part of them (Cook, 1996, p.182). Consequently, advertising is common in our day to day life. So, people encounter advertising in different means.

2.3. Definition of Advertising

Advertising has abundant and varied definitions. Therefore, the term advertising has been defined by many scholars and commercial experts. For example, for linguists it is a type of persuasive communication. It is actually a very structured form of applied communication, employing both verbal and non-verbal elements that are composed to fill specific space and time formats determined by the sponsor (Arens 2004, P.9). Moreover, advertising is a beneficial kind of non personal communication executed to promote and publicize an organization and its products (Pride and Ferrell, 1987, P.388). These definitions elaborate about the role of advertisements in communicating information of the products and/or services to the target audiences to grab their attention. They underscored that commercial advertisement usually presented to a specific audience through mass media” (Pride and Ferrell, 1987, P.388). White (1993) also asserted that the term advertising to mean "the act of using advertisements to sell goods" (P.2). Dattamajumdar (2006) elaborated that advertisement is “an organization of text that provides information about a product or service along with an anchorage of image that suggest some cohesion or logical linkage leading to some relevance or meaningful interpretation to the target consumers” (P.222). Advertising is a mass communication of information intended to persuade buyers to buy products with a view to maximizing a company’s profits. Consequently, Wright (1983) defined advertising as “ a powerful communication force and a vital marketing tool helping to sell goods and services, images and ideas through the channel of information and persuasion” (P.8). Belch and Belch (2003) believed that it is the branch of marketing communication that deals with communicating to customers about products, brands and services. Arens (2004, P.7) defined, advertising in a more functional way as the structured and composed non-personal communication of information usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsor through various media.

Given the existence of diverse kinds of advertising and instruments that are characterized by different usage, functions, and perspectives, there are various definitions of the term “advertising”. The definitions of advertisements are consequently will be treated from the perspectives of communication and language use in marketing communication in this thesis. Therefore; advertising is mainly to convince people to buy products or services that the

company provides to its targeted consumers. Today, customers receive many advertising messages daily that convince target customers to buy products and services. To put it in other words, advertisement is a form of communication that typically attempts to persuade potential customers to purchase or to consume more of a particular brand of products and/or services. Thus, advertising is essential to the success of any type of business and industry. All advertising contain both information and persuasion. It is companies' process of persuading potential customers to buy products or services.

In these definitions of advertising, sender, audience and message are the major components. Thus, the sender can be the advertiser, the advertising agency, or rather the advertising company. The target audiences are the readers of the print media, or the listeners of radio and the viewers of television advertisements they can be users or non users of the products. "The message is embedded in the advertising instruments such as print advertisements, TV and radio commercials, or web advertisements" (Janoschka, 2004, p.16). Advertising can be summarized as non-personal form of communication to promote about organizations such as its goods, services and ideas and usually paid for by an identified sponsor that is transmitted to a large audience through television, radio, newspapers, magazines, direct mail, public transport, outdoor display, or catalogues (Janoschka,2004;Dominick 2005; Belch and Belch,2003). Although advertising can be defined in many different ways, advertising in the current study context can be confined to how companies' external and extensive communication of information is encoded ideationally, interpersonally and textually to convey their messages to the target audiences.

In sum, all the definitions have one thing in common; that is, advertising is a communication for promotion of products, services and ideas, or an organization on the market with the aim to give information and to persuade people of the advantage of the products, services and ideas to stimulate and induce a desire in them to take an action; for instance, to buy it. Fuerst (2007) noted that "the main purpose of an advertisement is to grab and hold the attention of a viewer so as to fix the name of the brand with positive associations in the viewer's mind...." Therefore, the goal of advertisement is creating positive association to the advertisement

message and the products or services in the viewer's mind to influence the buying habits of the viewers (P.4-5).

2.4. The Functions of Advertising

Advertisement has various functions. More similar products and /or services all around the world are entering the market to compete for the same consumers. The products and /or services are meant to earn more money for the producers and merchants through enlarging their sales. They always look for optimal ways to achieve the best sales by various means. The function of advertising is to persuade others to buy the goods and/ or services (Liu, 2001, p.81). In order to capture attention, convey the message and persuade the consumers, advertising text use a range of manipulative language devices (Valiceneniene, 2006, p, 430).The important distinguishing feature of advertising discourse is its function; because this is always to persuade people to buy a particular products and /or services ". But, this is not the only function. According to Durant and Lambrou (2009) "advertising conveys information, so that consumers know what is available, who makes it, and where and how they can get it" P.93. Meffert (1989) noted that advertising influence attitudes and behaviours in favor of the company and its products (p.300). "advertising is intended to inform large number of people about something" (Dyer, 1990, p.2).In so doing, a successful advertisement is expected to achieve five goals such as attracting attention, commanding interest, creating desire, inspiring conviction and provoking action. All these five functions are inter-related and in concert serve to promote the selling power of the product advertised (Natkare, 2012, p.2). Thus, advertisements are marketing communications. Like other communications, they are intended to inform and, in most instances, to persuade recipients to adopt a certain attitude or behavioral disposition (Wyer, 2002, p.693).

Advertising language can be defined by its major functions, i.e. to attract attention and persuade people to buy the product or service it presents. However, as Cook (2001) rightly claims, this function is not the only one. Advertising may also amuse, inform, misinform, worry or warn (P.10). More clearly, advertising form the predominant persuasive function; a set of typical linguistics features can be derived, which can be considered characteristic of the language of advertising as they best serve the purpose of attracting attention,

persuading and consuming as well as entertaining the recipients (P.10).Natkare (2012) argued that advertising is one of the important forms of mass communication which intends to persuade an audience to purchase or take a desired action upon products, ideas, services etc. Therefore, the main function of advertisements is to create desires, emotions, feelings, values, attitudes etc towards the products in its viewers (P.1) Cobb (2001) believed that there is a relation between advertising and cognitive psychology. It seems that the "advertisers rely on cognitive psychology and related learning theory for effective delivery of their messages" (P.120).Consequently, Wright et al (1978) asserted that advertising is an essential tool-helping in marketing the products and services.

Appellative function is the first and foremost function of advertising language. However, this does not always become clearly obvious, and the function to appeal to the recipients and persuade them to buy is often concealed underneath or accompanied by other functions such as the descriptive, narrative, expressive or poetic and aesthetic functions of language (Sternkopf, 2004, p. 205). Consequently, "advertising can be biased. It tries to induce customers to make a purchase or alter their purchasing decisions "(Janoschka, 2004, p.16). Thus, Jefkins and Yadin, (2000, p.15) elaborated advertising "to inform in the preference to the sender's objective (...) because the object of advertising is usually to change or influence attitudes. It aims to persuade people to buy product A instead of product B (...)." Similarly, (Cook, 2001, p.10) succinctly elaborated "the functions of advertising is not only to persuade but also to inform, to warn, or to seek support and remind the audience about the products and/ or services."Any advertisement must meet the AIDA principle according to American specialist E.S. Lewis (a) Attention (b) Interest (c) Desire (d) Action (Sun Liang, Nian xiang Zhe 1997). Therefore, one way in which advertising tries to influence its audience is explained by the AIDA concept.

2.4.1. The AIDA Model of Advertising

The acronym AIDA stands for the keywords, (Attention, Interest, Desire and Action). According to (Munoz, 2000) cited in Janoschka (2004) Elmo Lewis Developed this widely known advertising formula in 1898. In spite of its long age in use, the AIDA concept is still in effective use by advertisers and copywriters, "for its precise simplicity in covering the main aspects and functions of advertising communication" (p.18).

In addition to AIDA, there are newer, more recent concepts which are also beneficial, and that explore advertising effectiveness. For example Colley (1961) developed a model known as “Defining Advertising Goals for Measured Results” (DAGMAR) and Foote and Belding in (1980) developed a new marketing communications model that adds high and low involvement and left and right brain specialization. In addition, Vaughn (1986) developed to Kotler’s traditional consumer response theory and Lavidge and Steiner’s’ hierarchy-of-effects model, and the unique selling proposition (USP) formula. However, “AIDA is the most functional formula for the purpose of advertising communication analysis. AIDA can be applied to the examination of the communication process and, as well as explaining the linguistic means used in the advertising message, it additionally shows how advertising functions” (Janoschka, 2004, p.19).

Broadly speaking, informing or persuading is one of the two functions of advertising: though, informing or persuading, may often take place overlapping in one single piece. Informative advertisements inform “customers about goods and services, or ideas and then tell people how to get them by means of an identified sponsor” (Bolen, 1984, P.40).According to Janoschka AIDA operates in a linear hierarchy (19). (See figure1).

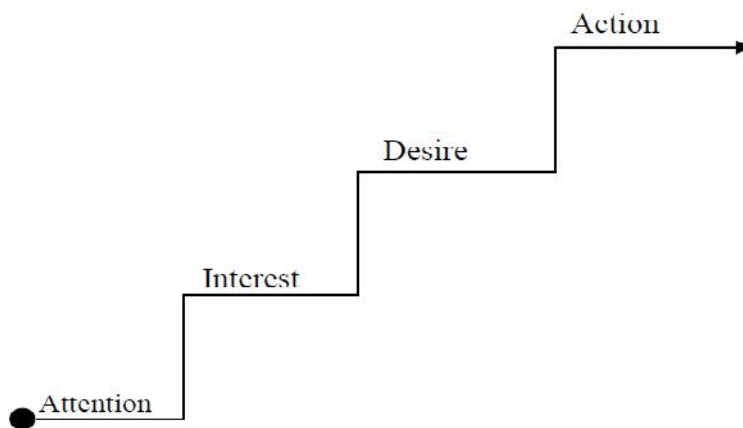


Figure 1: AIDA Model of Advertising Concept (Janoschka, 2004, P.19).

According to Meffert (1989), communication model belongs to the “theory of communicative influence and explains the different stages and effects which individuals

experience within advertising communication” (p.454). The AIDA concept describes a consecutive mental process in the person addressed in which the successful achievement of one stage initiates the next. That means, first of all, it is the aim of advertising instruments and messages to attract attention. Addressees should be made aware of the existence of a product or service. In a second step, it is important to awaken interest in the object in a way which establishes a desire for it. This is the third step. “Desire is one of the emotional appeals responsible for the buying impulse which leads to a purchase or some other intended reactions in the consumer or audience, i.e. the action. All these steps can be accomplished in different modes, linguistically and by means of graphic elements. Persuasion can take place through rational information and emotional appeal.” For instance, arguments that contain a “reason why” try to rationally persuade customers to act. This technique, similar to USPs, is meant to increase people’s willingness to buy because customers can be more easily persuaded when they have a reason for doing something. Emotional appeal is also an important means of persuasion and an advertising goal. Persuasive advertisement should try to persuade the potential customers to buy the new product (Bolen, 1984, p.6). The persuasive function is directed not only at attracting the potential customers to buy a certain commodity, but also at selling of services, ideas, norms and values. In a nut shell, the above figure, summarizes the function of advertising in AIDA model which can be interpreted as: first, good advertisement should attract the consumers’ attention to the product being advertised, second, the introduction and publicity of an advertisement should arouse consumers’ great interest, third, the advertisement should stimulate consumers’ desire to buy the product or service to make them realize that product is just what they want. Finally, an advertisement is supposed to make consumers respond to the advertised information and evoke them to take the action of purchasing.

2.5. Types of Advertising

Advertisements are classified into various types based on the purpose it is meant to serve and the media through which it is disseminated to the target audiences. Natkare (2012) noted that advertisements “can be divided into commercial and non-commercial on the basis of the object and purpose involved in advertising” (P.1). Similarly, advertising can be recognized as having commercial and non-commercial purposes (Leech, 1966; Vestergaard and

Schroder 1985; Cook, 1992). Non-commercial advertisements are not involved in selling and buying goods, however; certain ideas, morals or appeals are communicated to the common public from government agencies or various associations and societies in warning the public a certain matter, supporting a specific social group or others” (Natkare, 2012, P.1). The purpose of such kinds of advertising might be related to charity, political propaganda, or different social welfare programmes.

On the other hand, the commercial advertisements have the exclusive aim of grabbing the readers’ or viewers attention to the importance of a certain products and services, emphasizing the advantage of purchasing it. Natkare (2012) sub-classified the commercial advertisements further into commercial consumer advertisements and prestige advertisements (p.1). The commercial consumer advertisements deals with consumer goods such as consumable goods like cosmetics, medicines etc. while the prestige advertisements mainly deals with such services as banking, insurance etc (P,1). Leech (1972) classified advertisement into three broad types based on their specific characteristics. The most frequent and important type of advertising is commercial consumer advertising which is directed towards a mass audience with the aim of promoting sales of a commercial product or services. The commercial consumer advertisements are the most prominent in terms of both quality and quantity and use of most money, professional skills and advertising time (Leech, 1972; Natkare, 2012).

Another type of commercial advertising is ‘prestige advertising’ in which the positive image of the company is advertised rather than a product or a service. The last type of advertising is industrial or trade advertising where the company advertises its products or services to other firms so that the communication is between the equals. Both the copywriters and the readers have particular knowledge about the product or service advertised. Vestergaard and Schroder (1985) noted that “industrial advertising typically lays greater emphasis on factual information than prestige and consumer advertising; and less emphasis on the persuasive elements” (p.2). They have mentioned non-commercial or social advertising that appeals to the societies; whether their purposes are charity, or political propaganda. The typical example of non-commercial or social advertisement is “thanks to world food programme. This little

girl in Mozambique knows she won't go hungry today.” Advertising can be carried out through several means. Lapsanska (2006) noted another classification of the types of advertising can be based on the medium through which the advertisement can be communicated namely: print advertising which has been popular option of advertising in newspapers, magazines, brochures, fliers, leaflet or billboards and other printed material advertising, broadcast advertising a very popular advertising medium that constitutes several branches like television, radio or internet and direct mail advertising and outdoor advertising (p.16).

2.6. Online Advertising

Online advertising is a type of mass communication which is based on traditional form of advertising but develops its own communication strategies in correlation with the new technical and medium based requirements. Broadly, online advertising is about delivering advertisements to Internet/online users via Web sites, e-mail, ad-supported software and Internet-enabled smart phones (Deshwal, 2016, p.121). According to Janoschka (2004) the internet advertising is used on the World Wide Web. Crystal (2003, P.426) describes the World Wide Web as “a full collection of all computers linked to the Internet which hold documents that are mutually accessible (. . .).” The Internet is the latest developed electronic mass medium of the 20th century. It is a decentralized, internationally operating network of computers that share a communication protocol which facilitates the exchange of information (p.43). The Internet has become a major source of information consumption, and to some extent, has replaced old media such as the radio, television and the newspaper (Tavor 2011, P.121). Today, more than 700 million people use the Internet daily, mostly so in developed countries (USA, China, Japan, Germany and Britain, e.g.) Hoffman and Novak (1996). Online advertising is advertising on the Internet. Online advertising encompasses advertisements on search engine results pages, advertisements placed in e-mails, and other ways in which advertisers use the internet. Online advertising rapidly followed the developing Internet. And, as consumers are increasingly spending more time online, and hours spent on the Internet start to eclipse hours spent watching television, the medium becomes increasingly important to any advertiser (www.saylor.org). According to Tavor (2011) online advertising is more attractive to consumers because advertisers focus them to match the former's interests. In addition, online advertisement can appear simultaneously in a

number of variations including a video, sound clip, text and a combination thereof. Internet advertising helps to market products and services through interactive and colorful catalogs and provides audience with current and available information (P.121). Online advertising is somewhat more acceptable because surfers have the ability to control the time when, the place where and the amount of information that can be derived from the site contrary to the television and radio commercial advertisements (Zheng and Yeqing, 2002). Online advertisement message is digitally transferred via the Internet to a large audience (Janoschka, 2004). Web advertising or online advertising generally follows the same principles as traditional advertising. However, message on the web are primarily text and pictures based (Janoschka, 2004, P.8). It is a paid or unpaid form of promotional communication through a medium, used in order to “increase the number of sales of the advertised product” (Armstrong, 2001, P. 28) and an awareness of the product. Therefore, online advertisement is different from the traditional media such as radio and television because; it can be static, interactive and animated web advertisement that can reach many audiences via internet or world wide web (Janoschka, 2004, P.51). Message on the web are primarily text and pictures based (Janoschka, 2004, P.8). She also further elaborated that online advertising message must, therefore, be concrete in fewer words and must use smaller images in order to mediate the intended meaning (p.74).

2.7. Television Advertising

Television is historically viewed after print media and radio-the third mass medium which reaches a large audience with public broadcasting services, satellite and cable programs. These programs are broadcast internationally, nationally, regionally, or locally (Janoschka, 2004, P28). The main functions of television are to entertain, to inform, and to educate. Although Dyer (1990, P.57) claimed that after the Second World War, British “television replaced radio as the major broadcasting medium”; it still exists, not only in Britain, but all over the world in co-existence with other mass media. When this mass medium entered the communication market, its acceptance grew quickly. From black-and-white to colored television programs, flexible transmission of information is characteristic of television. It combines spoken and written language, sound, music and pictures or illustrations in a static or animated mode. Thus, television is audio-visually conceptualized and received, which means it attracts two sensory stimuli, in contrast to mono-sensory print media and radio.

These multi-sensory characteristics turn television into a very catchy medium. If one compares the historical development of the media television and internet, the latter was accomplished noticeably faster, perhaps benefiting from familiar structures and manners of perception (Janoschka, 2004, P.28).

2.8. Television Commercial Advertisements as Multimodal Texts

Television commercials are multimodal in nature. Connolly (2010) argued that “with the advent of digital multimedia, contemporary technology provides television commercial to create documents that are multimodal and multi-semiotic ever.” These documents can contain not only linguistics text but also still and /or moving images, speech, music, sound effects and so forth in more or less any combination (Connolly, 2010, p. 5). Multimodal texts combine and integrate the meaning-making resources of more than one semiotic mode. Nowadays, modern information communication technology facilitated the creation of multimodal advertisement texts for television to generate meanings using both images and words. Consequently, advertisement discourse texts have long been multimodal texts to capture the readers’ and the viewers’ attention at premium. For example, television advertising utilizes language, gesture, movement, visual images and sound, and so on to produce a text-specific meaning. In actual fact, it is correct to assert that no text is, strictly speaking, mono-modal. Language may be a 'component' in a discourse in which linguistic and non-linguistic semiotic modalities interact (Thibault 1997, P.355).

The growing importance and circulation of multimodal genres, in which the visual mode plays a significant role, has been pointed out by researchers as evidence of a current shift in communication from the verbal mode to the visual mode (Kress, 1996, 2000; Kress and Van Leeuwen, 2006; Unsworth,2001).

Accordingly, a television commercial can be described as a visualized advertising message of animated pictures, and is often of short length, averaging 10–30 seconds or less. This can make advertising on television very captivating and appealing, although television viewers might not always be motivated to concentrate on commercials (Janoschka,2004, P.27).Television commercials are able to stimulate their audience through the combination of audio, visual, and animated message components. Some reasons for this might be the flood

of advertising information, especially during primetime, on cable or satellite television which finances programming with commercial advertisements. Television commercials are broadcast consecutively during a particular time period which is called a “commercial break” (P.28).

Television commercials need to be persuasive in order to induce people that should consume the products or seek the services advertised. Television advertisements use multimodal texts of different modes to create persuasive integrated multimodal texts to persuade their audiences (Lapsanska, 2006, P.12). Television advertisement discourses take shape through a characteristic combination of language, images, sounds and music. In fact, it is a “multimodal discourse and can use pictures, music, and language, either singly or in combination, as the medium permits” (Cook, 2001, p. 219). As Renkema (2004,) puts it, “this mix of modes, which is nearly always present in communication, is called multimodality” (P.76).

Television commercial advertisements are multimodal texts that use different modes in meaning construction such as verbal, visual, auditory, etc. In other words, “advertising unifies language, images, graphics and music, it contains the information that invokes emotions and imaginations and captures all five senses” (Lapsanska, 2006, P.12).

Television advertisements use different modes to create persuasive multimodal texts to persuade their audiences. For example, in television advertisements, advertising designers and copywriters use different modes of meaning-making semiotics in integrated multimodal way to create and design texts which persuade their audiences. Television advertisements come in multi-modes, that is, they use verbal and visual modes of signification” (Benard, Matu and Oketch, 2013, p.1). According to Benard et.al (2013) communication in the mass media is no longer a mono-modal phenomenon but a combination of various modes to create, hence multimodality. Television advertisement is one such area of multimodal communication that poses challenges to viewers who have to negotiate the preferred interpretations from metafunctional language use and meaning making (P.2).

Television advertising can adopt several forms, but the type of advertising discourse this research deal with is the classical television commercials in its basic and extended forms. For example, Abad (2013, P83-84) quoting Ananos (2011) summarizes the other main advertising formats that can be found on television, most notably: product placement, sponsorship and overlays. The clearest difference between the classic TV advertisements and others is that the former is completely independent of the programmes which precede and follow it. Specifically, Abad (2013, P.28) citing Saborit (2000) defines it as any “fragment of television which aims to sell us something.” Later, moreover, the author states that, “among the advertising formats that exist, the classic TV commercials achieve its unique status because it is clearly distinguishable from surrounding programmes.”

Pelclova (2010) noted that an advertisement is always a pre-arranged piece of text that works with “audio, visual and audio visual features” (p.10). In order to create a successful advertisement, all the communicative codes used must be organized in a thorough and systematic way. In other words, the cooperation of language, pictures and /or sound must be tailored in such a way that the advertisement not only address the appropriate target group but also it manages to persuade them that the product is the best they can obtain on the market (Pelclova,2010, P.10). He also explained that television advertising takes advantage of both linguistic and paralinguistic features.” Moreover, Stöckl (2004) shown that television advertising discourse integrates semiotic potentials such as moving images, language (i.e. spoken and written), sound and music (p.10).The former is represented by spoken and written language varieties while the latter refers to aspects such as body language, facial expressions, gestures, voice qualities, fonts, letter sizes and colours as well as the location of the superimposed texts on the screen.

Stöckl (2004) asserts that “mono-modal text has an exception while the core practice in communication has essentially been multimodal all along.” However, the dominance of linguistics, and the concentration on language as the central mode, paired with a lack of adequate models for analysis of other modes, made verbal mono-modality to be the standard and dominant form of communication (p.10).But television uses different codes to communicate events. “The code is type of signs used in communicative events” (Stöckl, 2004, P.11). Mode is a sign system, sign repertoire or semiotic form which communicators

can pick their signs to realize their communicative intentions. Language or the linguistic code fall into both visual and the auditory category as it can be medially realized as either speech or writing which are governed by the grammar of language (Stöckl, 2004, p.11) He noted that speech being linguistic code, employs volume, intonation, timber, rhythm, speed, in its spoken form, its spoken form is also accompanied and crucially shaped by the non-verbal mode i.e. gesture, posture and body language (p. 11).

2.9. Advertising as Kind of Communication

Advertising is a kind of mass communication with the public. It is usually one-way communication from the company to the buyer/potential user of the product advertised through various advertising channels. It is a form of communication that typically attempts to inform, persuade and influence the potential customers' to purchase or consume more of a particular brand of product/services so as to augment the profit of the business company. Aren (2005) stated that advertising is a type of communication that is actually very structured form of communication and “utilize both verbal and non-verbal elements that are composed to fill specific space and time formats determined by the sponsor.” (P.51). It is a communication intended to the target consumers to promote the products and services that a business company supply to the market. Bovee and Arens (1982) tersely expressed that advertising is the non-personal communication of information which is persuasive in nature usually to promote goods and services by identified sponsors through various media. Therefore, human language “serves as a means of cognition and communication that means language enables us to think for ourselves and to cooperate with other people in our community (Widdowson, 2000, p.3). Advertising discourse is thus, a kind of communication between the creator of the advertisements (in fact, the copywriter who substitutes the producer or sellers and transfers his/her ideas into advertisements) and the consumer (Lapsanska, 2006, p.17). In the above explanation, advertising was described as a type of communication that advertisers use the best methods possible to communicate the story behind their advertisements (Dube, 2008, P.30).

2.10. Communication Process in Advertisements

Communication in advertising in general and television commercial advertising in particular is one-way communication system. As a human being, our survival depends on our ability to

inform others or persuade them to take some action from our first cry at birth. As we develop, we learn to listen and respond to others' messages (Arens, 2005, P.7). Therefore, the human communication process commences when one party, called the source, formulates an idea and encodes it as a message, and then sends it via some channel to another party, called the receiver. The receiver must decode the message to interpret and understand it. To respond, the receiver formulates a new idea, encodes it, and then sends the new message back through some channel. The message that acknowledges or responds to the original message constitutes feedback, which also affects the encoding of a new message. And, of course, all this takes place in an environment characterized by noise-the distracting cacophony of many other messages being sent at the same time by other sources (Arens, 2005, P.7). Applying this model to advertising, we could say that the source is the sponsor, the message is the advertisement, the channel is the medium, the receiver is the consumer or prospect, and the noise is the din of competing advertisements and commercials. But this model oversimplifies the process that occurs in advertising or other sponsored marketing communications. "It doesn't take into account either the structure or the creativity inherent in composing the advertising message" Arens (2005, P.8). We need to consider some of the many complexities involved, especially with the "advent of interactive media, which let consumers, participate in the communication by extracting the information they need, manipulating what they see on their computer or TV screens in real time, and responding in real time" (Arens, 2005, P.8).

Barbara Stern cited in Arens (2005, p.6) noted that "advertising as a form of structured, literary text, is rather different from the spontaneous, word-of-mouth communication of oral speech." She proposes a more sophisticated communication model, "derived from the traditional oral one but applied specifically to advertising as composed commercial text rather than informal speech." The Stern (1996) model recognizes that in advertising, the source, the message, and the receiver all have multiple dimensions. Some of these dimensions exist in the real world; others exist on a different level of reality-a virtual world within the text of the advertising message itself (P.5-6).

The communication process in advertisement can be explained in simple language. Lapsanska (2006) communication is the process that needs at least two sides to take place

namely the addresser (transmitter-speaker or writer) and the addressee (receiver-listener or reader). Between these two participants, “the coded meaning or information or message is transmitted through the communication channel.” Each communications is proceeding in given contexts or situations (p.17).

According to Fiske different models have been developed to explain the process of communication to a varying degrees such as Shannon and Weaver’s model (1949) Weaver (1949); Newcomb’s model (1953); Wesley and MacLean’s Model (1957); Lass well’s model (1948); Gerber’s model (1956) and Jacobson’s model (1960). All of these models have their own strong and weak points in explaining the communication model. Most of them explain communication as simple linear processes (Fiske 1990, p.8-10). Akmajan (2001) highlights two main functions of the language use: first, serving cognitive life, such as thinking or imagining, and second, as a communication instrument (P.364). The second function is primary to advertising as it aims at conveying a particular message to the audience. The communication model preferred for this particular study as the communication process model is pertinent to the advertising communication which is one-way communication via television and demands addresser and addressee. In this regards, Lapsanska (2006) illustrated that communication is the process that need at least two sides to take place such as “the addresser (transmitter- speaker or writer) and the addressee (receiver- listener or reader).” Between these two participants, the coded meaning (information or message) is transmitted via the communication channel. Each communication is proceeding in given contexts or situation (p.17). In short the communication process is represented in the picture given below: (see the picture 1).

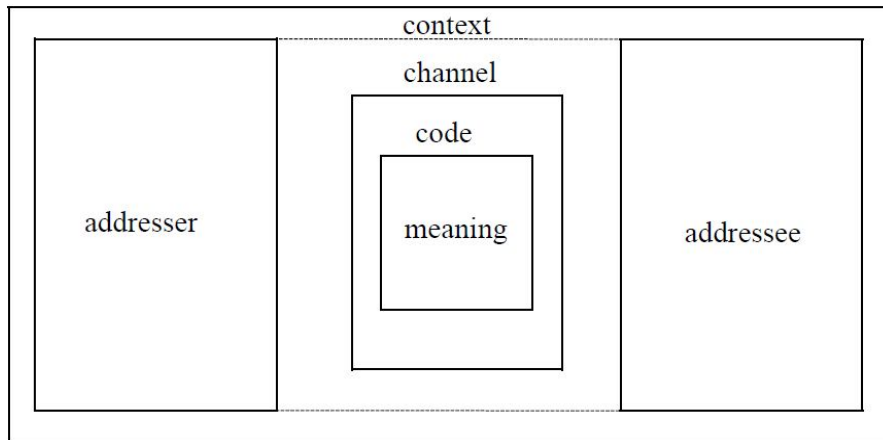


Figure 2: The representation of advertising communication process (Vestergaard and Schroder, 1985, p. 16).

From this graphic representation, it can be clearly seen that in the case of advertising communication process, “the addresser is the copywriter, and the addressee is the reader or listener or viewer, the meaning transmitted is about the product or service (more specifically, an attempt to make the readers /listeners buy the product, the code in the case of television advertising is language, and some sort of visual code, the channel consists of broadcast media and the context will include such features as the listeners’ total situation (does he/she has the product already and can he/she afford it?,etc), the medium on which the advertisement appears and last but not least the knowledge that the text is and the advertisement” (Leech (1974)cited in Vestergaard and Schroder (1985, p.15).

In television advertisement what precisely happen in an advertising message in the latest development of advertising as communication model is that the sender could be the media like TV, radio, newspaper, etc and the receiver is the audience. The audience sees the advertisements on the TV channel and, the sender will see the message gain, the sender is successful in reaching out to the audiences.

Therefore, we can conclude that advertising is a kind of communication with its own principles where the addresser is a producer-a company that tries to persuade the addressee-a consumer-to buy a products and/ or services. The code of the language has to be known by all participants of the communication (Lapsanska, 2006, p.18). He further elaborated that the information is communicated via the advertisement is not discussing everything about the

product. It is incomplete as there is not enough time in the case of television to describe the products in details. The information only contains what the producer thinks the consumer needs to know. It always contains the name of the product and usually the information how it can benefit the customer (p.18).

Goddard (1998) stressed that “the idea of narrator and narratees.” She says that the writer is the person who constructs the text in reality (in the case of advertising texts, the real writers are the copywriters and artists who work in an advertising agency’s creative department), while the narrator is the storyteller within the texts (P. 31). Copywriters can construct all sorts of different narrators to convey to us messages, for instance, a female writer can construct a male narrator, or an adult writer can construct a child narrator: “she has got more than me, mum.” Narratees are, on the other hand, people who appear to be addressed. In fact, in advertising communication a narratee is not a certain person, but at least a target group, or a whole public (Goddard 1998, P. 31, Lapsanska, 2006, P.16).

The widest address forms to be given to a narratee in an advertisement are: a) “no address from at all (0) or b) ‘you’ (or the possessive form, ‘your’) in the both of these cases, any person reading or listening to the advertisement can feel addressed by it; and not excluded from the communication”(Goddard, 1998,p.31). The widely used pronoun ‘your’ ‘symbolizes the closeness of the product to the consumer. Therefore, a narrator in the advertisement texts might be:

- 1. The first person singular narrator ‘I’**—a character in the story itself; this kind of text sounds more personally; the narrator talks to us”
- 2. The first personal plural narrator ‘we’** – this may evoke the effect the whole company or association talks to the narratee. It makes a corporate impression.
- 3. The third person, omniscient narrator ‘He’, ‘She’, ‘It’, ‘They’ or ‘0’**-it is ‘an observer ‘of events’, telling us about actions or products.

According to Cruse (2004) in advertising communication process there is a sender who wants to convey a message to the audience. However, the message cannot be transmitted in its original form, so it must be converted into the transmittable form; the signal serves this function (P.5). The communication involves linguistic encoding, which is the process of

transforming a mental idea into a semiotic form either linguistic or visual image that is later decoded by the receiver. Every mode of communication must have a channel for example the mode in speech is auditory, and in writing, it is visual (p.5). In the case of advertising, the message sender is a copywriter; the customer performs the role of receiver. Goddard (1998) suggested different terms referring to an advertiser and a consumer that is addresser and addressee P.27). These imply from the linguistic point of view that the advertising text is seen as if it was a “spoken interaction in a face-to-face personal communication (Goddard 1998, P.28).

2.11. The Role of Semiotics in Advertising Communications

Advertisement mainly depends on semiotics. In general, semiotics is a scientific study of sign system (Nöth, 1990, P. 45; Danesi, 2004, P.38; and Cobley 2010, P.8-9). The most basic and shortest definition of semiotics is the “study of signs” (Chandler, 2007, P.2). One of the broadest definitions of semiotics forwarded by Umberto Eco (1976) stated that “semiotics is concerned with everything that can be taken as a sign (P.7). Advertisers create meaning in their advertisements utilizing different semiotics. For example, Mushore (2006) noted that “language is a system of signs “(P.12). Therefore, verbal, non verbal and other sign systems play a role in generating meaning in advertising communications. Semiotics continues to provide a vital apparatus for the analysis of texts – both verbal and visual (Silverman2008, P.486). It could be linguistic sign, such as iconic, indexical and symbolic that can be used to communicate meaning. Semiotics or semiology is the study of signs in society and while the study of linguistic signs is one branch of it, it encompasses every use of a system where something (the sign) carries a meaning for someone (Bignell, 2002, p.7). Advertisers employ different strategies to make people respond to their messages positively using different sign systems. Scholars such as Robinson (2003), Lusted (1988), O’Sullivan (1994) McKorkell (1990) and Goddard (1998), are amongst other who have made some important contributions in this area. Semiotics is a way of searching the meanings of any text by looking at signs and the way they work. Fiske (1990, p.40) noted that semiotics is composed of three areas of study as follows:

- 1. The sign itself.** This consists of the study of different varieties of signs, of the different ways they have of conveying meaning and or the way they relate to the people who use them.

For signs are human constructs and can only be understood in terms of the uses people put to them.

2. The codes or systems into which the signs are organized. This study covers the ways that a variety of codes have developed in order to meet the needs of a society or culture, or to exploit the channels of communication available for their transmission.

3. The culture within which these codes and signs operate. This in turn is dependent upon the use of these codes and signs for its existence and form.

In view of the above quotation of Fiske (1990) semiotics is therefore used to discuss language based and image based advertisements because in either case we find signs which carry meanings. Mushore (2006) claimed that signs denote objects which stand in place of something and they are made by humans and can only be comprehended in terms of the function people attach to it (p.14). He elaborated that signs don't interact haphazardly. Instead they are arranged in highly complex patterns of associations that all members of a given society and culture learn (p.14). Signs refer to objects which stand in place of something and they are human constructs and can only be understood in terms of the uses people put them to. These signs take a number of different forms and in advertisements they can take the form of words and images, announcing where the businesses are located and the nature of the business. The nature of signs- their designs and the materials they are made of- generally indicates whether the establishments on which they appear are upscale or down-market (Mushore, 2006, p.15). Therefore business companies to sell their products or services to their intended customers create advertisements made up of linguistic signs or words. Hence the words or signs being used in the advertisements must carry the same meaning with the meaning the target audience should attach to them.

Advertisement genres, which are highly visual, need knowledge and skills to decode meanings of these signs. Like any other genres, advertisements are created within the constraints of many factors, the manufacturers' interests and intentions, the target audience, socio-cultural influence, to name but a few. De Saussure quoted in Bignell (2005) articulated that "the linguistic signs to be meaningful depends on their existence in a social context and on their conventionally accepted use in that social context" (Bignell, 2005, P.4). Consequently, advertisements carry multiple layers of meanings, both at the obvious surface

level and advanced implicit level (Khan, 2008, P.2). Besides, Leiss et al (2005) noted that these two levels of meanings are denotative and connotative respectively.

There are many scholars who wrote about signs and the way they communicate meanings in advertisements. For example, de Saussure (1966), Pierce (1958), Barthes (1972) and Eco (1966) were amongst the fore front in explaining the sign and the way they can be used in advertising meaning making process. One of the founding father of semiotics, Ferdinand De Saussure (1915-1966) has focused on linguistic signs or words or symbols which make up a langue or a system of signs which is sentence. He notes language as a system of signs that communicate or express ideas using the words or other sign system that people in a given speech community or culture communicate their ideas with (Fiske 1990,p.97; Dyer,1992,p. 67, Paul,2010,p. 25).

Consequently, the words that the business companies use in their advertisements and the meanings attached to these word are culture specific, that is they are negotiated and learnt through the socialization process and the consequent of this socialization process is the construction of certain realities about the commercial products or services. Hence, advertisers should derive the words they use “from the shared experiences of members of a culture” (Fiske, 1990, p.82).

Since the meaningfulness of the linguistic signs, depends on the ability of the convention or on what is typically accepted by the society, thus, what the words stands for indicate that the words that advertisers use are arbitrary. There is no commonsensical connection between a word and a concept or a signifier and a signified; an issue that makes finding meanings in advertisements interesting and challenging. Therefore, the meaning assigned to a word is arbitrary in the sense that it is a just an agreement among the users. There is no 'real world' out there to which people all refer to in word which mean the same to all of them. According to Fiske (1990) reality is always encoded or rather the only way we can perceive and make sense of reality is by codes of our culture. There may be an objective, empiricist reality out there, but there is no universal, objective way of perceiving or making sense of it. What passes for reality in any culture is the product of the cultures' codes, so 'reality' is always already encoded; it is never raw (P. 4-5).

Furthermore, he elaborated that all the codes depends on communality, that is an agreement amongst their users on the basics such as the units they contains, the rules by which these units may be selected and combined the meanings open to the receiver, and the social or communicative functions they perform (Fiske,1990, p. 83). Communication takes place, when people in their language community; have much of the real worlds in common which they articulate through their signs. The relationship between the signifier and the signified is arbitrary, unnatural, and unmotivated, both advertisers and the would-be target audiences are somehow supposed to learn the meanings the signifiers hold, which implies that there are certain structured associations, or codes that advertisers and would-be target audiences pick up that help them interpret these signs or words (Mushore,2006, p. 17).

With any other kind of signs, people always have to learn the cultural conventions involved so that they will be able to grasp the meanings. Without the knowledge of the meanings attached to signs, there will be no communication. In this regard, (Fiske, 1990, p. 62) pronounced that convention is necessary to the understanding of any sign, however iconic, or indexical it is ... convention is the social dimension of signs...: it is the agreement amongst the users about the appropriate uses of and responses to a sign.

2.11.1. Linguistic Features of Advertising Discourse

Language is one of the semiotics that plays avital role in meaning making practice in advertisement message creations. In this regards, Leetaru (2001, P.2) stated that language is vitally important in modern advertising. Similarly, Akimbode (2012) noted that “language is a very powerful tool in advertising and advertising language is unique in terms of usage and the mass media are the agencies of diffusing advertisement messages” (p.26). He further elaborated that for the message of advertising to be effective and successful, the language must be right and the vocabulary must be appropriate to the consumers....P.” In the same line of argument, Vestergaard and Schroder (1985) noted that whatever promotional strategies advertising takes, language is the main carrier of advertised messages” (P.140). Thus, Mushore (2012, p.12) asserted that “language is central in the design and composition of commercial advertisements.” In the same vein, Nguyen (2012, P.3) posits that advertising pay more and more attention to the use of linguistic features and stylistic devices in an effort

to make the advertisements succinct, accurate, and vivid to provide rich imagination and plentiful associations for readers and listeners so as to stimulate their desire. The function of advertising is to provide information, attract consumer, exploit market, and promise the quality. A simple advertisement is intended not only to arouse the readers' or listeners' attention and interest, but also to make consumers remember it. Therefore, an advertisement must pay attention to its language. For example, advertisers use popular and oral language, and use single syllable words or fewer letters to make it easy to understand and memorize (Lapsanska, 2006; Weiting, 2013; Janoschka, 2004).

According to Marshall and Werndly (2002) one way of studying meaning in language is to look at what words might mean, but we can also examine how spoken or written words are able to communicate meaning to listeners or readers. This deals with the analysis of semiotic meaning which means the "study of signs".

Language is one of the semiotic signs that advertisers sometimes use to inform but often and more importantly to persuade and influence its intended audiences. It can be distinguished from other text types by a variety of typical features on the lexical, morphologic, syntactic, stylistic and pragmatic level (Sternkopf, 2004, p, 194). Advertising texts use different strategies and artifacts in addition to language to inform and persuade their potential customers. However, the choice of words or language and other signs in which a sender encodes a message will influence the quality of communication and the meaning of the advertisement (Mushore, 2010, p.2). He further elaborated that the spoken and written language varieties are represented by typical features of spoken discourse such as the discourse of ordinary conversation and by features typical of written discourse namely the discourse of legal documents and the discourse of public notices (Pelclova' (2010, P.10) From the linguistic point of view, TV advertising mingles features that can be found in impromptu speech as well as in organized, well-thought-out written texts. On the other hand, the combination of speech and writing is limited by socio-linguistic aspects, namely the persuader-persuadee relationship (Pelclova', 2010, P.101). In addition, Sacristán, (2006) asserted that advertising use certain linguistics features such as morphological, lexical and syntactic which are common along with non-verbal codes in the advertising texts p.71). So advertisers of goods and services use all these various forms of language often to captivate

the attention of the target audience or prospective customers to arouse their interest, to make them desire the advertised goods and services and ultimately to make them demand for them(Okanlawon and Oluga,2007,P.159). Consequently, the language of advertisements is carefully crafted to meet particular needs and functions to persuade and inform its intended audience (Xiao, 2009, P.4).

Advertisers try to use various means at their disposal to convey their meanings and get people to buy the products and /or services advertised to the target audience. An advertiser attempts to construct an advertisement messages that will fully attract the attention of the potential purchasers and have persuasive effects. Therefore, advertisers or copywriters make full use of every word to draw the readers' and listeners' attention and arouse their interest (Xiao, 2009, P.4).

According to Leech (1966) most advertising language is categorized under the broader heading of “loaded language”. He says that “loaded language has the aim to change the will, opinions, or attitudes of its audience.” The main purpose of advertising is to persuade people to buy their product and/or service from similar products or services.Amid such great competition for the same consumers, the producers want to demonstrate the uniqueness of their product or service and differentiate it from the rest. Hence, t is important to differentiate one product from the rest. In order to do so advertisers have to try to find new techniques of advertisement to mark their product from the rest of similar products competing for the same market. In order to do so advertisement texts must be more attractive and more unexpected.Therefore, copywriters create uncommon, surprising, interesting texts with catchy slogans or phrases which give the readers or listeners some thought and lead them to manipulation to buy the product (Lapsanska, 2006, P.26). The text must catch the attention of the audience and identify the product. Thus, the copy writers create rare, startling, motivating texts with catchy slogans or phrases (Lapsanska (2006, P.26).

The main purpose of advertising language is to persuade people to buy products and services. Therefore, advertising language is abided by the following Principles: It seeks attention value, readability (by means of simple, personal, and colloquial style). 1) Memorability (most important in the process of advertng is to remember the name of the product and services) and 2) selling power. According to Ogilvy (1885, p.7) “the selling power of advertising is

crucial because advertisement is not an entertainment or an art form, but a medium of information”.

Advertising language differs from other types of loaded language for it has a precise material goal to change the mental disposition to reach the desired kind of behaviour like buying a particular kind of product and /or services (Lapsanska, 2006, P.27; Leech, 1972, p.28).

From the above explanations of Leech and Lapsanska, one can understand the function of advertising language is to provide information, attract consumer, exploit market, and promise the quality. A simple advertisement is intended not only to arouse the readers’ or listeners’ attention and interest, but also to make the consumers remember it. Therefore, an advertisement must pay attention to its language form and functions. For example advertisers use popular and oral language, and use single syllable words or fewer letters to make it easy, understandable and memorizable.

Cook (2001) argues that advertising is a type of discourse that can tell the consumers a good deal about our own society and our own psychology.... He explained that discourse is a text and context; therefore, we could analyze the whole discourse of advertising, which means the “interaction of all elements that participate in advertising discourse such as participants, function, substance, pictures, music, a society, paralanguage, language, a situation, other advertising and other discourse”(P.18). However, such analysis would be incomplete; it would be very difficult to elaborate it in such limited space. The language of advertising, like every other field of discipline, have registers of their own; very often they do not follow the grammar or logical rules of everyday language. They are a kind of language that function and familiarize with the contexts in which they are used. In such context they make different meanings such as ideational, interpersonal and textual ones to convey the message of the advertisement to the target consumers. Advertising language has a kind of peculiar language and linguistic features to help the audience identify the field that such language use belong.

Advertisers try to use various linguistic means and visual semiotics to get their audiences attention to sell their products and/or services. They endeavor to construct advertisements that catch their audiences’ attention and have persuasive effects. They also use every

linguistic and rhetorical device and visual images to draw their readers or listeners' attention and arouse their interest to buy a products and services.

Despite whatever the promotional strategies advertising takes, language is the main carrier of advertised messages. In order to achieve this awareness, it is important to have a good grasp of linguistic features and visual semiotics form and functions used in television commercial advertisements.

2.11.1.1. Text of Advertising Structures

“Text is a structured unit consisting of smaller units” (Lapsanska, 2006, P.21). Lapsanska (2006, P.21) quoting Quirk et al. (1990) tried to explain a text as “a stretch of language which makes coherent sense in the context of its units.”He explained that “it may be spoken or written; it may be as long as a book or as short as a cry for help.” One can find advertising texts in print materials or, in spoken form, broadcasted by radio or TV (Lapsanska, 2006, P.21). These texts of advertising language can be analyzed from linguistic and rhetorical point of view.

2.11.1.2. Cohesion of Advertising Texts

Cohesion is the organization of a text. Cohesion, the “non-structural text-forming relations” (Halliday and Hasan 1976: 7) relates to the “semantic ties” or relations of meaning within text. The cohesive devices of referencing, substitution, ellipsis, conjunction, and lexical cohesion were presented by Halliday and Hasan (1976) and Bloor and Bloor (1995).Halliday and Hasan (1976) cited in Vestergaard and Schroder, 1985,P.18) noted that it isrepetition of an element and back reference using pronoun are among the various ways in which English sentences can be linked to one another to achieve unity, fluency and continuity of cohesive text. Moreover, there are other techniques used to join sentences together. For instance, we can use synonym, place and time conjunctions, and determiners, pro-forms (pronouns, pro-verbs, and other pro-forms), ellipsis, enumeration, parallelism (repetition of sentence structure), conjunctions and various transitions (Lapsanska, 2006, p.21). ‘The entire sentence signals’ refer back or forward to neighboring sentences. This linkage of English sentences together in a text is cohesion. Therefore, cohesion is defined as “the ties that connect up units of language to form text using repeated pattern that provides a kind of texture to the text, sets up a kind of connection or cohesion across the sentences” (Widdowson, 2000, P.125). In

creating cohesion in advertising texts, coordination is especially important factor. There are three types of coordination-linking, namely (use of coordinating conjunctions such as (and, or, so, but) parataxis is “short, simple clauses often without the use of conjunctions and often sharing the same subject” Halliday and Hasan (1976,P.33)“it is the omission of both coordinate and subordinate conjunctions to both clauses and phrases” Halliday and Matthiessen (2004,p.622; and apposition (“two elements are placed side by side, with the second element serving to define or modify the first.” Leech (1972, P.143) says that in some cases, copywriters show tendency to use coordination in places, where subordination would have made the relationship between the clauses more explicit and non-linking coordination (Parataxis and apposition) in preference to linking coordination.

2.11.1.3. Informational structures within the text-theme and Rheme

Information system which is derived from the textual component, determines how the text is organized as a flow of messages. It does not operate through a unit on the lexicogrammatical rank scale but specifies a distinct constituent structure of its own, which we refer to as “informational structure.”The texture structure of advertising can be studied not only from the point of view of the connection of the sentences to make up a text, but can also be considered from the informational point of view. That means how copywriters can structure units of information within the sentences in advertising texts (Lapsanska, 2006, P.24).

Based on their degree of prominence, units of information can be placed in various ways. For example, in a sentence we have two kinds of information known as RHEME and THEME. Rheme is also called the new, focal element and comment which are most prominent information element of a tone group containing the new information while the theme also known as given, non-focal element and topic) which is the least prominent element containing given information which is assumed to be known from the former text or context (Lapsanska,2006, P.24). In the same vein, Quirk, Greenbaum, Leech and Svartvik (1972, P.397) noted that “the most important information goes at the end of the statement while the least important one appears at the beginning, in contrast; only to establish the starting point of the message is announced.” In other words, the theme is the subject of the

sentence, while the rest of the sentence is Rheme and the hearer and /or the reader usually expects this unmarked form.

Copywriters, nowadays, remain creating text with short sentences full of important information about the product. Therefore, many advertising texts are more compact, the text is an integrated unit, and orderly connected whole rather than some unnatural sequence of phrases (Lapsanska, 2006, P.25).

2.11.2. Phonological Features

Advertising language usually use similar techniques to poetic texts. It employs mnemonic devices such as (rhyme, rhythm, alliteration and resonance) for its nemo-technical effect. The use of such linguistic devices guarantees the receiver of the advertisements to better remember the text and recall it at the right time (Lapsanska 27).

2.11.2.1. Rhyme

Rhyme is a pattern of “identity of sound between words or verse-lines extending from the end of the last fully accentuated vowel and not further” (Concise Oxford English Dictionary 210). Rhyme refers to sounds, not spelling. It is commonly found in jingles, slogans and headlines.

2.11.2.2. Rhythm

The aim of advertising is to be catchy and easy to remember. One of the devices how copy writers can reach it is to use prosodic features- intonation; rhythm and lexical stress- because they have a great emotional and mnemonic effect. Copywriters often use language with rhythmical arrangement. The listener or reader need not notice it and he perceives it only subconsciously. The result is that the text is memorable and linguistically neat (Lapsanska 26).

2.11.3. Lexical and Morphological Features of Advertising Language

In this part of the review, we will be concerned with the vocabulary of advertising and the most commonly used figures of speech.

2.11.3.1. Verb phrase

Leech asserts that verbal groups are mostly of maximum simplicity, consisting of only one word.” There are two kinds of structure of verb phrases such as finite verb phrase and non finite verb phrase (121). The first one is a verb phrase in which the first or only word is a finite verb(it has the tense contrast, person and number agreement with the subject), the rest phrase (if any) consisting of non finite verbs. The infinitive, the –ing participle and the ed participle are the non-finite forms of the verb (Quirk et al. 41). It is clear that if one looks through the advertising materials the majority of finite verb phrases are either simple present forms to satisfy the customer’s desire for the present state of the product and/ or its implication of universality and timelessness or else simple imperatives. In addition, Leech indicated that passive voice occurs very intermittently and so does the application of auxiliary verbs (42). Two auxiliary verbs are commonly used in advertising are the future ‘will’ because it reminds such as the impression of ‘promise’ and the modal auxiliary ‘can’. If an animate subject precedes the verb can in most cases ‘you’ is equivalent to customer which mean ‘you can...’ the customer is told that the product gives him or her ‘ability’ to do this or that. If an inanimate subject in most cases the brand- for example, mean ‘Nivea Peeling can...’) precedes ‘can’, the consumer is told what ‘possibilities’ the product offers (125).

2.10.3.2 Noun Phrase

To put it in a nut shell, noun phrase in advertisements are far more complex than verb phrases. In adverting language, the interesting part of the noun phrase is the pre-modifying part, which is usually very complex and is characterized by certain unusual structural features. In most cases, whole advertising text does not contain any verb; it consists of only noun phrases. Inside the noun phrase, clusters of two, three or more adjectives are possible to happen (Lapsanska 31).

2.11.4. Syntactic Features of Advertising Language

Language of advertising should be concise and attractive. It usually has its own characteristics in syntax, such as the frequent use of simple declarative, interrogative, and imperative sentences. Despite syntactic features advertisers adopt, they should perform such functions: get attention; to show the consumers an advantage; to arouse interest and create desire; to ask for action.

The function of declarative sentence is to describe the products reasonably and perfectly; the function of imperative sentence is to persuade consumers to buy the product; the function of interrogative sentences is to raise a question then answer it, which helps the consumer to eliminate the doubt of the product. These three types of sentences are all fit for the principle that advertising should have attention value and memory value (Lapsanska 33).

2.11.4.1. More Simple Sentences, fewer Complex Sentences

The function of declarative sentences is to describe the products reasonably and perfectly. It will get better effect to use simple sentences than compound sentences, because the reads will get bored on reading complex sentences. Another reason is to reduce the cost of advertising, and effectively stimulate the consumers. So, “use the least words to express as much information as possible”, that is the truth for the advertisements (Xiaohuan20; Weiting 36).

2.11.4.2. Disjunctive Elements

Advertising copywriter has a tendency to chop up sentences into shorter bits by using full stops, dash, semi-colon, and hyphen, where ordinary prose would use commas or no punctuation at all.

2.11.5. Rhetorical Devices of Advertising Language

2.11.5.1. Common Rhetorical Devices in Advertising Texts

Rhetorical advices are various forms of expression deviating from the normal arrangement or use of words, which are adopted in order to give beauty, variety or force to a composition. With the help of rhetorical devices advertising leads people to an artistic conception. In order to make their advertisements unique and eye-catching, the copywriters have to make elaborate designs and draw up remarkable verbal blue prints by working creatively and aptly applying rhetorical devices. It can be said without any exaggeration that the success of English advertisements has much to do with apt employment of rhetorical devices. Frequently used rhetorical devices are: Simile, metaphor, personification, pun etc. the following rhetorical devices are often used in advertising language. Thus, it is important to analyze the language of advertising from the linguistic perspectives especially such as phonological, lexical and morphological, syntactic and semantic point of view.

2.11.5.2. Alliteration

Lapsanska defined alliteration as “literary technique, in which successive words more strictly, stressed syllables) began with the same consonant sound or letter” (33). It is a rhetoric widely used in advertising slogans. For instance, Afaan Oromo has 29 consonant phonemes. But Meyer(1997) stated that “consonant such as made by the complete stopping of the air stream completely (p,b,m,n,t,d,and g)are the most used as they stand out more than others.” For instance in English: “Performance, Prestige, Passion for innovation.”

2.11.5.3. Assonance

Assonance is a linguistic device, in which the same vowel in successive stressed syllables creates a vowel harmony. It is not so obvious type of scheme as alliteration. E.g. in English “How much reality can you handle?” In short, rhetorical devices serve as a tool to lend beauty, variety, vividness, force and power to the language in communicating meanings (Chetia, 2015, 980). Therefore, rhetoric plays a very important role in advertisement, acting as a key element for the success of an advertisement. To achieve vividness and humor and to appeal to more readers, various rhetorical devices are employed in advertising. It can be said that the success of language of advertisements has much to do with the apt employment of rhetorical devices. Chetia (2015) asserted that rhetoric is not simply a matter of how thoughts are presented but is itself an influence on ways of thinking, which deserves serious attention. Attending to rhetorical devices can assist us in deconstructing almost all kinds of discourse, especially advertising language. Rhetorical devices such as metaphor, simile, personification, etc. are frequently used consciously in advertising.

Thus, advertisements are understood as any type or form of public announcement intended to promote the sale of specific commodities or services. They are predominately used for commercial purpose; especially for the so-called consumer advertising where the intention of the advertisement is the marketing of a certain product. Commercials and advertisements function by means of persuasion - the messages are designed in a manner that influences the way the consumer perceives goods (Chentia, 2015, p.983).

CHAPTER THREE: THEORETICAL AND ANALYTICAL FRAMEWORKS OF THE STUDY

3. Introduction

In this chapter, systemic functional (SF) theory as applied to Multimodal Discourse Analysis (MDA) is described. This chapter presents the theoretical framework and the analytical tools informing the present study. In any study, theoretical framework offers a quick route to sophisticated observation and insight. The theoretical frameworks in this chapter discuss the related theories used as a model to analyze the television commercial advertisement texts. To this effect, the systemic functional multimodal discourse analysis has been used. The systemic and functional theory of language is used as an extension to analyze other multimodal semiotic such as visual, audio etc other than language in the meaning making practices. Consequently, the sections below are devoted to relevant discussions of each of the theoretical frameworks mentioned above all of which are taken by the present study into account.

3.1. The Theoretical and Analytical Framework of the Study

This section deals with the theoretical framework that guides the current research. In any research work, theoretical framework guides research process and methodology. It provides a philosophical underpinning as a model to the research to analyze the data. The theoretical framework informing this research is Michael Halliday's (1978) systemic functional linguistics theory. The Systemic Functional Linguistics is a functional theory of language. Functional theories of language have been fundamentally challenged by the 'rise of the visual' and can no longer ignore other semiotic systems, or the fact that humans draw on a range of semiotic resources when they communicate. In order to describe communication between humans, semiotic systems other than language must be accounted for, both in discourse analysis, and in theories informing such analysis. The emergence of SF-MDA needs to be understood in this historical and intellectual context. The systemic functional multimodal discourse analysis refers to research that uses the theoretical principles of Systemic Functional Linguistic (originally developed in SFL) are extended to model semiotic systems other than language, analyze texts which instantiate semiotic systems other than

language, analyze text which instantiate a number of semiotic systems and theorize the interaction between different semiotic systems in texts. Therefore, to this effect, systemic functional linguistic multimodal discourse analysis, henceforth, abbreviated as (SF-MDA) was adopted as the theoretical framework to analyze this research. Thus, the field of MDA includes research into both multimodal and multi-semiotic meaning, and it is in this broader sense that the term multimodal discourse analysis is used in this thesis.

3.1.1. The Theory of Systemic Functional Linguistics (SFL)

Systemic functional linguistics was first conceptualized and developed by the English linguist Halliday, Emeritus professor of Linguistics at the University of Sydney, Australia during the 1950s and early 1960s (Halliday and Hasan, 1985). Systemic Functional Linguistics (henceforth SFL) theory is concerned with language use in a determinate cultural and situational context, that is, the cultural aspects of a language and with who is saying what to whom, in what place and through what medium. According to systemic functional grammar theory, a language consists of a system of choice used by the speakers/writers as a resource making meanings. Systemic functional linguistic is a meaning based linguistic theory. That means it views language as a system of meanings. It is ‘a system of meanings’ as people produce or more technically construct meaning when they use language (Bloor and Bloor, 2004, P.2). According to Martin, Matthiessen and Painter (1997, P.1) “systemic functional linguistics is a way of looking at grammar in terms of how grammar is used.” Therefore, television commercials are multimodal discourses that integrate the use of multimodal semiotic resources such as language, audio and visual semiotics for meaning construction. In view of this, the researcher employed the systemic functional multimodal discourse analysis as a theoretical and analytical framework because television commercial is multimodal communication that unifies language both in its written and spoken forms, visual images, music etc. Thus this framework is appropriate to analyze and guide the research in multimodal and multi-semiotic meaning making modes other than language as theoretical and analytical frameworks.

Therefore, Systemic functional linguistic views language as a resource for making meaning and can be used to analyze language of television commercial advertisements. Systemic

functional linguistic theory as applied by Halliday and other researchers tried to account for how language is used in context, how meaning is created within this context and how each element in the language can be explained by its function in the systems.

It deals with how language and /or other semiotic elements functions to convey meanings that language users want to communicate. The systemic functional linguistics works through a tri- stratal semiotic system. The functions of the system are best described by illustrating the choices made from sets of options at its discourse-semantic, lexico-grammatical and phonological/graphological levels based on the general context of the situation. The tri-stratal dimensions of language use above are semantically realized by the ideational (divided into experiential and logical), interpersonal and textual metafunctions (Halliday, 1985). These semantic elements are, in turn, shaped by another linguistic level termed lexicogrammar. Systemic functional linguistics offer mechanism that captures the construction of the meanings at three levels. SFL is thus centres on the concept of linguistic function, which is composed of system networks at the clause level. The third linguistic level in which the three meanings mentioned above is manifested is that of phonology for spoken texts, and graphology, for written ones.

Systemic functional linguistic (SFL) is described as a powerful and flexible model that can be applied to the analysis of semiotic modes other than language. The television commercial advertisements are multimodal meaning making system in which language is used in combination with other semiotic systems like visual, audio, a music and images. SFL is also defined as “a theory about language as social process and an analytical methodology which permits the detailed and systematic description of language patterns” (Eggins, 2004, p.20). Moreover, systemic functional linguistics is a theory of language centered on the notion of language functions. Multimodal texts involve the utilization of several semiotic modes within a social and cultural context, which leads to creation of a semiotic product or event (Kress and van Leeuwen, 2001). Kress and van Leeuwen (2006, 1996) expand on the SFL model to account for types of semiotic meaning making practices other than those encoded by verbal language. These linguists have developed a method of social semiotic analysis of visual communication, based on Halliday’s (1987) social semiotics and have created descriptive framework of multimodal discourse analysis assigning representational, interactive and

compositional meanings to images which is parallel to ideational, interpersonal and textual metafunctions.

SFL is a theory centered on language functions. It describes language in use because language is viewed as a resource for meaning making social semiotics. For this reason, this theoretical model pays attention to how different semiotic structures construct meanings, and it focuses on authentic texts and their contexts of use (Liroala, 2010). In Halliday's SFL, language as a social phenomenon is functional .i.e. it is concerned with the mechanism of text structure, function and meaning of language. It begins an analysis of language in social context where a particular lexico-grammatical choice is constructed under the influence of the social and cultural context. Meaning, central to SFL, is achieved through linguistic choices in paradigmatic and the syntagmatics levels of discourse where the words are arranged in a clause or text. It places the function of language at the centre. It focuses on what language does and how it does it or how people use language and how language is structured for use. Furthermore, SFL views concept as social practices. That social concept impacts on linguistic forms. In other words, the role of form is to serve a social function where language is taken as a social semiotic.

According to Halliday (1994), it is a verbalized semiotics which is structured to communicate meanings which arise out of context of use. In this sense, SFL is also described as a functional-semantic approach to semiotic analysis. This means that SFL theory explores how people use language in different contexts to perform social functions and how language is structured as a semiotic system (Eggins, 2004). It starts at social context, and looks at how language both acts upon and is constrained by this social context. For Eggins (1994) language is viewed as a social phenomenon of making meanings through linguistic choices from a range of language system in particular contexts.

Systemic Functional Linguistics involves the notion that language consists of a set of systems which offers the users choices in expressing concepts. The view of language within SFL is both rich and complex. It is a modeling of language that sees discourse as 'text in context' and attempts to separate text from its context as a useful abstraction. This abstraction is seen as useful for the purpose of analysis in order to deconstruct text-in-context and to put on display different strata of meanings and the meaning-making resources deployed at each

stratum. According to Eggins (1994), systemic linguists make four main theoretical claims about language: that language use is functional; its function is to make meanings; meanings are influenced by social and cultural context; the process of using language is a semiotic process in which people make meanings by making linguistic choices. SFL claim that language systems are by nature organized as stratified systems. The key element of SFL in a text is categorized and analyzed in four ways such as context, semantics, lexico-grammar and phonology. The context is one of the central elements because it is integral to the overall process of making meanings. In fact, when language occurs in a context, it will relate to or is linked to a number of contexts (Matthiessen & Halliday, 1997). Cultural and situational parameters impact the range of choices a speaker/writer has in making meaning. For Eggins (1994), meanings are influenced by the social and cultural context in which the participants are engaged in the communication process. A text will be seen as coherent by a discourse community only to the degree that it adheres to some material expectations about what type of language should be used or indeed who gets to use it in a particular context (Halliday & Hasan, 1989). In other words, there is "a systematic relationship between the social environment on the one hand and the functional organisation of language on the other" (Halliday & Hasan 1985, P.11), that is to say, language structure is shaped by the context of its use (Halliday 1994, p. xxiii). Thus, the concept of culture and situation are constructed in texts. Thus, it is important to note that the comprehension of text depends on ones' knowledge of these two concepts that is culture and context. Likewise, in order to understand a specific social actions or contexts, a linguistic analysis is essential given that the two (social and linguistic) factors construct and constrain each other. This makes SFL appropriate for the examination of linguistic texts as a way of understanding and explaining a social phenomenon i.e. dissemination of advertisement information as a social activity.

The meaning potential or the linguistic choices that people make are constrained by two aspects of context in communication process. These two concepts are context of situation (technically called Register) and context of culture (called genres). These two concepts are borrowed from the anthropologist Malinowski (1923, 1935), to explain the fact that texts must be understood as features of context of situation and the larger context of culture. Context of situation refers to "the total environment of a text, including the verbal

environment, but also including the situation in which the text was uttered" (Halliday & Hasan 1985, p. 6). Since meanings are constructed within a context of situation and since situations are culture specific, context limits the range of meanings that can be selected. Context of culture refers to "the whole cultural history behind the participants, and behind the kind of practices that they were engaging in" (Halliday & Hasan 1985, P. 6). It is the bigger picture that embodies a full range of systems of situational contexts. It may also be defined as "the broader background against which the text has to be interpreted" (Halliday & Hasan 1985, P. 46). According to Martin, language and social context are in a relationship of realization with one another (Martin, 2005). Choices made on the level of genre are realized by configurations of context-of-situation variables. In systemic theory, these variables are used to talk about the aspects of the immediate context that are embedded in a text. These variables of the context of situation embedded in a text are referred to in systemic functional grammar as the register plane. Halliday models the context of situation, where the aspects of the context relate intimately to the language used to create text, in terms of three important variables (Matthiessen & Halliday, 1997). SFL deals with register in terms of three variables or parameters known as semiotic functions. These are Field, Tenor and Mode (Halliday, 1978). This three register variables are field, tenor and mode (see Figure 3.1) beneath. The model shows the relationship of realization that obtains between genre, register, discourse-semantics, lexicogrammar and phonology/graphology.

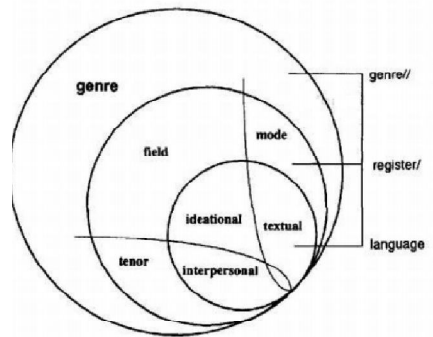


Figure 3.1: Genre, register and language (adapted from Martin, 2005)

According to Fairclough (2003, pp.25), 'SFL' is concerned with the relation between language and other aspects and elements of social life; therefore, it selects social character of a text and its approach to analyze texts linguistically as well. Furthermore, Wodak (2002,

p.16) mentions that "Halliday had emphasized the relationship between grammatical system and the social and personal needs that language is required to serve."The theory is based on systemic theory. It is a theory of language that emphasizes meaning as the fundamental element in analyzing language. This theory sees language and other systems of sign as networks of meaning that are inseparable. Halliday (1985, p.xiv) states: "Systemic theory is a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options."

3.1.2. Discourse Semantics

The main purpose of language in the view of systemic functional linguistic is meaning making. Accordingly, semantics has three metafunctions. Organization of language and social context are interwoven and interrelated. Functional Linguistic theory claims that both the grammar and the particular grammatical forms used in the text should be explained "in terms of the functions that the language evolved to serve" (Halliday, 1994, p.436). Eggins (1994) noted that the relations depend on the meanings or metafunction. Metafunction is the property of all languages in the view of SFL. However, languages vary in how and what they do, and what humans do with them in the context of human cultural practices, thus all languages are shaped and organized in relations to functions they serve or metafunctions. Halliday (1994) enumerates three social functions of language: the experiential, the interpersonal and the textual metafunctions (P. xxxiii). He further argued that since human beings have developed language specifically to make these three kinds of meaning, which all three present in every instance of language use, that is to say, in every text (p.xxxiii). In this way, language is "structured for use" (Eggins, 1994, p. 2).

The three metafunctions relate to clause functions as ideational/ representational meaning, interpersonal/ interactive meaning, and textual /compositional meaning in both language and visual semiosis respectively. The ideational or experiential metafunction is concerned with how the human being expresses his /her experience in the world. Its meaning is encoded by the transitivity system (clause as representation) which is realized through processes, participants involved in the processes and the circumstances in which they are involved. There are six types of processes: material, mental, relational, verbal, existential and

behavioral. Clause as ideational is presented by transitivity: process, participant, and circumstance while clause as interpersonal by mood and residue and clause as textual by Rheme and Theme.

One of the most powerful aspects of the systemic approach is that language is viewed as a source for making not only one meaning at a time, but several strands of meaning simultaneously. In other words, the three broad metafunctions exist in all languages. Therefore, the semantic component of the SFL mode is construed in terms of these three metafunctions, such as ideational, interpersonal and textual. According to Halliday (1987) the three metafunctions which he posits are the ideational, the interpersonal and the textual while in Kress pioneering work, Kress and van Leeuwen's *Reading Images: the Grammar of Visual Design* (Kress and Van Leeuwen (1990) becomes the authority in interpreting visual compositions. They propose that the semiotic tools in visual communication are delicately represented to realize some particular functions, namely, representational meaning, interactive meaning and compositional meaning. These three metafunctions apply to all semiotic modes and are not specific to speech or writing. Hence, systemic functional linguistic multimodal discourse analysis is used to analyze the language use in multimodal discourses.

Halliday (1996) developed a theory of the fundamental functions of language, in which he analyzed lexico-grammar into three broad metafunctions: ideational, interpersonal and textual. Each of the three metafunctions is about a different aspect of the world, and is concerned with a different mode of meaning of clauses. Halliday's (1996) theory of social semiotic of language suggested that language is constructed through three metafunctions. Therefore, the multimodality theory also divides language use into three metafunctions three namely: ideational, interpersonal and textual meaning (Kress and Van Leeuwen 1996, p.51). It is important to discuss the metafunctional use of languages in detail in the next section.

3.1.2.1. Ideational metafunction

Ideational metafunction is that part of the meaning which concerns the way external reality is represented in the text. In formal terms, it might be thought of as the content of the message, and is probably what many may think of first when they refer to a semantic component. This

means, it is intimately concerned with the processes involved, whether they be actions, events, or states, the entities involved in these processes, and if mentioned the circumstances within which they take place. Ideational meanings are expressed in terms of transitivity and permit the consideration of a sentence or a clause as composed of different combinations of participants organized round a process.

The ideational metafunction is about the natural world in the broadest sense, including mental consciousness, and is concerned with clauses as representations. Lemke (2009) noted that ideational metafunction is the dimension of a text which involves the representation of the elements in the text (P. 284). Royce (2007) explained that ideational metafunction involves the identification of a text's transitivity-which is answering 'who are the participants', 'what are the processes' and 'what are the circumstances' (P.67).

Furthermore, Hopearuoho and Ventola (2009) elaborated that ideational metafunction relates to how the participants, processes and relationships are represented in the text or image (P.187). Similarly, O'Toole (1994) calls this metafunction representational function, since its purpose is to convey to the viewer what the picture is actually about (P.14). The transitivity, that is, which is doing, what to whom, can be explored by looking at what kinds of processes there are in the text or image. It is through this function that the speaker or writer embodies in language his experience of the phenomena of the real world; and this includes his experience of the internal world of his own consciousness: his reactions, cognitions, and perceptions, and also his linguistic acts of speaking and understanding (Halliday, 1971, P.332). In other words, this function is to convey new information, to communicate a content that is unknown to the hearer. It reflects the events and experience in both objective and subjective worlds. The ideational function mainly consists of "transitivity" and "voice". The ideational metafunction is that part of the meaning which concerns the way external reality is represented in the text. In informal terms, it might be thought of as the content of the message, and is probably what many think of first when they refer to a semantic component. This means that it is intimately concerned with the processes involved, whether the actions, events or states, the entities involved in these processes and if mentioned the circumstances within which they take place (Bank, 2002, p.3).

The ideational function is mainly represented by the transitivity system in grammar. In this system, the meaningful grammatical unit is clause, which expresses what's happening, what's being done, what's felt and what the state is and so on. The transitivity system includes six processes: material process, mental process, relational process, behavioral process, verbal process and existential process. Transitivity is thus the relationships established between the processes, the participants and the circumstances encoded in the clause (Bank, 2002, p.3).

3.1.2.2. Interpersonal metafunction

The interpersonal metafunction is the dimension of a text which communicates or interacts with the audience or listeners or readers (Kress and van Leeuwen, 2006, P.43).The interpersonal metafunction concerns the relationships that exist between the speaker and his addressee(s), and between the speakers and his message (Banks, 2002, P3).According to Royce (2007) it is the representation of the relationship between the participants of the text and the viewers (p.70). It also deals with the interaction between two or more participants within a text.

The researcher confined to how Oromo language television commercial advertisements come to interact with the viewers in the television commercial advertisements and represented participants and interactive participants in order to make meanings in the television commercials advertisements in this analysis. One of the main metafunction strategies that were discussed in this study were synthetic personalization, a discursive strategy that artificially creates a relationship between the participants of the text and the consumers. Synthetic personalization in advertising means a tendency to approach the persuadee as an individual. The interpersonal metafunction concerns the relationships that exist between the speaker and his addressee(s), and between the speaker and his message (Banks, 2002, P.3).A major feature of the interpersonal metafunction is that of mood. Mood is analyzed in terms of a Mood element and the Residue. The Mood elements are constituted by the Subject and the Finite. According to (Nur, 2015, p.55) language involves interactions where we initiate or respond to the act of giving (and taking) or demanding) and being given). Giving refers to the speaker who is giving something to the listener or the speaker is inviting the listener to receive. Demanding refers to the speaker who is requiring something from the listener or the

speaker is asking the listener to give. In other words, giving and demanding are the two ends of the continuum and thus function as one of exchange. And the commodity exchanged can be grouped into two kinds: (1) goods and services; (2) information (Halliday, 2000).

The interpersonal metafunction of advertisement refers to not only the way advertisers and audiences interact using language to establish and maintain the relations among them; it is a function of a language mean to influence their behaviours, to express opinions about the world around us. To serve this, the interpersonal metafunction, claimed by Halliday (2009) mainly focuses on the relations between the role of speakers and the role of audience, mood and modality (Nur, 2015, p.55). Interpersonal meanings are expressed in the systems of mood and modality. Modality, in turn, consists of two subsystems: modalization (meanings that have to do with the probability of events) and modulation (meanings related to obligation, necessity, etc.).

The persuader implements efficacious methods that make the persuadee believe that the advertisement addresses just him or her not the masses (Fairclough, 1989, P.62). Other elements falling in the interpersonal metafunction such as gaze, and distance will be explained further in the Multimodal Discourse Analysis (MDA) section of this theoretical framework beneath.

3.1.2.3. Textual metafunction

Textual meanings are expressed in terms of the two major components of a clause such as Theme as the departure point for the message and Rheme as the remainder of the message (Halliday 1994 P.38). This textual meaning of the language is called textual function. In other words, textual meanings describes the flow of information within and between texts, including how texts are organized, what is made explicit and what is assumed as background knowledge, how the known and the new are related, and how coherence and cohesion are achieved. The textual metafunction thus corresponds to *mode* (Halliday, 1994, P.24). In the process of making-meaning people make texturing or making texts in a cohesive and coherent manner so as to communicate the ideational and interpersonal meanings. The textual metafunction is that part of the meaning potential which makes a text into a text, as opposed to a simple string of words or clauses. It thus involves phenomena such as thematic

structure, information structure, and cohesion (Banks, 2002, p.3). On this point, Halliday described, “language makes links between itself and the situation; and discourse becomes possible because the speaker or writer can produce a text and the listener or reader can recognize one” (Halliday, 1971:334). One of the major elements of the textual metafunctions is that the thematic structure, which is an analysis of the clause in terms of Theme, the speaker’s starting point and Rheme, where the clause goes from there (Banks, 2002, P.3). Similarly, the textual metafunction is about the verbal world, especially the flow of information in a text, and is concerned with clauses as messages. According to Hu Zhanglin, the textual function refers to the fact that language has mechanisms to make any stretch of spoken or written discourse into a coherent and unified text and make a living passage different from a random list of sentences. Although two sentences may have exactly the same ideational and interpersonal functions, they may be different in terms of textual coherence (Hu Zhuanglin, 1988, P. 315).

The textual metafunction is the cohesion and connectivity between the elements of a text (Kress and van Leeuwen, 2006, P.43). It is the relationship and continuity between the various parts of a text (Lemke (2009, P.285). In textual metafunction Eggins (2004) noted that a lexical chains, a discursive strategy that creates cohesion in a text by repeating the same word or words of a similar nature.

The textual function fulfils the requirement that language should be operationally relevant, having texture in a real context of situation that distinguishes a living passage from a mere entry in a grammar book or a dictionary. It provides the remaining strands of meaning potential to be woven into the fabric of linguistic structure. Information can be clearly expressed in a discourse. It can also be implicated between the lines. Therefore, all discourses are unities of explicit and implicit message (Halliday, 1971).

Therefore, language serves as a generalized ideational function; so human beings are able to use it for all the specific purposes and types of context which involve the communication of experience. Because it serves a generalized interpersonal function, we are able to use it for the specific forms of personal expression and social interaction. And a prerequisite to its effective operation under both these headings what we have referred to as the textual function, whereby language becomes text, is related to itself and to its contexts of use.

Without the textual component of meaning, we should be unable to make any use of language at all (Hu Zhuanglin, 1988).

3.1.2.4. Lexico-grammar

Lexico-grammar is the language stratum in which meanings are encoded into clauses. It includes both grammar and vocabulary in one stratum and represents the view of language in both lexis and grammar. According to (Halliday 1961; Fries et al. 2002; Halliday & Matthiessen 2004), lexico-grammar refers to two distinct but related notions:

1. the typical lexical and grammatical environment of a sign as it is habitually used in naturally occurring texts or ‘discourse’,

2. the core stratum of ‘wording’ in Michael Halliday’s model of language, which serves to mediate between the lower stratum of ‘sounding’ (graphology/phonology) and higher ‘meaning’ (semantics/discourse). It is crucial to Halliday's theory in that it is “lexico-grammar is the central processing unit of a language, where meanings are accepted from different metafunctional inputs and spliced together to form integrated outputs or wordings” (Halliday 1994, p. xxxiv). The Lexico-grammatical level is concerned with the syntactic organization of words into utterances. Halliday conceives lexico-grammar as consisting of different units that are ranked according to their relative meaning potential. He calls this theoretical concept the rank scale. In the rank scale, morphemes realize words that realize groups that realize clauses. Morphemes are thus the lowest units within the scale, and clauses are the highest units.

3.1.2.5. Phonology

The Phonology, orthography (or graphology) stratum is a representation of how the speaker can sound or can write. It refers to the sound system, the writing system and the wording system (Eggins 2004, p.19). Typical kinds of choices here are whether or not to emphasize a particular word in the case of phonology, or what punctuation to use in orthography. To sum up, the model (figure 3.1) beneath illustrates the relationship of realization of language strata. It shows the interdependence of context and text. Thus, phonology realizes lexico-grammar that in turn realizes discourse semantics. Discourse semantics again realize register, and register realizes genre. This link between different linguistic and contextual strata is the heart

of Halliday's systemic functional linguistic theory. With it, he argues that it is possible by considering genre to predict concrete lexico-grammatical choices. At the same time, the genre is determined, or is encoded, in the lexico-grammatical choices (Halliday & Hasan 1985, P. 36).

3.1.3. Systemic Functional Linguistics Multimodal Discourse Analysis (SF-MDA)

SF-MDA refers to research which uses the theoretical principles of SF theory (originally developed in SFL) model semiotic systems other than language, analyze texts which instantiate semiotic system other than language, analyze texts which instantiate a number of semiotic systems and theorize the interaction between different semiotic systems in texts (Knox,2009, 91).Systemic Functional Linguistics is a functional theory of language. Functional theories of language have been fundamentally challenged by the rise of the visual and can no longer ignore other semiotic systems, nor the fact that humans draw on a range of semiotic resources when they communicate. Systemic Functional Multimodal Discourse Analysis (SF-MDA) is an approach to analyzing discourse in the social semiotic tradition (Djonov, 2005; O'Halloran, 2007, 2008). Social semiotics is sometimes used in a broad sense to refer to the study of semiotics which is social (rather than, for example, structural) in orientation (Chandler, 2007; Cranny-Francis et al., 1991).

Multimodal discourse analysis (henceforth, MDA) is an emerging paradigm in discourse studies which extends the study of “language per se’ to the study of language in combination with other sources, such as images, scientific symbolism, gesture, gaze, action, music and sound” (O'Halloran,2011,P.120). Chen and Gao (2014) noted that advancement of modern technology is challenging the dominant role of language in mass media and communication (p.364). The study of discourse analysis goes beyond language itself by incorporating other semiotic resources such as image, sound, and animation into its scope. The multimodal social semiotic discourse analysis draws upon Michael Halliday’s (1978, 1994; and Matthiessen, 2004) Systemic functional (SFL) theory to provide framework for conceptualizing the complex array of semiotic resources which are used to create meaning (e.g. language, visual imagery, gesture, sound, music, three dimensional objects and

architecture) and the detailed practices for analyzing meaning arising from the integrated use of those resources in communicative artifacts (i.e. texts) and events. Thus, considering language as a social semiotic and meaning potential, systemic functional linguistics provides theoretical foundations for multimodal discourse analysis (MDA). Van Leeuwen (2005) stated that social Semiotics is concerned with “the way people use semiotic resources both to produce communicative artifacts and events and to interpret them... in the context of specific social situations and practices” (p.xii). Likewise, Chen and Gao (2014) asserted that with the co-operation of two or more semiotic modes of communication including language, image, video and sound, multimodal discourse creates an integrative meaning which makes the traditional discourse analysis restricted to language itself far from comprehensive and exhaustive. Systemic functional linguistics developed by Halliday provides an effective theoretical tool for multimodal discourse analysis (p.346). Therefore, multimodal discourse analysis (henceforth, MDA) is an emerging paradigm in discourse studies which extends the study of “language per se’ to the study of language in combination with other sources, such as images, scientific symbolism, gesture, gaze, action, music and sound” (O’Halloran,2011,P.120).

Systemic Functional Linguistics is an approach to linguistics that considers “language as a social semiotic system” (Halliday, 1978, p.112-113). Halliday supposes that “language is a system network and the grammatical or other features of language are described as sets of choices.” He also holds that “all languages involve three metafunctions which come into being simultaneously: ideational function, interpersonal function and textual function” (Halliday, 1978, P.54). Although originally conceived for the study of language, this theory is widely used to analyze other semiotic resources. As the pioneering work, Kress and van Leeuwen’s *Reading Images: The Design of Visual Grammar* (Kress and Van Leeuwen (1990) becomes the authority in interpreting visual compositions. They propose that the semiotic tools in visual communication are delicately represented to realize some particular functions, namely, representational, interactive and compositional meanings.

The social semiotic perspective on language and social context discussed earlier has encouraged work on multimodal discourse analysis in order to deal with texts composed of

language and additional modes of meaning. Inspired by Kress and van Leeuwen's (1996/2006) work on image, SFL scholars have applied the notion of function, choice and metafunction outline above to the analysis of action, paralanguage, music and sound, 3-D space, media design and diagrams (Martinec, 2000, 2004; Martinec and van Leeuwen, 2009). The revolutionary impact of this work on SFL- informed in discourse analysis is reviewed for a productive innovation of its foundation (Martinec, 2005).

The main aim of this study is to examine language use in the Oromo language television commercial advertisements. Using the multimodal textual analysis of Kress and Van Leeuwen's (1996) it examines the functions of language using verbal and visual modes and how they combine together as an integrated whole in conveying the messages of the advertisements to the target audiences. The analysis describe the how the different verbal and visual modes co-create meaning in the television commercial advertisements.

The social semiotic analysis of visual texts has made considerable progress in the past decade since the publication of Kress and van Leeuwen's (2006) *Reading Images: The Grammar of Visual Design*, which makes use of Halliday's (1978) theory of 'metafunctions' to identify three distinct but coexisting kinds of meanings that interplay within any text.

Similarly, Kress and Van Leeuwen (1996) view of the visual grammar design support the same view. They suggested a comprehensive illustration for representational, interactive and composition meanings of the visual images applying systemic functional linguistics and the grammar of visual design developed by Kress and Van Leeuwen (1996) to analyze the meanings of television commercial advertisements.

In addition, O'Halloran (2004, p.10) stated that "social semiotic theoretical framework is used for the analysis of a range of discourse genres in electronic media." Multimodality aims at offering a way of examining, for example, how language and image work together (Kress and Van Leeuwen, 1996; or how gesture and talk co-occur (Martinec, 2001). This makes multimodal discourse analysis a justified theoretical framework to use to analyze Oromo language television commercial advertisements.

3.1.3.1. Images

Taking as their starting point the idea that visual images can be read as “text”, the metaphor of “grammar” can be applied to the study of visuals. “Just as grammars of language describe how words combine in clauses, sentences, and texts, so our visual ‘grammar’ will describe the way in which depicted elements people, places, and things combine in visual ‘statements’ of greater or lesser complexity and extension”(Kress and van Leeuwen, 2006, p.1). In this sense “grammar” is not a set of rules for the correct use of language but rather a set of socially constructed resources for the construction of meaning. Hence, Halliday (1985) noted that grammar goes beyond formal rules of correctness. It is a means of representing patterns of experience...It enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them (P.101).

According to Kress & van Leeuwen (1996, 2006), the images in a text may serve as narrative representations, composed of participants and processes. In this case, participants are distinguished between interactive and representative. Interactive are the participants involved in the verbal or visual act of communication, and representative is those who depicted as the subject of the act of communication. The former may be classified as “the writer, the reader, the image maker and/or the viewer, while the latter are the elements being written about, read about, pictured about, or viewed” (Kress and Van Leeuwen 1996,P.90).This framework is what two writers try to supply for the analysis of visual images. Their semiotic approach draws on Halliday’s systemic functional linguistics and they distinguished three metafunctions in the visual semiotic modes similar to the linguistic modes.The systematic description of language patterns describes the functions or meanings of language through the use of three metafunctions. The three metafunctions within SFL-experiential (ideational), interpersonal and textual- are utilized to explore the structures of wording within context and patterns (White, 2000, P. 3). These functions operate simultaneously within the language to realize meaning. The experiential metafunction uses language to denote experience, the interpersonal metafunction uses language to describe interaction and to convey attitudes and the textual metafunction uses language to organize experiential and interpersonal meanings into a linear and coherent whole (Butt et al., 2003,p. 6).”

3.1.3.1.1. The Ideational metafunctions/ Image as Representation

Any semiotic system represents experiential meaning of the world through a referential system. In this system, objects can be represented in a number of different ways, and their relations outside the representational system. For example, vectors can graphically represent two objects involved in a process of interaction, whereas a tree structure can be used when the objects are related in terms of classification. In such away semiotics offer an array of choices, of different ways in which objects, and their relations to other objects and to processes, can be represented (Kress and Van Leeuwen, 2006, p .42).

3.1.3.1.2.. The Interpersonal metafunction/Image as Interactive

The interpersonal metafunction refers to the ability of a semiotic system to represent the social relations between the producer of a sign and its receiver/reproducer. Kress and Van Leeuwen (1996; 2006) make a distinction between “represented participants” (the people, places and things depicted in the images) and the “interactive participants” (the people who communicate through images). The relations at issue here are, therefore, of three types: a) between represented participants; b) between represented and interactive participants; c) between interactive participants. For example, the gaze of a represented participant can become a sign of the degree of directness established between s/he and an interactive participant, but it also stands for the type of approach (direct or indirect) intended by the interactive participant who produced the sign for the interactive participant who is to receive it. Similarly, size of frame can be used as a sign of social distance, perspective of subjectivity, horizontal angle of involvement, vertical angle of power, and modality of reality (Kress and Van Leeuwen 1996).

3.1.3.1.3. The Textual metafunction/Images as composition

The textual metafunction deals with the ability of a semiotic system to form texts. It is the coherence of the complex signs both internally and with the context in and for which they were produced (1996, p.41). For example, the layout of an image can tell us a lot about the communicative intentions of the producer, about which bits of information are new and what are given, about what pertains to the ideal sphere and what to the real one, about which elements are central and which are marginal. In other terms, the arrangement of images

becomes what Kress and Van Leeuwen (1996, 2006) define as a “system of information value”, which is interrelated with two more systems: *saliency* and *framing*. *Saliency* describes the ability of the picture elements to attract the viewer’s attention to different degrees, depending on their foregrounding or back grounding, their relative size, contrasts in colour or sharpness and so on. *Framing* is related to the presence or absence of framing elements. It may be explicit or be implied by line breaks in the image. Lack of framing suggests a group identity to the participants, whilst framing unitizes or individuates.

Kress and van Leeuwen (1996, 2006) noted that the grammar of visual design articulates an analysis as it approaches images not as single units but as syntactically meaningful structures applied to still image and moving pictures to produce interpretations. The researcher used the framework to interpret both the verbal and visual codes in the commercial advertisements. A television commercial is an integrated text, including words, images and sounds and every single code contribute to the creation of a message that should be relevant to the context of situation of the addressees.

3.1.4. Sound

Sound has its own grammar like image, which is not easy to interpret its signification. However, the grammar of sound can teach us how to communicate with sounds, and how to interpret the messages other people make with them. Television commercial advertisement is a multimodal product because multiple semiotic codes are at work in this specific genre, and the final message conveyed results from the interaction of all of these semiotic codes. Kress and Van Leeuwen (2001, P. 2) define a multimodal product as the output of a set of “[...] semiotic principles [which] operate in and across different modes”. They elaborated that multimodality is the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined [...] (p. 20). The term mode explains the “[...] semiotic resources which allow the simultaneous realization of discourses and types of (inter) action” (Kress and van Leeuwen, 2001, p.22). The verbal language and images are the two modes of television commercials, and sound is a third, which complements them in the creation of the ultimate message. The grammar of sounds was outlined by Van Leeuwen (1999). He showed how sound can contribute to

communication acts as much as words and pictures do. For instance, the foreground of either music or words in the soundtrack of a film (or a commercial) falls within the notion of perspective, which implied the ranking of some elements with respect to others. Similarly, sound can shape social distance, therefore, Van Leeuwen (1999) has following to say:

[...][it] creates relations of different degrees of formality between what is represented and the [...] listener, such as intimacy ([...] the whispered voice), informality ([...] the relaxed casual voice), formality ([...] the louder, higher and tense voice which 'projects' the message) (Van Leeuwen, 1999, p.15).

The above quotation forwarded by van Leeuwen indicated that the television commercial meanings are created through multiple modes in television commercials. Sound is the third important modes of meaning making in television commercial advertisements next to language and images. Similar to images and language, the sounds have also the affordances to recreate the relations of different degree of formality between the what is represented and the listeners or the viewers such as intimacy that can be shown through whispered voice, informality, the relaxed casual voice that show formality, the louder higher and tense voice that give emphasis and project the messages to the audiences.

Borelli (2007) asserted that a TV commercial is self-evidently a multimodal product (P.30). He further noted that the grammar of sound concerns not only with music as a deliberate production of a sound act made up of melody, harmony, tempo and meter and timbre articulation and so on. It also describes human voice, and the ways it is used to produce sound acts to convey specific information (Borelli, 2007, P.31). This means sound is a semiotic mode that can afford meaning making in the human communications. Sound is one of the semiotic modes that communicate meanings to the audiences to express the messages. Accent does not only denote a geographical origin, but also brings about a number of culture-bound connotations that the receiver of the sound act attaches to it. Similarly, pitch, intonation, and the use of specific vowels or consonants, can carry information that goes far beyond the more superficial message. This is true of every sound act. The melody of a song may express joy as much as the voice pitch could reveal concern or anger; the choice of a specific musical genre can carry class bound connotations; the use of a loud or quite tone or a tense or relaxed voice in speech can point to relations of power, distance, or solidarity (Borelli, 2007, P.31).

Finally, like verbal and visual language, sound also has *modality*. In sound and image, the question of modality is more complicated than in verbal language, owing to the existence of multiple *coding orientations*. Given its centrality to the analysis of the corpus used in this study, the following subsection expands on the meaning of modality and on the cues used to judge it across the different semiotic modes.

3.1.5. Modality and Coding Orientations

Another concept that Kress and van Leeuwen use in textual analysis is 'modality'. Modality refers to the validity claims with respect to the truthfulness or degree of correspondence to reality in a text. Modality is the truth value or the credibility of the information encoded in different social semiotic modes such as verbal and visual signs, texts and genres. Modality originates in linguistics, and it is used to refer to “[...] truth value or credibility of (linguistically realised) statements about the world” (Kress and van Leeuwen, 1996, p.160). In this regards, Carter, McCarthy and Mark, O’Keeffe (2016) modality is the selection of social semiotic signs to express how certain something is. It can express from being uncertain (low modality) to very certain (high modality). Modality is about a speaker’s or a writer’s attitude towards the world. A speaker or writer can express certainty, possibility, willingness, obligation, necessity and ability by using modal words and expressions. It can be expressed through various language features such as verbs, adverbs, nouns and adjectives. We often use modal verbs or other modal expressions when we want to express an opinion or attitude about a possible fact or to control a possible action. All modal expressions are about the speaker’s or writer’s view of the world (p.36). In semiotics, Halliday (1978) asserted that “modality is a particular way in which the information is to be encoded for presentation to humans, i.e. to the type of sign, and the status of reality ascribed to or claimed by a sign, text, or genre” (P232). The services of modality as part of the interpersonal metafunction because it relies on a shared value of ‘truth’ between the producer and the viewer of the image (Kress and van Leeuwen, 2006, p.155). Therefore, modality could be described as the degree of commitment of the speaker to the statement s/he is making. The modal and the mood are the two main ways in which languages deal grammatically with modality: (1) the modal system, based on the use of modal verbs and, (2) the mood, based on the distinction between

indicative and subjunctive. Both may occur within one language for example, expressing possibility such as it may rain tomorrow/ it might rain tomorrow. So, for instance, the following two sentences express low modality and high modality. (1).It will rain tomorrow. (2). It might rain tomorrow. In English, where subjunctive has practically fallen into disuse, modality is set forth through the use of a vast, well-defined array of modal verbs (may, might, can, could, shall, should, will, would, must, ought to, have to etc).

On the one hand, the use of the modal verb *will* in the first sentence signals a high degree of commitment of the speaker to the truth of his/her statement. In other words, s/he is sure that John is coming tomorrow, or, to say it in other words, the statement is given *high modality*. On the other hand, the use of the modal verb *may* in the second sentence underlines the mere possibility of John's coming. Here there is a rather lower degree of commitment of the speaker to the truth value of what he/she is saying, that On the one hand, the use of the modal verb *will* in the first sentence signals a high degree of commitment of the speaker to the truth of his/her statement. In other words, s/he is sure that John is coming tomorrow, or, to say it in other words, the statement is given *high modality*. On the other hand, the use of the modal verb *may* in the second sentence underlines the mere possibility of John's coming. Here there is a rather lower degree of commitment of the speaker to the truth value of what he/she is saying, that is, the statement is given *low modality*. In same manner, the Oromo language can express and encode truth value of the information using modality system. Therefore, the two English sentences above can be translated into Oromo and express similar high to low modality of the statements. For example, the two English sentences translated into Oromo language sentences are: (1) Bor nirooba. (2.) Bor nirooba ta'a. or/Bor roobu mala.

Different degrees of commitment can be obtained by using reported speech in place of direct speech. So, for example, Kress and Van Leeuwen (1996) argue that the use of indirect speech is a form of distancing oneself from a statement, thus giving it lower modality. Similarly, modality can be implicit in the semantics of words (e.g. I think conveys an idea of lower modality than I am sure), or it can be conveyed through the use of adverbs (e.g. certainly marks a higher modality than possibly).

In the same fashion, regarding the truth value of the encoded information in a particular way using the images, Kress and van Leeuwen (1996) argued that images have been observed representing a complementary semiotic mode to language and as such they also have their own modality. Kress and Van Leeuwen (1996) have defined modality as follows:

The concept of modality is equally essential in accounts of visual communication. Visuals can represent people, places and things as though they are real, as though they actually exist in this way, or as though they do not-as though they are imaginings, fantasies, caricatures, etc. And, here too, modality judgments are social, depending on what is considered real (or true, or sacred) in the social group for which the representation is primarily intended (P.161).

In the above quotation different degrees of truth can be attached to images; however, establishing what is true and what is not is up to the specific social group which the images are targeted to, and is something done according to types of modality and coding orientation preferred by that socio-cultural groups. Modality is another concept that Kress and van Leeuwen use in textual analysis. Modality is the social semiotic approach to the truth- value of statements about the world and it refers to how real a representation should be taken to be. “The term modality, therefore, refers to the way we communicate as how true or as how real a representation should be taken (i.e. is not how true or how real it really is).” In other words, modality claims with respect to the truthfulness or degree of correspondence to reality in a text.

3.1.5.1. Visual Modality Markers

Like language, images also have their own modality and here too, modality judgments are social depending on what is considered true or not in the specific social group to whom the images are targeted. In place of words, Kress and Van Leeuwen (2006) suggested that there are certain visual expressions that can reduce or increase modality of an image, diagram or photograph is taken as being real. They developed eight visual modality markers. These modality markers are the visual modality equivalent of modal auxiliaries. Kress and van Leeuwen (2006) have established eight (8) gradable modality markers:

Table 3.1.Modality MarketAdapted from Kress and Van Leeuwen 2006, pp.160-162)

1.) Colour saturation	A scale running from full colour saturation to the absence of colour; that is, to black and white.
2.) Colour differentiation	A scale running from a maximally diversified range of colours to monochrome.
3.) Colour modulation	A scale running from fully modulated colour, with, for example, the use of many different shades of red, to plain, unmodulated colour.
4.) Contextualization	A scale running from the absence of background to the most fully articulated and detailed background.
5.) Representation,	A scale running from maximum abstraction to maximum representation of pictorial detail.
6.) Depth	A scale running from the absence of depth to maximally deep perspective.
7.) Illumination	A scale running from the fullest representation of the play of light and shade to its absence.
8.) Brightness	A scale running from a maximum number of different degrees of brightness to just two degrees: black and white, or dark grey and lighter grey, or two brightness values of the same colour.

3.1.5.2. Coding Orientations

Analyzing modality requires, identifying the ‘coding orientation’ of the image, and second, identifying the ‘modality markers’ within that orientation. Modality markers are the elements of an image which indicate some aspect of the image’s realism (P.160). Coding orientations are the ways in which images communicate their messages (p.165). There are four coding orientations: technological, sensory, abstract, and naturalistic (p.165).Kress and van Leeuwen (2006) elaborated outline of the coding orientations were discussed as follows:

1. Technological/Scientific Coding Orientations have been thought to be a dominant principle of the coding orientation. It is considered as ‘blue print’ because of its effectiveness in the visual representation. Whenever colour is useless, for example for the scientific or technological purpose of the image, it has, low modality in this context.

2. Sensory coding orientations are the dominant in coding in the context of pleasure principle. It is commonly used in certain kinds of art, advertising, fashion, food, photography, interior decoration and so on visual images. For instance, the colour is a source of pleasure and affective meanings in sensory coding orientations and consequently; it conveys high modality using colours such as vibrant reds, soothing blues, and so on colours- a whole psychology of colour has evolved to support the meanings of sensory coding orientations in visual images. Sensory coding orientations refer to the one-to-one correspondence between some aspect of the physical stimulus and some aspect of 'fantasy' of neural activity or senses.

3. Abstract coding orientations are used in 'high' art, in academic and scientific contexts etc by socio-cultural elites. In such contexts, modality is higher the more an image reduces the individual to the general, and the concrete to its essential qualities. The ability to produce and /or read texts grounded in the abstract coding orientation is a mark of distinction, of being an 'educated person' or 'a serious artist.'

4. The common sense naturalistic coding orientation is a coding orientation which all people share when they being addressed as 'members of our culture' (Kress and van Leeuwen, 1996). It is a dominant coding orientation in any society for the time being. In naturalistic coding orientation, representational features are deemed to correspond closely to our everyday perception of the world under normal conditions. In short, common sense naturalistic coding orientation refers to standard photo or a photo that depicts objects or actions as they are seen in the real world under normal conditions. It is the coding orientation all members of the culture share when they are being addressed as 'members of the culture', regardless of how much education or scientific or technological training they have received. Individuals with special education or group allegiance may draw on non-naturalistic coding orientations in certain contexts, but they are likely to revert to the naturalistic coding orientation when they are 'just being themselves'. They may for example, use the abstract coding orientation when visiting a gallery and the naturalistic coding orientation when watching television or reading a magazine. For those without such education, however, abstract and technological images will never have high modality and always remain 'unreal'. Today, however, naturalism is coming into crisis, as a result of new ways of thinking and

new image technologies. In this context the role of some or all of the non-naturalistic coding orientation is likely to become of increasing importance.

Kress and van Leeuwen (2006) suggest that when the modality of an image in the naturalistic coding orientation seems to represent something as ‘more than real,’ thus surpassing the ‘natural (highest modality), it is in fact low rather than high in modality that is, it is low in truth value (p.163). Kress and van Leeuwen also refer to this type of modality as “hyper real’ (low modality) (p.164). The modality markers that are being considered for this analysis are: *contextualization, representation, and illumination* (Kress and van Leeuwen, 2006, P.161-2). Each of these modality markers runs on a scale from low modality, to the highest modality (naturalistic), to low modality again (hyper reality). Figure 4 below is an example of the scale of modality markers in the naturalistic coding orientation (although the figure has used ‘colour’, other modality markers run along the same scale).

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Figure 3.2: Modality marker scale (from Kress and van Leeuwen (2006, P.160).

Naturalistic coding orientation has been the dominant one in western societies to date: this means that the greater the resemblance of an image to reality, the higher its modality.

Modality markers are cues that permit us to assess the modality of an image. Colour is one of them. Its saturation, differentiation and modulation are parameters that grade the modality of an image. Normally speaking, the more the colour is reduced, the lower the modality. So for example, Van Leeuwen, 1999,p.162) asserted that a black and white image, a monochromatic one, or one with unmodulated colour have a lower modality than a full colour saturated image, one with a diversified range of colour or one using different shades.

Therefore, the systemic functional multimodal discourse analysis is used as the theoretical and analytical framework to analyze the data of Oromo language television commercial advertisements from systemic functional multimodal discourse analysis to comprehend the meaning making practices using both verbal and visual modes in Oromo language commercial advertisements from ideational, interpersonal and textual metafunction to convey advertisements messages to the target audiences.

Kress and van Leeuwen's grammar of the visual image is organized under three headings. These are derived from the three metafunctions underlying M.A.K Halliday's systemic functional grammar of spoken and written language. These are the ideational, interpersonal and textual metafunctions. The ideational is concerns the ability of language to represent the external world and human consciousness. It is thus; concerned with content and ideas with how they are related.

The interpersonal metafunction concerns the dimension of language that enables the speaker, writer or image maker to interact and communicate with listeners, readers and viewers. It is the interpersonal that allows us to take on roles, to express and understand attitudes and feelings. In the case of images the interpersonal function can be reflected through degree of modality – in this case the extent to which an image can be considered life like or reliable – and also through such features as whether a depicted participants ,human or animal ,meets our gaze or not. If the images seems to require some form of response from the viewers. For this reason, Kress and van Leeuwen refer to such image as making demands. In contrast when participants look away or seem oblivious to the reader's presence, they appear to offer themselves to the reader's gaze. Demand and offer are thus two contrasting ways in which

the interpersonal function is realized in images. Indeed, recent work in multimodality suggested that some of the principles and properties traditionally attributed to language can also be found in other modes. For instance, in their study of images, Kress and van Leeuwen (2006) showed that image is not only has the equivalent of what linguistics call lexis, it also has a 'grammar'. Gunther Kress and Theo van Leeuwen suggested a practical approach to the interpretation of images in their text *Reading Images: A Grammar of Visual Design*. Visuals, as much as words, have their own semantics and syntax, and as such, they can be understood through the knowledge of their specific grammar:

Just as grammars of language describe how words combine in clauses, sentences and texts, so our visual 'grammar' will describe the way in which depicted people, places and things combine in visual 'statements' of greater or lesser complexity and extension (1996, P.1).

Images, therefore, not only carry single meanings, but also combine to create visual texts able to convey messages of great complexity. Kress and Van Leeuwen compare them to verbal language, and remark that they are culture-bound, in that they say something about the culture in which they are embedded to those who know the language of that culture.

These scholars took inspiration from systemic functional linguistics and showed that just like language, modes such as image and object design are made up of elements and rules for combining them, which can be used to serve four main functions: (1). to construct our experience of the world. (2) to make logical connections in the world. (3) to enact social relations, and (4). to organize the message. These are the 'metafunctions' of semiotic resources. Accordingly, Halliday views linguistic theory as something that should be applied to real problems to improve the human condition. Therefore, Halliday developed SFL as an 'applied linguistics' achieving the daunting task of describing the grammatical systems through which language achieves its various functionalities.

Although Halliday developed SFL for the study of language, systemic functional linguistic theory is a theory of meaning, and as such the fundamental principles of the approach are applicable for the study of other semiotic resources. SFL is well suited to the study of multimodal discourses because underlying premise that semiotic resources are tools for

creating meaning applied equally well to the multitude of sign systems in society for example such as language, images, gestures, music, dress, architecture and so forth.

Thus, this analytical tool apply the semiotic approach drawn on Halliday's Systemic functional linguistics that distinguish the three metafunctions for both the verbal and the visual modes to analyze Oromo television commercial advertisements. The researcher in this work us the (SF-MDA) framework to interpret both the visual and the verbal codes of the commercial advertisements. A commercial is an integrated text, including words, images and sounds, and every single code contributes to the creation of a message that should be relevant to the culture of the Oromo people. Images portray and help build social relationships that are reminiscent of specific cultural patterns. Like words, images bear the hallmark of culture, and speak to those who belong to that culture.

This articulated system of analysis, approaches images not as single units, but as syntactically meaningful structures, has been applied by Kress and van Leeuwen to both still images, and moving pictures, yielding interesting results in both cases. Consequently, the systemic functional linguistic was used as analytical tool to analyze the Oromo language television commercial advertisements because SF-MDA aims to investigate and ideational metafunction through transitivity system, the interpersonal metafunction through the mood and modality and the construal of the textual metafunction and the logico-semantic relations in the multimodal television advertisements discourse, it is pertinent to provide an overview of Halliday's (1994) Theme and Information Structure systems, Kress and van Leeuwen's (1996) system for the composition of information value, and Martinec and Salway's (2005) system for image-text logico-semantic relations.

In view of the above social semiotic position of the SFL model as textual analysis the researcher employed systemic functional multimodal discourse analysis (SF-MDA) as a tool to analyze the language usage in Oromo television commercial advertisements study. In this regard, Halliday (2014) explained that each of the language metafunctions is accomplished through different linguistic subsystems at the level of lexico-grammar. Ideational meanings are made by the transitivity system, interpersonal meanings are made by the mood system,

and textual meanings are made by thematic system, thus the task of SFL is to realize how meanings are made and exchanged through the resource of grammar and lexis. Moreover, Martin (1992) states that-these choices in meaning contribute to the overall meaning of discourses both the verbal and visual modes in Oromo television commercial advertisements. Therefore, SFL is a powerful tools tool to analyze the ideational, interpersonal and textual metafunctional meanings in Oromo language television commercial advertisements that advertise about the products and/ or services to the target audiences via Oromia Broadcasting Network (OBN).

CHAPTER FOUR: RESEARCH METHODOLOGY

4. Introduction

Creswell (2014, P.264) noted that “research approaches are plans and procedures for research that span the decisions from broad assumptions to detailed methods of data collection and analysis. It involves the intersection of philosophical assumptions, designs, and specific methods”. Therefore, this chapter presents the research paradigm, the research design, description of the research institute and procedure of data collection. Besides, it deals with sampling techniques and sample size for the present study. Moreover, techniques of data analysis and ethical issues taken into consideration in the course of the research are also included in this chapter. In each section of the chapter, relevant justifications and rationale for the choice of the methodology are explained briefly. Furthermore, the data collection instruments and dataanalysis procedures used in the research was discussed in this chapter. In sum, in this chapter, the whole plans and procedures followed in each step have been discussed.

4.1. The Research Paradigm

A research paradigm guides the methodological approach of the object to be studied. Therefore, in any scientific research the philosophical assumption that justifies the types of methodology to be used needs discussion. According to Alexander (2006) every research is based on some underlying philosophical assumptions about what constitutes valid research and which research method is appropriate for the constructions of knowledge in a given study. Consequently, to conduct and evaluate any research, it is important to know these philosophical assumptions in conducting a research. Thus, this section presents a brief discussion of research paradigm in which this particular research is situated and the philosophical underpinning that guides this study.

Any scientific research inquiry requires at least one paradigm as a frame of reference. The philosophical paradigm informing this particular qualitative research is the social constructivists /interpretivists paradigm. Qualitative research is a form of social inquiry that focuses on the way people interpret and make sense of their experiences and the world in which they live. The constructivists/interpretivists claim that an objective observation of the social world is

impossible and meanings are given relatively depending on the intentional behavior and action. Bryman (2001) noted that the basis of qualitative research lies in the interpretive approach of social reality and in the description of the lived experiences of human beings. Cohen and Manion (1994) explained paradigm as the philosophical intent for understanding a study. Morgan (2007) articulated paradigm as the set of beliefs and practice that guides a field and helps the researcher to summarize his or her beliefs.

Constructivists/interpretivists approaches to research have the intention of understanding "the world of human experience" (Cohen & Manion, 1994, p.36), suggesting that "reality is socially constructed" (Mertens, 2005, p.12).The social world is observed by seeing what meanings people give to it and interpreting these meanings from their view point. Dornyei (2007) asserted that "there has been increasing visibility and acceptance of qualitative research paradigm since the mid-1990s in studies in applied linguistics. As a result, there is a growing recognition of almost all aspects of language acquisition and use is determined or significantly shaped by social, cultural and situational factors that make social constructivists/interpretivists research paradigm ideal for providing insights into such contextual conditions and influences.

Qualitative research is interested, in particular, in the way in which the world is "understood, experimented, or produced" (Mason, 1996, p.4) by people's lives, behavior, and interactions (Strauss and Corbin 1990, p.17). Hence, the philosophical paradigm underpinning this particular study is the social constructivist qualitative paradigm. Researchers who are oriented in such a paradigm take explicitly constructivist/interpretivists philosophical positions. This is due to the very nature of the language use in communication. For example the language of television commercial advertisements is the meaning making practices ideationally, interpersonally and textually using multiple modes to convey educative, informative and persuasive messages to the target audiences about the products and/or services. In advertisements meanings are associative, plainly to particular sort of associations attached to words as well as their internalization by readers or hearers. It is an effective framework for the semantic analysis of language, the interplay of words meaning and the mechanism of multiple interpretations (Mao, 2013).

The researcher, therefore, adopted constructivists'/interpretivists' research paradigm for this study. The researcher's worldview under this particular study is situated in the qualitative social constructivist paradigm. It is noted that the qualitative social constructivist paradigm can be one of the working philosophical orientation from ontological assumption that state reality is "the way things are" and often discover the cause-effect relations behind the social reality. Thus, it is possible to find the meaningful indicators of what is really happening in ideational, interpersonal and textual metafunctional meaning making practices in Oromo language to advertise the products and/or services in Oromo language television commercial advertisements.

The present study is designed in the framework of qualitative descriptive research methodology. Creswell (2009) noted that qualitative research design increases understanding of social process, dynamics, opinions, attitudes and perceptions of people/issues under study (p.248). The qualitative descriptive research design was employed in this study with the rationale that it focuses on the meanings and interpretation of social phenomena and social processes in the particular context in which they occur (Sumner 2006, p.249). Furthermore, qualitative research is interested in the senses, in the "meanings" (Miles & Huberman, 1994, p.10; Maxwell, 1996, p.17; Silverman, 2000; 2005), in personal narratives, in life stories (Atkinson, 2005), in accounts, in internal, "life experiences" (Whitmore, Chase & Mandle, 2001, p.524; Morse, 2005, p.859), in the actors' "language," in their "forms of social interactions" (Silverman, 2000, p.89), in their different knowledge, and "viewpoints and practices" (Flick, 1998, p.6), and in what people think and what that thinking "means, implies, and signifies" (Morse, 2002, p.875). Qualitative method is fundamentally interpretive and it focuses on description, analysis and interpretation according to Rossman and Rallis (2012, P.9). It is also takes interest in processes, change and social context dynamics (Mason, 2006, p.16; Maxwell, 2004a, p.36), actors' "perspectives on their own worlds" (Marshall & Rossman, 1999, p.7; Creswell, 1998, p.15), and in trying to appreciate those worlds through such perspectives (Savage, 2000, p.330; 2006, p.384). It also emphasized the lived experiences placed in its context and provides a sustained process; therefore, is appropriate and helpful for achieving a variety of research goals (Tracy, 2007, P.5).

Consequently, this study is amenable to qualitative research method because the research examines Oromo television commercial advertisements broadcast via Oromia Broadcasting

Network (OBN) from ideational, interpersonal and textual metafunctions. It analyzes Oromo language television commercial advertisements to interpret the metafunctional meanings-making practices in conveying messages to the target audiences using visual and verbal modes in the television commercials. The study deals with the television commercial advertisements verbal and visual modes use in construction of meanings to advertise products and /or services to the target audiences via Oromia Broadcasting Network (OBN). It also explores the intermodal relations between the verbal and visual modes integration in Oromo television commercial advertisements to convey messages to the target audiences about the products and/ or the services advertised. Therefore, qualitative descriptive research method was employed to analyze the data to appreciate the metafunctional meanings that copywriters create to convey message to the target audiences in Oromo language television commercial advertisements.

4.2. The Research Setting and Procedures of Document Collection

This section deals with the description of the target institution (DhRTVO), tools for data collection, sampling techniques and sample size, data clearing and management and procedures of data analysis have been discussed in detail. In this study, the researcher targeted media organizations based on broadcast language criteria. Accordingly, *Dhaabbata Raadiyoofi fi Telewiiziyinii Oromiyaa* (DhRTVO) or *Oromia Broadcasting Network (OBN)* was purposively selected because it uses Oromo language for broadcasting commercial advertisements and other information to Oromo people. The sections below present description of DhRTVO- the target media organizations of the study.

4.3. Oromia Broadcasting Network (OBN)

First of all, OBN was chosen for this study because it is one of the media institutions which broadcasts its program in Oromo language and administered by the Oromia National Regional State. Therefore, it is the media organization easily accessible to business companies working among the Oromo people to promote their goods and services through Oromo television commercial advertisements. Second, it is the only media organization that gives round clock services in Oromo language hence; it may provide an insight on the nature of data to be obtained for the main study. Furthermore, OBN is a regional media organization that works on the development of Oromo language and culture to be one of the chosen and

trusted media organizations as it is stipulated in its vision statements (www.orto.gov.et). OBN was founded on July 12, 2006 with the proclamation number 113/2006 as Oromia Mass Media Organization (OMMO) by the Oromia Regional State. During that time, Oromia Mass Media Organization rented air time from Ethiopia radio and television Organization and broadcasted both radio and television programs (Editorial policy of ORTO, 2009). Oromia Mass Media Organization was renamed by the Regional Government as Oromia Radio and Television Organization in the proclamation number 146/2011 with objective to be a preliminary competent media in the region which competes with other media in the country. Its objectives are: (1) to encourage people to express freely their opinion based on the constitution of the Federal Democratic Republic Government of Ethiopia and that of Oromia Region State and other laws and policies. (2). To create conducive condition for the people of Oromia Region to get correct, objective, adequate and quality information timely. (3) to work towards the creation of national consensus on major national and regional issues. (4). to encourage towards developing a democratic culture, economic, political and cultural activities. (5). to work towards promotion of Oromo culture, history and language. Similarly, the mission of Oromia Radio and Television Organizations is to provide current, real and reasonable information through electronic media to provide entertainment program that recreate and educate the public to enable them to build democracy and good image of the region and development of the country. Its vision is to be the most chosen and trusted media in the country and prominent in Africa (www.orto.gov.et).

OBN is headquartered in Oromia Regional National State in Adama city and has various studios in Oromia and Addis Ababa City Administration such as in Finfinne, Nekemte and Jimma etc. TVO has expanded its broadcast time and improved its quality of services to satisfy its audiences' needs recently. In order to satisfy the Oromo people's information needs Oromia Radio and Television Organization mainly broadcasts its programs in Oromo language, besides, few hours in Amharic and English languages.

OBN covers 70% of Oromia via terrestrial television and via satellite direct to home transmission 100% of the globe. The organization generates its own money from advertisements and budget allocated from Oromia Regional State. The revenue the organization generates from advertisements is 40% and the rest 60% is financed by the Oromia Regional State (Oromia Radio and Television Organization Brochure, 2012,

P.1).OBN is not an organization established for profit. As it was stipulated in its mission statement, it is “to provide current and balanced informative and educative information to create enabling environment for Oromo people’s participation in the democratization process to build the good image of the Oromia National Region State” (Oromia Radio and Television Organization Brochure, 2012, P.2).

Nowadays, the station gives round clock broadcast services to its audiences in Oromia and globally. Advertisement is one of the services that Oromia Radio and Television broadcast to the Oromo people to promote commercial products and/or services for business companies and public service announcements on various social marketing and pro-social issues to raise awareness of the Oromo people.

4.4. The Study Procedures

There was a complaint among the community, the television commercial advertisements companies and viewers of Televiizyini Oromiya that the commercial television advertisement broadcast on Oromiyaa Televiizyini is lip synchronized translation of the Amharic commercial television advertisements originally designed for Ethiopian Broadcasting Corporation or formerly Ethiopian Television. Hence, before embarking itself on the research process, in response to the above claims, the researcher first held preliminary group discussion with the television journalists, television commercial advertisements copy writers and sales and promotion head at OBN to identify the practices and experiences of Oromo television commercial advertisements at the target institute in order to make sure if enough data could be obtained for this research. Accordingly, the researcher communicated the concerned targeted media organization formally by taking *To Whom It May Concern* support letter from the Department of Foreign Languages and Literature of Addis Ababa University.

From the discussion with the practitioners and head of the sales and promotion at the target media organization, it was learnt that Amharic language television commercial advertisements translated into Oromo language and broadcasted via Oromia Broadcasting Network (OBN) to the target audiences through lip synchronization is very common and appear dominant. Consequently, in the course of the preliminary discussion with the Oromia

television journalists, television commercial copywriters and the sales and promotion head of Oromia Radio and television organization, the researcher confirmed that Oromo television commercial advertisements originally copy written and designed in Oromo language with Oromo cultural semiosis for Oromia Broadcasting Network (OBN) is rare but could be enough for this qualitative study.

Thus, the discussion held with the practitioners was taken as the starting evidence which revealed that it was likely possible to get few samples of Oromo language television commercial advertisements copy written and designed within the socio cultural context of the Oromo people.

In the preliminary discussion with the journalists and workers at OBN the researcher gained information about Oromo television commercial advertisements practices and experiences. The researcher also secured confirmation about the possible prospects to obtain Oromo language television commercial advertisements that can be used for the main study through using the advertisements broadcasted to the public via Oromia Broadcasting Network (OBN) for the period of three years from 2012 to 2014. It was with this rapport that the researcher embarked on the Oromo language television commercial advertisements study for the main PhD research.

4.5. Data for the Main Study

The main study was commenced by collecting Oromo television commercial advertisements which the researcher was made certain about their availability in the context of the Oromo people socio-cultural situation with verbal and semiotics matching to the context from the finding of the pilot study. In fact, in the course of collecting the data for the main study, the researcher experienced challenges of obtaining the television commercial advertisement originally copy written and designed in Oromo language from the media institute due to confidentiality issues. In order to solve this challenge, the support letter directly written to OBN and the researcher confirmed to each of the concerned authority at the organization that the data would only be used for the intended research and promised them that one copy of the research would be submitted to the media organization upon completion of the study. The support letter directly written to the media organization for the cooperation facilitated for the

researcher to have access to the copies of the primary data of the study-that is television commercial advertisements records that have been aired to the public via Oromia Broadcasting Network (OBN) to do its research. After all this request and promises, the media organization showed cooperation to the researcher and allowed him to obtain the available Oromo language Television commercial advertisements copies from the media organization to its main research.

4.6. Sampling Techniques and Sample Size

4.6.1. Purposive Sampling

Purposive sampling is selecting a sample “on the basis of your own knowledge of the population, its elements, and the nature of your research aims” (Babbie, 97). Twenty five Oromo television commercial advertisements aired to the target audiences between the years 2012 to 2014 via OBN were collected from OBN Studio without any set criteria. The organization gave the researcher these twenty five Oromo television commercial advertisements that were broadcasted to the public in the years 2012 to 2014 via TVO referring to the years of broadcast from their electronic data base to the researcher. However, the researcher took time to screen the data to clean them to identify Oromo language television commercial advertisements both for their verbal and visual modes use in meaning making practice in metafunctions in line with the purpose of the study. Accordingly, the researcher found only ten Oromo language television commercial advertisements through cleaning and screening out of the twenty five alleged Oromo television commercial advertisements; therefore, the remaining fifteen television commercial advertisements were disqualified purposefully for this research because these fifteen televisions commercial advertisements were originally copy written in Amharic and designed for EBC television Amharic program through translation in to Oromo language for the second air time via OBN. These alleged oromo language television commercial advertisements were not related to the Oromo culture and context because only the Amharic language texts of the advertisements were translated into Oromo language and broadcast to the target Oromo audiences through lip synchronization without any changes in the visual modes and design of the commercials to the Oromo cultural contexts for the target Oromo audiences. Thus, only ten Oromo television commercial advertisements relevant to Oromo cultural contexts in both its verbal

and visual modes and originally copy written and designed in Oromo language were purposively selected from the total twenty-five television commercial advertisements supposed to be oromo television commercial advertisements collected from the media organization. Therefore, that is rationale behind the only ten Oromo television commercial advertisements sample size in this research. According to Rapley (2014) qualitative research works closely on routine issues with relatively small number of the researcher's reason in doing so attributes to the fact that the research is meant to explore the metafunctional meaning making practices in Oromo television commercial advertisements to realize ideational, interpersonal and textual meanings through the use of verbal and visual modes and the interplay between the two modes in Oromo language use to convey messages about the products and/or services to the target audiences. In the same manner, Patton (2002) asserted that in qualitative research the central resource through which sampling decisions are made is a focus on specific people, situations or sites because they offer a specific- 'biased' or 'information-rich'-perspective (p.40).

Consequently, the researcher purposively selected these ten Oromo television commercial advertisements to do an in-depth investigation on them because they were copy written and designed originally in Oromo language within the Oromo People's context to convey messages about the products and/ or services to the target audiences from ideational, interpersonal and textual metafunctional meanings making practices in applied linguistics. The purpose of the researcher is not to make generalizations about Oromo language television advertisements. Because such study require a random sampling from the whole corpus of Oromo television commercial advertisements which also require representative sampling. The researcher chosen the purposive sampling based on the notion that samples can be chosen based on knowledge of a population and the aim of the research. Therefore, the purposive sampling has been chosen for this study as the researcher screened the television commercial advertisements based on the context of Oromo people's language and culture in copywriting and designing the Oromo language television commercial advertisements broadcasted to the target audiences between the years 2012 to 2014. To make the selection of the ten television commercial advertisements from the alleged twenty-five Oromo television commercial advertisements collected from Oromia Broadcasting Network; the researcher screened and cleaned the data for the main study. The commercial advertisements

were collected from OBN without any set sampling criteria but based on the media organization's willingness to provide the researcher with the available commercial television advertisements data. It was not based on the researcher's personal interest or set prior criteria. The data were retrieved from the electronic library of OBN based on the years of broadcast and the fact that the researcher wants Oromo television commercial advertisements broadcast to the target audiences via OBN.

As far as the period of the advertisements is concerned, all were found to have been produced and broadcasted via OBN from 2012 to 2014 to the target audiences. Furthermore, all of the television commercial advertisements were collected by the researcher in person. As far as the procedures of sorting sample television commercial advertisements for the final analysis is concerned, the following steps were further undertaken by the researcher. The next step was undertaken to screen and clean the Oromo language television commercial advertisements data which were originally copy written in Oromo language by Oromo speakers for the first air time to advertise goods and services via Oromia Television. Accordingly, the table below indicates the Oromo commercial television advertisements which were sorted from the total television commercial advertisements corpus collected from Oromia Broadcasting Network (OBN), the target organization.

The figure below presents the data which were collected from (OBN) for the main study

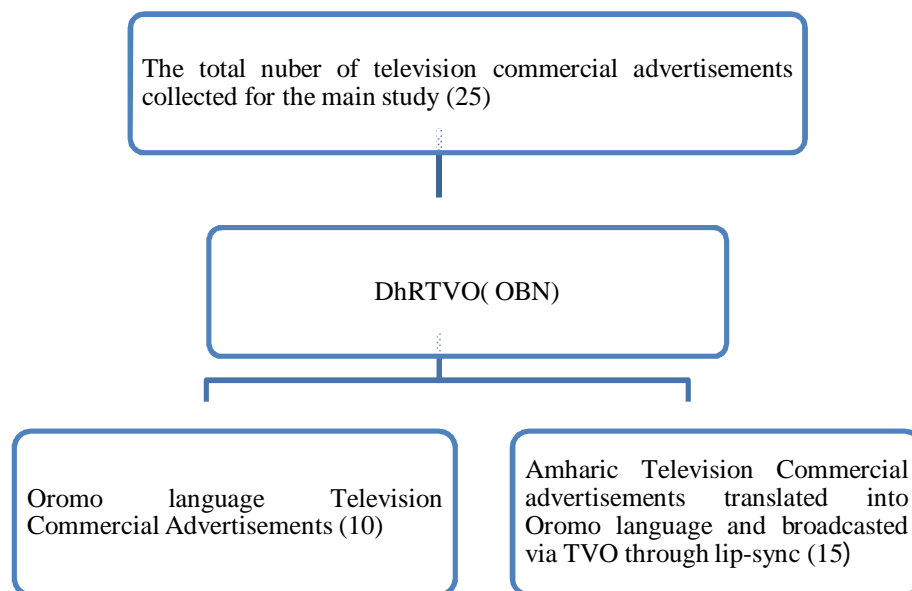


Figure 4.1: Diagrammatic Presentation of Data for the Main Study

As can be seen from the above diagram, a total of twenty five (25) assumed to be Oromo television commercial advertisements were collected from the target institution-OBN. The diagram depicts that from the total of twenty five (25) television commercial advertisements copies that were collected based on the willingness of the media organization to provide the researcher with; not based on the researcher's purposive interests; if it is Oromo language television advertisements originally written in Oromo language or a translated from Amharic advertisements with lip-sync for the second aired time at OBN was not up to the will of the researcher in collecting phase of the data. Similarly, as far as the period of the television commercial advertisements is concerned, all of the copies of the television commercial advertisements were broadcasted between the years 2012 to 2014 to the public via Oromia Broadcasting Network. Furthermore, all of the television commercial advertisements texts were collected by the researcher in person. After the data were obtained, the researcher screened the data and identified purposively the Oromo language television commercial advertisements originally copy written in Oromo language and designed to advertise products and / or services via Oromia Broadcasting Network as the first media outlet to the target Oromo speaking audiences. As it was indicated in the above diagram only ten Oromo television commercial advertisements were purposively selected for the study because they were qualified as Oromo language television commercial advertisements as they are relevant to the oromo people's cultural context both for their verbal and visual modes. Besides, these commercial advertisements were copy written and designed in Oromo language in the period from 2012 to 2014 and broadcasted to the target audiences via Oromia Broadcasting Network (OBN) as the first media outlet.

4.6.2. Sample size

The sample was selected from OBN Oromo television commercial advertisements that were broadcast for the period of three years from 2012 to 2014 which were small in size. In most cases, a qualitative analysis, such as this one uses a small sized sample for in-depth analysis. In relation to this, Patton (2002) noted that qualitative inquiry typically focuses on relatively small samples, even single cases selected purposefully to permit inquiry into and understanding of a phenomenon in-depth and in detail (p.46). In the same fashion, Silverman (2008) asserted that small size is recommended in qualitative data sampling and one of the

strengths of qualitative research method is that it often allows for far greater flexibility than most allowed to manipulate their analysis, theory and sampling activities interactively during the research process (P.99).Qualitative methods typically produce a wealth of detailed information about a much smaller number of people and cases. Since this research begins with specific perspectives in mind to examine the ideational, interpersonal and textual meaning making practices of Oromo television commercial advertisements only television commercials advertisements that qualify as Oromo television commercial advertisements for both its verbal and visual modes were selected purposively.

As a result, the researcher purposively selected to include only Oromo language television commercial advertisements that meet a very narrow or specific criterion of being originally designed in Oromo language without any translation from Amharic through lip sync(for short lip synchronization). The television commercial advertisements translated into Oromo language from Amharic commercial advertisements and broadcasted via OBN to the target audiences through lip sync did not qualify to be studied as Oromo television commercials advertisements because the semiotics used in the commercial advertisements are not based on Oromo culture. In view of this, ten televisions commercial advertisements that were originally copy written in oromo language and designed for the first media outlet via Oromia Broadcasting Networkto the target audiences and met the criteria of Oromo television commercials both in its verbal and visual modes in the context of Oromo people were employed for this analysis.

4.7. Data Clearing and Management and Procedures of Data Analysis

As stated in the preceding sections, in the process of screening the texts,ten television commercial advertisements out of twenty five television commercial advertisements aired to the target audiences for three years period i.e. is from 2012 to 2014 via Oromia Broadcasting Network to advertise products and/ or services were collected from OBN for detail analysis.These ten television commercial advertisements were identified as Oromo language television commercials advertisements because they were originally copy written and designed within the Oromo People socio- cultural context using verbal and visual semiosis for the first time to be broadcasted to the target audiences via Oromia Broadcasting Network.

The remaining fifteen television commercial advertisements collected from the Oromia Broadcasting Network were translated from Amharic television commercials into Oromo language and broadcasted to Oromo television target audiences through lip synchronizations. Therefore, they did not qualify as Oromo television commercial advertisements for two main reasons. First, though Amharic language is translated into Oromo language the visual images in the advertisements are the same character except the voice over change through the lip sync. Second, advertisements are not only a language but also the culture so the visual elements used in the television commercials communications have its own distinct meanings in the given cultures. Therefore, though the language is translated into Oromo language there are semiotic elements and cultural elements that are always remain untranslated and irrelevant to Oromo socio-cultural contexts. Consequently, the Amharic television advertisements translated into Afan Oromo and broadcasted via Oromia Broadcasting Network (OBN) through lip synchronization were not selected for this research.

The conceptualization of the selected Oromo language television commercial advertisements data were scrutinized to understand the verbal of the televisions commercial advertisements broadcast via Oromia Broadcasting Network for its metafunctional meanings. Similarly, the visual modes metafunctional meaning making practices were examined through systemic grammar of visual design developed by Kress and Van Leeuwen (1996; 2006). Accordingly, to answer the basic questions raised in chapter one, the researcher coded and organized Oromo language television commercials advertisements data using the following procedures: (a) The verbal texts of the television advertisements were transcribed directly into Oromo language verbatim and translated into English in Microsoft word to make it easy for the researcher to copy part of the verbal texts to use it in the analysis and interpretation. (b). In the same vein, the visual modes were changed into still pictures using window movie maker for easy reference to the images representation of the meanings and to analyze the interplay between the verbal and the visual modes employed in the television commercial advertisements to represent ideational, interpersonal and textual meanings. The visual modes of the television commercial advertisements that were changed into still pictures shot by shot with the help of window movie maker were organized according to the camera movement and chronological order presented in the advertisements video footage sequentially (see the

Appendices).According to Iedema (2001), in film analysis, a “frame is a salient or representative still of a shot” (p.89). Breaking a television commercial down into frames allows for analysis of still images which are representative of the events occurring in the filmed advertisement. Once the commercial is in frames, then multimodal analysis can be applied to each frame individually, however; as Kress and van Leeuwen (2006) discuss, the frames must be considered in relation to one another. Hence, an analysis of the entire commercial via the textual metafunction is needed in order to examine the commercial as a gestalt rather than as a series of frames.

The advertisements visual parts were divided into frames and the verbal texts used in the advertisement were analyzed in relations to the frames as a basic unit according to Baldry and Thibault (2006). Next, the multimodal components of the Oromo language television commercial advertisements were analyzed in detail, as can be seen in chapter 5, in terms of the lexico-grammatical and visual modes from a micro perspective’s). Lastly, an analysis of the inter-mode relations between the verbal and the visual relations of the television commercial advertisements were made to describe the multimodal discourse analysis of Oromo language television commercial advertisements.

The concern of a text’s multi-dimensionality in the creation and communication of meaning is the main objective of multimodal discourse analysis. Having this objective in mind, it is important to consider not only how each mode of communication is making meaning but also how the interaction between the modes works to construe meaning. In Kress and van Leeuwen (2006) a single element in a multimodal text is referred to as having ‘meaning potential’. It is only in combination with the other elements that meaning is realized. It has been suggested in van Leeuwen (2005) and Maier et al. (2007) that the verbal mode and the visual mode should be considered as working in tandem, with mode either extending or elaborating on the meaning of the other mode. Independently, each mode can be seen as only having a ‘meaning potential’; however, analyzed as a cooperative unit and their meanings can be better understood.

Finally, the inter-mode relations between the verbal and the visual modes were analyzed and interpreted to comprehend the meaning making practices through the interplay of the two modes in Oromo language television commercial advertisements. The television commercial advertisements aired to the public in the period of three years such as 2012, 2013 and 2014 were identified as commercial advertisement with serial numbers as 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9 and 4.10. The advertisements were chronologically arranged along with broadcasted year via Oromia Television. Thus, commercial advertisements 4.1, 4.2, and 4.3 correspond to the broadcasted year 2012, commercial advertisements 4.4, 4.5, and 4.6, correspond to the broadcasted year 2013 and the remaining commercial advertisements 4.7, 4.8, 4.9 and 4.10 correspond to the broadcasted year 2014.

In this analysis, the researcher first investigated the verbal modes and then the visual modes of the television commercials shots frame by frame, looking strictly at the multimodal elements of the visual mode, and then the inter-mode relationship with the verbal mode corresponding with that of particular frame. Second, the researcher discussed and considered how the frames and the inter-mode relationships work together throughout the commercial to bring about meaning in the text as whole. The analysis use three sub-sections outlined using the analytical tools. In the analysis, the researcher employed the metafunctions of SFL the visual analysis tools of Multimodal Discourse Analysis (MDA), and finally the inter-mode relations categories topologies of meanings created in the advertisements were discussed in the research.

4.7.1. SFL as Model of Data Analysis

The researcher uses SFL model as an analytical tool to examine Oromo language television commercial advertisements texts. SFL helps us to analyze and explain how meanings are made in everyday linguistic interactions. In all our activities, language is involved. In life, we are constantly required to react and produce bits of language that make sense, which are referred to as texts (Eggins 2004). The SFL model provides greatly enhanced insight into text, offers the right instruments to analyze aspects related to form and content, and it concentrates on function or purpose of the text (Martínez Lirola 2006). Gerrot and Wignell (1994) view the SFL model view language as a resource for making meaning (P.5). Systemic functional

grammars attempt to describe language in actual use and so focus on texts and their contexts. This means that the clause carries different meanings at same time in text and context. Halliday (1985) presented the three meanings of the clause in any language which functions together. The functional model asserts that meanings are realized through (linguistic choices drawn from “a network of systems or interrelated sets of options for making meaning” (Halliday1994, p.15).The model describes language in terms of “ sets of choices of meaning”, with every choice made in terms of the potential choices not made. These choices, though not conscious, are learned and provide various ways to get things done in a given culture.

Table 4.1 Three metafunctions of language use

Register /semiotic function	Metafunction	Definition	Corresponding Status in a clause
Field,	Experiential	Representing human experience	Clause as representation
Tenor	Interpersonal	Enacting personal and social relationship	Clause as exchange
Mode ³	Textual	Organizing the discursive flow	Clause as message

(Halliday, 1978; Halliday & Matthiessen, 2014, P. 85)

Table 4.1 above shows that that each of the metafunctions has its specific purpose which is distinguished from others. The field is the element of the ideational metafunction of a text representing the experience of outer and inner world. Therefore, the field of the text can easily be determined through examining the lexical word in the texts from the semantic domains. The tenor is the component of interpersonal metafunction of a text is construed when the people interacted. It analyzes the spoken and written texts. And the mode is an element of the textual metafunction of a text related to the organization of the text message. It tells about the methods of the text appears to have been produced in. In other words, the textual meanings are concerned with the creation of text and the way we organize our meanings into the text that make sense. One of the main textual systems is Rheme and Theme (Matthiessen and Halliday, 1997).

In view of the aim of the present study; three metafunctions are selected to focus on: the experiential and interpersonal and the textual. Systemic functional linguistics is a very useful descriptive and interpretive framework for viewing language as a strategic meaning making resource. Halliday (1994) contributed to linguistics analysis in the development of functional grammar by showing how meaning, that is, ideational, interpersonal and textual metafunctions, are expressed in clause structures and also how language is used in social interactions, that is, texts.

According to Halliday (1994), ideational metafunction are those aspects of grammar which are involved in the representation of the world and its experiences. This ideational metafunction consists of two aspects the experiential and the logical. The resources of transitivity and of lexis are involved in representing experience. The logical metafunction is involved in the matter of building connectedness between the meanings of clauses (Christie 2002). Such connectedness is realized in those resources in the grammar which are involved in two different sets of relationships, those to do with the interdependency between clauses and those to do with the logico-semantic relationship between clauses brought about by expansion (Halliday 1994).

Interpersonal metafunction refers to those grammatical resources in which the relationship of interlocutors is realized (Christie 2002). On the other hand, the textual metafunction refers to those aspects of grammar that assist in organizing language as a message and, in this, the resources of theme, information and cohesion are involved (Halliday 1994).

When undertaking a grammatical analysis, the aim is to find the ways in which meanings of ideational, interpersonal and textual metafunctions are realized and tracked through the text. Text analysis would help to show this aspect of realization. The goal is to interpret the meaning in the overall organization of the text that the clauses constitute. This implies that the model of grammar is text or discourse driven (Christie 2002). Therefore, SFL model elicited to the realization of the three system using transitivity as a tool to reveal the experiential meaning in the Oromo television commercial advertisements, modality as a tool

to find out the relations between the advertisers and the target audiences, and theme and Rheme as the information structure in the advertisements texts. Theme is a useful grammatical category to organize information at a sentence level so that it is thematically linked to the overall message of the text. Emilia (2014, P.231) argued that Theme Rheme is doing important cohesive work in relating the clause to its contexts. In textual theme used linking function this linking function usually used and or but moreover textual theme used in writers to make connections and pursue a line of argument such use the first, second, third, finally these conjunction beneficially for give information on how text unfold.

Accordingly the Systemic functional mode is used as a tool for the textual and visual analysis of the Oromo television commercial advertisements collected from DhRTVO. Halliday (1985) noted that systemic functional linguistics (SFL) is a framework for describing and modeling language in function rather than formal terms. The theory is functional in that language is interpreted as a resource for making meaning, and descriptions are based on extensive analyses of written and spoken text. The theory is also systemic in that it models language as a system of choices. This framework of text analysis has been employed to analyze both Oromo television commercial advertisement verbal and visual texts in line with the objective of the study, i.e., to analyze the linguistic features of the texts from both linguistic and other social semiotic systems of meaning making resources. By taking the disciplines of applied linguistics, the present study made an investigation into the language use of television commercial advertisements linguistic and visual semiosis features used in Oromo television commercial advertisement s aired via Oromia Broadcasting Network (OBN).

Scholars recommend systemic functional linguistic models to analyze language use in communication because SFL has a descriptive power and very helpful in analyzing texts and other social semiotic meanings making systems in communication studies (Bhatia 2002, p.13). In view of this model of SFL television commercial advertisements were analyzed in detail using text analysis model of systemic functional linguistics and design of visual grammar. Particularly, the verbal texts were analyzed using SFL model of text analysis whereas the visual modes were analyzed using Grammar of Visual Design extended from

SFL model to other semiotics. Next the inter-mode relations of the visual and verbal modes of Oromo television commercials were explored in the light of the systemic functional grammar (Halliday, 1994; Halliday and Matthiessen, 2004) for the lexico-grammatical investigation along with the multimodal semiotic approach (Kress and van Leeuwen, 1996; 2006) for visual scrutiny. The dynamic unfolding of these television commercial advertisements is based on a model of multimodal transcription of film proposed by Baldry and Thibault (2006).

The researcher, in this study, hopes to show that systemic functional linguistics (henceforth SFL) is a helpful and indeed powerful tool for textual analysis for both the verbal and the visual modes used in the communication. Thus, the SFL model was used in analyzing Oromo language commercial television advertisements. The research use systemic functional linguistics multimodal discourse analysis tools to analyze and interpret Oromo television commercial advertisements language use from the ideational interpersonal and textual metafunctions in the advertisements texts both in its verbal and visual modes to convey the message to the target audiences.

The researcher used systemic functional model of text analysis for the collected Oromo television commercial advertisements. This framework of text analysis has been employed in line with the objective of the study to analyze the linguistic and visual features used in the television commercial advertisement text and contexts based on the objective of the study. The systemic functional linguistics in particular view semantic and lexico-grammatical manifestations that have been used in the collected television advertisement texts. Halliday (1985) and Eggins (1994) noted that systemic functional linguistic model work in the analysis of communication. Eggins (1994) argued that SFL is a theory of language where specific features of the language can be discussed in relation to the linguistic manifestations within and above the clause. Halliday (1985) stated that SFL theory is based on the functional framework of grammar, which means that it is designed to account how language is used. Systemic theory addresses question of context attempting to account for the relations between ideas, their participants, and their circumstances.

In addition, systemic functional linguistics elaborate that people use language to satisfy three overall meanings components known as metafunctions. According to Halliday (1985) these metafunctions consists of three elements. These are the ideational component such as substance or content of an idea, the interpersonal component include activity such as communicating the idea from a sender to the receiver, and the textual component that is the relevance of the idea to the context of situation. Consequently, SFL is believed to be helpful model to study the advertisements communication and enables the researcher to analyze and interpret the language of advertisement for many reasons. First, the advertisement copywriters involve participants who seek to communicate an idea and understand what is communicated. Second, language of advertisement is contextual with many layers of meanings, and the text achieve its goal depending on all these three metafunctional components of meaning using content, participants and context. Third, whether or not advertisementstext achieves its goal depends on all three of the meta-functional components of meaning—content, participants and context (Halliday, 1985b). In addition to what has been stated above, Halliday asserts that SFL enables analysts to see the status of relationship established between the writer and the reader. Moreover, Halliday (1985) asserted that SFL textual analysis model enables the analysts to investigate the status of the relationship between the copywriter and the audiences in the advertisements. Language used within the professional context contains domain specific features (for example, generally direct organizational approaches or concise writing style), realizes restricted kinds of meanings (for instance, lexical terms with fixed expressions and hence, can be easily classified in terms of Halliday's systems of Field, Tenor, and Mode (Halliday & Hasan, 1976). In this regard, the field of this study is advertisement or marketing communication; the tenor of advertisement/marketing communication refers to the relations among the participants in a particular business transaction activity which can in fact be complex in terms of the level of formality. The mode is the choices of medium on specific television commercial advertisements both the written and oral texts in the present case. In this study, promotional genre of communication, i.e., the television commercial advertisements was chosen by the researcher to analyze the various linguistic and visual features used in the advertisements to convey messages to the target audiences.

In this analytic framework, all the three metafunctions of linguistics i.e. ideational, interpersonal and textual functions were analyzed in detail in order to understand the functions they perform in the television commercial advertisements texts to convey messages to the target audiences. For example, Halliday and Hasan (1976) mention that the interpersonal function is mainly expressed by such linguistic strategies as mood, modality and person. Transitivity process is used to express ideational and Theme and Rheme and information structure strategies for textual metafunctions for practical analytic model for textual and visual analysis for its meaning making practices.

4.8. The Pilot Study

Dornyei (2007) noted that a pilot study is a mini-version of a full scale study which was conducted as a preparation for the main study (p.75). Pilot study was important in qualitative research to identify potential, practical problems that the researcher might face in the research procedures during data collection and analysis to draw important lessons to be considered for the full scale main studies.

For the purpose of the pilot study, the researcher intentionally identified Oromia Broadcasting Network (*OBN*) for the pilot study to achieve the objective of this study. The researcher targeted Oromiyaa Radio and Television Organization in Adama for a pilot study because the media institute broadcast Oromo language television commercial advertisements to the target audiences from the researcher's experience and observation. Therefore, the researcher went to Oromia Radio and Television Organization located in Adama with the formal support letter from the Department of Foreign Languages and Literature, Addis Ababa University to request to collect the Oromo language television commercial advertisements broadcasted via OBN for the purpose of the pilot study. Three Oromo television commercial advertisements were collected from OBN. In addition, five television commercial advertisements copywriters and designers were interviewed for the study. The three televisions commercial advertisements were transcribed translated and analyzed along with the interviews from the television commercial advertisements copywriters' data for the pilot study.

The finding from the pilot study indicated that Oromo language television commercials advertisements use both verbal and visual modes to convey ideational, interpersonal and textual metafunctional meanings. The advertisements use verbal languages and visual modes as illustration to elaborate, extend and exemplify the messages of the advertisements to inform, educate, entertain and persuade the audiences. The advertisement didn't use the compression principles and they take longer time to convey the messages. The visual images were used repetitively and take more time than modern western television commercial advertisements. Therefore, Oromo language television advertisements did not use animations and other modern techniques of television advertisements but they use the real images of the products they advertise through video footage and super screen about key information to be read by the viewers. As a result, most of the Oromo television commercial advertisements appear boring and redundant to the viewers. However, the interplay between the verbal and visual modes to create metafunctional meanings was made through illustration, elaboration, extension and specification.

The researcher learned important lessons during the pilot study. For example, the interview data from the five copywriters and designer as the data collection instrument was found to be irrelevant because the television commercial advertisements collected from Oromia Broadcasting Network (OBN) were enough to achieve the objective of the study as the only primary data for the research. The analysis of oromo language television commercial use can be analysed and learned from the commercial advertisements because the issue is the language use in the commercials therefore it is not relevant to interview the copywriters as the main data for the study. Hence, the researcher was convinced that in the main study he dropped the interview from the copywriter and only worked on the television commercial advertisements from verbal and visual modes only.

In addition, the researcher learned practical lessons from the pilot study about OBN. First of all the Media organization did not provide researchers with data through the normal "to whom it may concern letter written for cooperation to the media organization from the university to obtain relevant data for research. Thus, the researcher requested Addis Ababa University an official letter directly written to OBN stating the purpose of the PhD study and its relevance to the media organization to support the researcher in permitting him to have

access to the relevant data on Television commercial advertisements for the pilot study. Second, the researcher also faced a big challenge to enter into Oromia Broadcasting Network Studio with voice recorder, memory stick and external hard disc to take the television commercial advertisements copies from the organization it was not possible even for the employed journalists of OBN to enter in to the organization with audiovisual recording equipment and to take it out without prior permission of the director for Oromia Broadcasting Network and the head of the information technology and the head of the audiovisual library of the organization. Therefore, this practical experience has taught the researcher that the media data are more sensitive to do research on in Ethiopian context.

Therefore, for the full scale collections of Oromo television commercial advertisements, the researcher learned from the pilot study and talked to Addis Ababa University Postgraduate Coordinator to write him a letter directly to Oromia Broadcasting Network stating the nature of the purpose of the research as the primary data for the research is the audiovisual records of Oromo television commercial advertisements aired to the public. Recognizing the problem, Addis Ababa University Postgraduate Coordination Office has written a request letter to Oromia Radio and Television Organization requesting their cooperation to allow the researcher to take some of the available copies of the audiovisual television commercial advertisements records on memory stick for the detailed analysis and to allow him to stay within the Organization when it is necessary for the purpose of the research. In order to create smooth relations and develop familiarity with them, the researcher visited the Organization many times and created a positive relationship with the workers and concerned officials to obtain the primary data for this study. This exposure specifically helped the researcher understand the context of Oromia Broadcasting Network to collect the data for the main research and obtained the clear insight on how to get copies of the recorded television commercial advertisements data from OBN to accomplish his research.

Furthermore, due to the pilot study, the researcher proved that the interview as an instrument of data collection was irrelevant for the metafunctional language use analysis in line with the objective of the research. Through the course of the pilot study, the researcher identified the audiovisual recorded television commercial document as the only relevant data for the

objective of the study and the interview with the copywriters of the television commercials were discarded for the main study.

Therefore, the researcher has learned that the television commercial data were the primary data for this study in order to analyze the meaning making practices of Oromo television commercial advertisements created through verbal and visual modes. Particularly, the researcher learned from the pilot study that the audiovisual Oromo language Television Commercial Advertisements data is the primary data for the main research to analyze Oromo television commercial advertisements ideational, interpersonal and textual metafunctional meaning making practices to convey educative, informative and persuasive messages about the products and /or services to target audiences.

4.9. Ethical Considerations

Throughout in the process of this particular research ethical issues were seriously taken into consideration. This was of much help in gaining the trust of the media organization and its workers who provided the researcher with television commercial advertisements sampled copies for the study. Creswell (2009) suggests a few democratic ethical procedures which need to be addressed throughout data collection as well as during analyzing the collected data.

In this research, the researcher collected and worked on audiovisual recorded documents of television commercial advertisements. Recording from radio or television does not entail ethical problems like recording people, as broadcasts are in the public domain. Therefore, there is no stringent ethical consideration issue. However, necessary ethical issues were taken into account in the process of the research.

For example, formal request for cooperation to get access to the data from Oromia Broadcasting Network (OBN) stating the purpose of the research through official letter of communication from Addis Ababa University School of Graduate Studies, Department of English Language and Literature to the media organization. Furthermore, the researcher was also careful while analyzing the texts and any sort of confidential aspects of the television commercial were carefully excluded in the analysis part. However, for the question of

credibility, the collected television commercial copies text and images are attached as appendices which were also explained to the media organization which provided the researcher with the television commercial advertisements texts sampled in this thesis.

Finally, as broadcast material is copyrighted; if the researcher intends to use it in publication or other public presentation he/she should ask the permission of the relevant broadcasting company.

CHAPTER FIVE: RESULTS AND DISCUSSION

5. Introduction

This chapter deals with the data analysis, results and discussion of the study. The analysis and discussion of each data in this chapter has enabled the researcher to attain the main objective of this study and address the specific objectives of the research.

Accordingly, the first part of the analysis is concerned with the description of the linguistic features of the advertisement text and discussed and interpreted the ideational, interpersonal and textual metafunctional use of Oromo language television commercial advertisements in creating advertisement messages to the target audiences. Under this section, the types of language features and the lexical items or the lexicogrammatic features employed by the copy writers to create ideational, interpersonal and textual meanings to convey informative, educative and persuasive messages about the products and services to the target audiences. In addition, in this chapter the linguistic devices and rhetorical features used in the verbal text of the advertisements were analyzed and interpreted to understand the meaning making practices in Oromo television commercial advertisements. Moreover, the ideational, interpersonal and textual meanings making practices were described and analyzed. Finally, the integration of the verbal and the visual modes in ideational, interpersonal and textual metafunctional meaning making practices were presented.

The researcher scrutinized the verbal mode, the visual mode and the interplay between the verbal and the visual modes in the meaning-making practices in Oromo television commercial advertisements to promote goods and /or services to the target audiences. The chapter presents how verbal and visual languages were used in ideational, interpersonal and textual metafunction in Oromo language television commercial advertisement texts both in verbal and visual modes in the television multimodal commercial advertisements discourses. Accordingly, the Oromo language television commercial advertisements language use was described, analysed and interpreted.

To this end, in this chapter, first, the linguistics signs (words) or verbal texts of the advertisements were analyzed using Halliday's (1978) SFL. Second, the visual modes employed in the television commercial advertisements were analyzed and discussed from the metafunctional use of visual grammar namely representation, interactive and compositional metafunctions based on Kress and van Leeuwen's (2006) of the visual grammar design for meaning making practices in visual modes.

Third, the inter-modal relations between the verbal and visual modes employed in Oromo television commercial advertisement meanings making practices to promote the products and/or services to the target audiences in ideational, interpersonal and textual metafunctional perspective were analyzed and discussed.

In general, in addressing, basic questions of the study, the chapter deals with the result and discussion of the data based on the three specific research objectives: 1.) To identify the verbal and visual modes employed in Oromo television commercial advertisements, 2). To describe the verbal and visual modes used to create the ideational, interpersonal and textual meanings, and 3).To examine the interplay between the verbal and the visual modes in Oromo television commercial advertisements to convey the intended messages to the target audiences using systemic functional linguistics multimodal discourse analysis (SF-MDA) and relevant existing literature. To this effect, the the chapter presents the analysis, results and discussion of the main data for the study.

5.1. Analysis of the Verbal Modes of Cooperative Banks of Oromia Television Commercial Advertisement

Television Commercial advertisement of Cooperative Bank of Oromia is 55 seconds in duration. Its verbal text has five sentences and the visual mode is divided into 22 main visual frames (see Appendix1).Its purpose is to advertise the services that the Cooperative Bank of Oromia renders to the target customers using both the verbal and visual modes.The commercial advertisements in its verbal text use lexical items and syntactic structures that express the ideational, interpersonal and textual meanings of the advertisements messages. The verbal mode of the television commercial advertisement of Cooperative Bank of Oromia was analysed in terms of the semantic functionsof ideational, interpersonal and textual

metafunctions of meaning making practices. The ideational metafunctional use of the verbal text of the advertisement was described and analysed using the transitivity system of the functional grammar that show the process, the participants and the circumstances to convey the messages of the advertisement to promote the services that the bank offers to the target audiences.

The following table summarizes the different transitivity patterns and the types of processes and participants in the commercial television advertisement of Cooperative Bank of Oromia for the ideational metafunction.

Table 5.1: The transitivity patterns of the ideational metafunction of Cooperative Bank of Oromia television commercial advertisements

Process	Meanings	Participants	Example
Material	Verbs of doing and happening	Actor, goal	If you travel to Southern Ethiopia....., if you travel to Arsi and Bale, the land of wheat and barley, if you cross over the coffee land from Jimma to Wollega, if you pass through Finfinne, the commercial hub of the country, if you stop at Ethiopian Somali region prosperous in camel resources, if you arrive at Hararghe a land known for its fatten oxen in particular, once you reach all these destinations...We transcend these destinations; we will come to your doorstep /home to serve you. We work together and prosper together.
Mental	Verbs of thinking, knowing, sensing, perceiving and feeling	Experience r, experience	We wish you a happy new year. Determined for better change.
Verbal	Verbs of saying, signaling and showing	Sayer, receiver, verbiage	
Behavioural	Verbs which combine the mental and verbal processes	Behaver	
Relational	Verbs of being, having, possessing, consisting of and locating	Token, value	a center that has many tourist attractions

Existential	Verbs by which the existence of an entity is indicated	Entity	You can find us.
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Based on the above summarized table of the transitivity patterns and the types of processes and participants in the commercial television advertisement of Cooperative Bank of Oromia the linguistic features of the Oromo language television commercial advertisements were described, analysed and discussed in the next section. The linguistic choices used and its ideational, interpersonal and textual metafunctional use in the advertisement were discussed in detail following the description of the linguistic features in this section.

5.1.1. Analysis of Lexical Features of Cooperative Banks of Oromia Television commercial Advertisement

A. Use of Monosyllabic and Simple Words

The Oromo language used in the television commercial advertisement of Cooperative Bank of Oromia were simple words and mono and disyllabic words and adjectives as we can see from the words used in the advertisement text because they are easy to read and to understand. The simple words employed by the copywriters in the television commercial advertisement were words such as ‘qabattee’ ‘argattuu,’ ‘dhufna’ ‘haata’u’ which are equivalent to English words like ‘has’, ‘find’, ‘come’, ‘wish’, etc so that the readers and viewers can easily read and understand them. The most common simple words and adjectives in Oromo were used in the advertisement such as ‘hedduu’, ‘ho’ituu’, ‘beekamtuu’, ‘haaraa’, ‘gaarii’ meaning, ‘many’, ‘hot’, ‘known’, ‘new’ and ‘good’ were used to modify the nouns used to express the quality of the products and/ or the services the advertisement intend to promote to the target audiences. The copy writers have constructed using simple words and monosyllable adjectives in their sentences that the target audiences can easily read and understand. The sentences taken from the commercial advertisement below can illustrate the point.

- (1) Hawwata tuuristii hedduu... has many tourist attraction centers.
- 2.) Daldalaan ho’ituu... hot trade centre
- 3.) Qabeenya gaalaatiin beekamtuu... known for its camel resources.
- 4) Sangoolee isheetiin caalmaan beekamtu... known for it’s fatten oxen.
- 5).Bara haaraa gaarii isiin haata’uu.... wish you happy New Year!

B. Use of Nouns as Brand Names

There is no doubt that nouns are most widely used in advertising. Nouns are the key words; they are crucial and indispensable. The most representative use of nouns in advertising lies in the brand names of the products and/or the services. A good brand name can help develop consumers' loyalty to a specific product. For example: Cooperative Bank of Oromia gives the consumers its commitment to make its services available to the target consumers very near to where they live. In advertising this commitment the copy writer used simple words that can help attract consumers to purchase the promoted product and/ or services. It also uses common nouns that are easily understandable to the audiences such as 'tuuristii', 'biyya', 'garbuu fi qamadi', 'bunaa', 'daldala', 'qabeenya', 'gaalaa', and 'sangoolee', are easy and comprehensible to the viewers. The English terms for these simple words are 'tourist', 'country', 'barely and wheat', 'coffee', 'trade', 'wealth', 'camel', 'oxen' are simple words used in the advertisement text to communicate meanings easily.

C. Use of Pronouns

Pronouns of the first and second person (we, and you) outnumber the other pronouns in advertisements as they help create a friend-like, intimate atmosphere between advertisers and consumers, in order to persuade them to buy their products or services easily. The use of the second person pronoun (you) tends to shorten the distance between the advertisers and the target consumers, thereby it would appeal to the consumers that the advertisers are making sincere promises, and providing honest recommendations to their benefit. In doing so, the advertisement slogans stand a better chance to move the receivers to action; because the consumers would feel that they are being thought of and taken care of. For example, the sentences used in the commercial advertisement dominantly used the personal pronoun you and we to show the friend like intimate and closeness to the customers as used in the sentences below:

1. If you travel to
2. If you cross over ...
3. We are committed to breakthrough!
4. Once you reach all these destinations, you can find us.
5. We never stop at all these destinations.

6. We will come to your doorstep.
7. We work together and prosper together.
8. We wish you happy New Year.

D. Use of Negation

As stated in the review of the related literature sections, advertisement copy writers often use negative words such as no, none, nothing, never, etc. to show the uniqueness and unparalleled quality of the product. Accordingly, the copywriter of the television commercial advertisement of Cooperative Bank of Oromia have used similar linguistic features to express the uniqueness and unparalleled quality of the product or the services that bank provides to the target audiences. For example, the negation used in the sentences of the advertisement text such as: (1) “kanaan **hindhabannuu**...that can be translated into English as “we **never** stop at these destinations”. Therefore the copy write used the negation to express unique and unparalleled effort the bank is making to provide its services to the the customers traveling to their destinations to their door steps.

F. Use of Inclusive Words

Apart from negative words, the advertisers are also fond of the inclusive words such as **all**, **every**, **always**, etc. to indicate that the reference is universal. For example: (1) Bakka kana hundattuu nu argattuu “Once, you reach.....**all** these destinations; you can find us at **all** these places.”

5.1.2. Analysis of Syntactic Features of Cooperative Banks of Oromia Television Commercial Advertisement

A. Use of Simple Sentences

In advertisements, complex sentences are not often used because of their length and obscurity. Therefore, short and simple sentences are more often used in advertising, as they are easy to be understood and more effective in transmitting the messages to the readers/listeners. Accordingly, the the copy writer of the television commercial advertisement of Cooperative Bank of Oromia has used short sentences taken from the advertisent text can illustrate the fact.

1. *Kanaan hindhaabanu.*

2. *Qe'eetti isinii dhufnaa.*
2. *Waliin hojjennee waliin guddannaa!*
3. *Bara haaraa gaarii siniif haa ta'uu!*

The English version of the above Afan Oromosentences were

1. *We transcend these destinations.*
2. *We will come to your doorstep to serve you.*
3. *We work together and prosper together.*
4. *We wish you a happy new year.*
5. *Once you reach all these destination, you can find us.*

However, there are some difficult sentences to understand because they are very long and complex to grasp the meanings. For example, the first sentence in the text seems difficult to understand *Hawwata tuuriistii hedduu bakka qabatee kibba Itoophiyaa buutan, biyya qamadii fi garbuu Arsii fi Baalee deemtan, biyyaa bunaa Jimma hanga Wallagga ceetan, daldalaan ho'ituu Finfinnee keessa baatan, qabeenya gaalaatiin kan beekamtu naannoo Soomaaleetti gortan, sangoolee isheetiin caalaaman beekamtu Harargee geechan, bakka kana hundaattu nu argattu.* The English version of the Oromo language text also indicates the length and complexity of the sentences. The translated English equivalent for the advertisement text revealed the lengthy and complexity of the sentences to illustrate this fact as follows: *If you travel to Southern Ethiopia a center that has many tourist attractions, if you travel to Arsi and Bale the land of wheat and barley, if you cross over the coffee land from Jimma to Wollega if you pass through Finfinne the commercial center of the country, if you stop at Somale region prosperous in camel resources, if you arrive at Hararghe a land known for its fatten oxen in particular. You can find us at all these places.*

B. Use of Interrogative Sentences

The advertisers usually use interrogative sentences in the advertisement to engage the target audiences in thinking about the answer for the provocative questions that the advertisers post to the target customers to ponder over. It is one of the features of television commercial advertisement language. However, contrary to the suggestion of the literature of advertising language characteristics the copy writer of the television commercial advertisement did not use interrogative sentences in the text to involve the target audience to think for the answer of the provocative questions pose by the advertisers.

C. Use of Imperative Sentences

Imperative sentences are used to give a command or make a request. They are usually short but powerful sentences. They are used to arouse the audiences' needs or desires and so encourage them to buy the advertised product and/ or services. In the Cooperative Bank of Oromia advertisement text, the motto of the bank is the typical example of imperative sentence: "Jijjiirama Guddaaf Kan Onnate!" an English version "Determined for better change!" which is imperative to bring change and help the customers to work with the bank and get prosper together.

D. Use of Active Voice

In daily communication, passive voice is seldom used and so is in advertising because it gives the audience an indirect and unnatural feeling. Thus, advertisements are usually written in the active voice. For example:

2. We never stop at these destinations.
2. We will come to your doorstep to serve you.
3. We worktogether and prosper together.
4. We wish you a happy new year!

E. Use of Present Tense

The present tense prevails in most advertisements because it implies a universal timelessness. The simple present or the present perfect is used in advertising to emphasize the reliability of the product.except few sentences in future tense the advertisement text in the cooperative bank of oromia were written in present tense. For example: (1).We work together and prosper together. (2) We never stop at these destinations.

5.1.3. Analysis of Rhetorical Features of Cooperative Banks of Oromia Television Commercial Advertisement

A.Use of Alliteration

Alliteration is the use of words that begin with the same sound in order to make a special communicative effect. The repetition of the beginning sound emphasizes the meaning the advertisement wants to express. This kind of stress encourages the audience to pay more attention to the advertisements and therefore to purchase the product and/ or services. Thus, there is no alliteration or the use of same sound words in the sentences of Cooperative Bank of Oromia at the beginning of the words used in the advertisement text. However, writers suggest the use of repetition for special communicative effects in the advertisements text.

B. Use of Repetition

In advertising, repetition is applied to emphasize the important features of the products or services. It can also make the advertisement more impressive and more persuasive. For example: *(1) If you travel to Southern Ethiopia a center that has many tourist attractions, if you travel to Arsi and Bale the land of wheat and barley, if you cross over the coffee land from Jimma to Wollega if you pass through Finfinne the commercial center of the country, if you stop at Somale region prosperous in camel resources, if you arrive at Hararghe a land known for its fatten oxen in particular.*

The sentence that begin with “if you” is repeatedly used in the commercial advertisement text to build a close relation between the advertiser and the audiences can tell them about product and /or services which would influence the audiences to purchase the advertised products and/ or the service.

Halliday’s (1994) Systemic Functional Grammar offers an innovative process of text analysis and interpretation, in a range of different contexts in which it is possible to determine the choices that users make either consciously or subconsciously by means of three discursive parameters called Field, Tenor and Mode. These variables are realized by what Halliday (1994) has referred to as ‘metafunctions’, namely, the ideational, interpersonal and the textual metafunction.

According to Halliday (1985) the ideational function is the use of language to express content and to communicate information. Where content is the focus, the emphasis will be on transferring information clearly and effectively so that it can be comprehended quickly and easily. Then, Halliday divides the system of transitivity or process types into six processes, as it is indicated in the table above namely: material, mental, relational, behavioral, verbal, and existential. In connection with the transitivity, let us see the definition of clause below: “A clause in English is the simultaneous realization of ideational, interpersonal and textual meanings.” (Halliday, 1981, p.42) “A clause is the product of three simultaneous semantic processes. It is at one and the same time a representation of experience (ideational), an interactive exchange (interpersonal), and a message (textual) (Halliday, 1985, p. 53).

The ideational function is to express ideas or viewpoints through categories of participants, processes, and circumstances that all relate to the field of the discourse or its subject matter (Al-Khatib, 2009). Accordingly, the material process of the transitivity system in Cooperative Banks of Oromia expresses the the contents of the advertisement texts. According to Halliday (2004) the transitivity system proposed by systemic functional linguistics classifies the kinds of 'doings' and 'beings' that constitutes the human experience. The transitivity system is used to represent the ideational content, i.e the semantic content of language. The system is composed of six processes that represent the human experience in terms of physical and physiological action (Material and behavioural) thinking and speaking actions (mental and verbal) and actions that signal the existence of something/someone and their identifying features (existential and relations) (p.170-172). Consequently, in the above verbal modes of television commercial text of Cooperative Bank of Oromia, the ideational meanings is expressed through transitivity system which represents the material processes, the participants and the circumstances invoved in the advertisement to reveal the bank's experiential meanings. The ideational meanings of the Cooperative Bank of Oromia Commercial Advertisement are expressed through the transitivity system of material process in the systemic functional grammar. For instance, the experiential meaning of the Cooperative Bank of Commercial Advertisement was expressed through the transitivity grammar which revealed the material process through verbs such as travel, cross over, stop, pass through, arrive, reach, transcend, will come, work and prosper, to elaborate the transitivity system. These features of the transitivity structure give information about the processes, the participants and the circumstances through the material processes using the verbs to tell the audiences as "you" and the the activity of the banks in in different regions to offer its services to you as the audiences and potential customers.

The material process of the transitivity system in the clauses in the above commercial advertisement are expressed through the verbs like travel, cross over, reach, pass through, stop, arrive, will come' represent the material process of doing in terms of physical action of the customers to experience the services that the bank offers to its potential customers in different regions of the country.

The clauses in the advertisement texts such as “Once you reach all these destinations, you can find us” represent the existential process that the bank is available in different regions of the country. The clause “you can find us” is existential process and it tells the audiences the availability of the bank whenever you travel to various part of the regions of Ethiopia. Likewise, in the case of mental processes, the participant who performs the action is the Senser and the mental construct engendered by him/ or her is the Phenomenon. Thus the clause ‘we wish you a happy New Year’ and “committed to breakthrough” are mental processes expressed through the verb ‘wish’ and ‘determined’ to show the sensor as the bank workers and the mental construct happy new year as the phenomenon and the determination of the bank to work for better change in the life of its customers to get them prosper through working in unison in the form of an offer for cooperation. The New Year well wishes of the bank indicated the circumstance in which the advertisement is expressed that is on Ethiopian New Year holiday occasion. The clause represents the ideational meanings of the text as it expresses what the audiences do and the state of being of the bank that is represented in the transitivity systems of the linguistic functional grammar to represent the semantic content of the advertisement text.

The ideational meanings of the advertisement is concerned with the way external reality of the performance of the bank and the state of being of the bank represented and realised in the television commercial texts. In other words, it is the content of the message and is probably what many think of first when they refer to a semantic component. In the above advertisement text, for instance, material processes usually need an Actor (the Doer of the action) and the Goal (the participant) whom the action is aimed at). So, the participants are the banks workers as the doer of the action and the banks customers as the goal to whom the action is aimed at in this context. The system of transitivity focuses on the clause as its unit of analysis (Halliday 2004, p.50). A clause is composed of two essential elements the process and the participant(s) involved (P.175). Accordingly, each of the different process in the system requires different kinds of participants (p.60). The ideational meaning is therefore, intimately concerned with the processes involved such as actions, events or states, the entities involved in these processes, and if mentioned the circumstances within which they take

place. Consequentially, in systemic functional linguistics model of texts analysis, ideational metafunction is expressed through transitivity system that dealt with the types of processes involved in a clause; the participants implicated in it, and if there are any, the attendant circumstances (Banks,2002, p.3).Therefore,the clauses in the Cooperative Bank of Oromia Television Commercial Advertisement text relates the bank's experience and concerted effort to make its services accessible to the potential customers in every corner of the country to attract more clients to offer the bank's services.

The transitivity grammar through the material processes expressed the experiential meaning of the Southern Ethiopia as the tourist attraction center, the Arsi and Bale as the land of wheat and barely, Jimma and Wollega as the land of coffee, Finfine /Addis Ababa as the hub of businesses, Ethiopian Somale Region for its camel resources, Haraghe known for its fatten oxen are depicted in the advertisements ideationally. The clauses convey the message to the audiences using the material, mental and existential process about the bank and the services its offers to its potential customers in the south, central, east and southwest regions of the country. This is implicated in the clauses for instances such as "if you travel to southern Ethiopia..., if your travel to Arsi and Bale..., if your cross over the coffee land Wollega to Jimma ..., if you pass through Finfinee..., if you stop at Somale region..., if you arrive in Harargahe ...,and once you reach all these destinations, you can find us."The clauses in the above texts relate the bank's existence in different regions of the country that one can find the bank traveling all over the mentioned destinations in the country.

The advertisement text expressed the availability of the bank once one reaches these all destinations and the services of the bank is accessible to the inhabitants of any of these destinations to demand the services of the bank.The material processes express the action of the bank inits 'doing' through its effort to expand the branches of the bank in different regions to make its services available to the potential customers.Similarly, the existential process represent the state of affairs of the bank in its being existent in any part of the mentioned destination in different corners of the country.

The circumstantial features of the advertisement texts are also expressed in the advertisement through relational and existential process such as having tourist attractions centers, being the land of wheat and barely, the land of coffee, the commercial hub, known for its camel resources, particularly, known for its fatten oxen are represented in relational processes to identify the regions with its unique attributes. Specifically after the voice-over narrator lists all the destinations known for its identifying attributes, the clause “you find us” represent the existential process of the bank’s existence all over the places mentioned in the advertisement.

(2)We never stop at these destinations; we will come to your doorstep to serve you. (3)We work together and prosper together. (4) We wish you happy New Year. (4)Comitted to breakthrough!”

As can be seen from the above sentences taken from the advertisement text, the ideational metafunction expressed in the advertisements relate the bank’s effort to make itself more close to the potential target customers up to their doorstep in all the destinations mentioned in different regions of the country. The caluse in the text also express the commitment of the bank expressed through the mental process to make its services accessible to its potential customers not only through nearby branch but also through coming closer at their home stead to attract more customers in different parts of Ethiopia.

In short, the ideational function of the advertisement is about the banks effort to provide the banking services accessible to its potential customers in different parts of the country and its commitment and determination to provde reliable and fast services to its customers through mutual benefits to both the potential customers and the bank’s clients. The sentences in the advertisemet text extacted below expressed the bank’s commitment and resolution to provide its services at their doorstep to its potential customers through coming closer to their place in a determined and committed to provide effective and effiience services to the target customers at their doorsteps. The sentences 1 to 2 illustrate these ideas.

(1)If you travel to Southern Ethiopia a center that has many tourist attractions, if you travel to Arsi and Bale the land of wheat and barley, if you cross over the coffee land from Jimma to Wollega if you pass through Finfinne the commercial center of the country, if you stop at Somale region prosperous in camel resources, if you arrive at Hararghe a land known for its fatten oxen in particular, once you reach all these destinations you can find us. (2)We never stop at these destinations; we will come to

your doorstep /home to serve you. (3)We work together and prosper together. (4) We wish you a happy new year. (5)Comitted to breakthrough!

It is cultural and common social contextual situation to wish someone a happy New Year in such circumstance on New Year holiday festivity that was expressed in sentence 4. Accordingly, the close relationship among the interlocutors such as the bank and the customers in the transitivity grammar of mental processes through the verb wish. Moreover, the motto of the bank that says “committed to breakthrough!” also expresses the mental processes that explain their commitment and resolution to provide the services from very close distance to their customers. Sentence 5 which is the motto of the bank can illustrate the advertisement ideational meanings using mental process of transitivity system. The clause states commitment of the bank to bring better changes in the lives of the potential customers. It also attracts the attention of the target customers to work with the bank to prosper together through co-working for better lives.

Besides expressing the content of happenings the mood and modality system used to describe the interpersonal relationship between the interlocutors. Hence, the tenor and interpersonal functional meanings used by the copy writer’s roles enactment and the social relationship between the consumers and the advertisers were positively expressed in the Oromo language television commercial advertisements clauses. These clauses express the mutual relationship between the bank workers and the customers. They appear to have symbiotic relations for common good. For instance, the clause “we transcend all these destinations; we will come to your doorstep to serve you.” The pronoun “you’, your, we” represent the close relations among the interlocutors. It showed the close interaction and relationship between the bank workers and the target customers of the bank. The verbs in the clause complex “we *transcend*, these destinations; we *will come* to your doorsteps to serve you” represented the strong commitment of the bank to work for mutual benefit of the potential customers. The modality verbs such as transcend, will and never are very high modalities that show strong commitments to serve the client with more devotion and truth value. In this regard, Alkhatib (2009) noted that the interpersonal function relates to the roles and relationships between the participants in the texts (hypotaxis relations) and outside the text, meaning between the writer and the reader and known as parataxis relations (P.25). With regards to the interpersonal meanings in this

advertisement, the copywriter is the advertiser and consequently the listener is the consumer. The clauses in the television commercial represent the social relations between the advertiser and the addressee(s). The cases in point are the personal pronouns used in the clauses of the advertisement such as “you” and “we” and possessive pronoun “our” and “your”. For example, in advertisements: by making statements, advertisers provide information and position themselves as possessing products or services worth communication to the target audiences to induce them demand the products or the services to buy from the business companies.

For example, the pronoun you was repeatedly used in the sentences of the commercial television advertisement as the case in point in the sentences taken from the television commercial advertisements explain this fact in the extract below:

*(1) Hawwata tuuriistii hedduu bakka qabatee kibba Itoophiyaa **buutan**, biyya qamadii fi garbuu Arsii fi Baalee **deentan**, biyyaa bunaa Jimma hanga Wallagga ceetan, daldalaan ho'ituu Finfinnee keessa **baatan**, qabeenya gaalaatiin kan beekamtu naannoo Soomaaleetti **gortan**, sangoolee isheetiin caalaaman beekamtu Harargee geechan, bakka kana hundaattu **nu** argattu.*

*If **you** travel to Southern Ethiopia a center of many tourist attractions, if **you** travel to Arsi and Bale the land of wheat and barley, if **you** cross over the coffee land from Jimma to Wollega if **you** pass through Finfinnee the commercial center of the country, if **you** stop at Somale region prosperous in camel resources, if **you** arrive at Harargee a land known for its fatten oxen in particular, once **you** reach all these destinations **you** can find us.*

The voice-over narration of the above text tell the customer in person as you to inform the target audiences through the material process of doings and happening of the bank to make the services available to the potential customers in every corner of the country. Moreover, the personal pronouns such as “you” and “we” and “your” in the text above repeatedly represent the social relationships and roles enacted between the advertiser and the audiences. The relationship between the banks’ workers and the banks’ customers are very close as this relations and closeness was encoded in the sentences of the text of the advertisement in the

above clause using frequently the personal pronoun **you** in bold in the above long sentences to refer to for more clarification. For example, the statement “we transcend these destinations and we will come to your doorstep to serve you” revealed the close ties between the bank and the target customers because it is in spoken language through the voice-over narration that the clauses tell the customers in the dialogic face-to-face conversation manner to enact social relationship between the advertiser and the target customers. The interpersonal meaning of the advertisement text is presented through the personal pronouns in the form of face-to-face oral dialogic interaction between the advertisers and the target audiences. The tenor establishes the communication function between a copywriter and advertiser/ through voice-over narrator that represents the company and advertises the product or services to the target consumers directly.

Thus, the social relations and roles enacted between the advertiser and the audiences through personal pronoun “you” revealed that the relationship between the advertiser and the customers is very close. The personal pronoun “you” addresses any person listening to the television commercial and make him/her think as if he/she were personally addressed and make them feel as subjects of the advertisements. Moreover, voice-over narrator uses the personal pronoun “we” and “our” to show the relationship between the narrator and the audience is dialogic and the voice-over narrator is talking to the audience face-to-face. With regards to this point, Kress and van Leeuwen (2006) elaborated that “the interpersonal metafunction is the dimension of a text which communicates or interacts with the audiences or listeners or readers” (Kress and van Leeuwen, 2006, p.43).

The interpersonal metafunction expresses the interaction between speakers and addressee(s)- the grammatical resources for enacting social roles in general and speech roles in particular in dialogic interactions; i.e. for establishing, changing, and maintaining interpersonal relations. One of its major grammatical systems expressed through is MOOD and MOODALITY, the grammaticalization of speech functions that we have seen in the television commercial advertisements. Mood is analyzed in terms of a mood element and the Residue. The mood element is constituted by the Subject and Finite. The modality, in turn, consists of two sub-systems: modalization (meanings that have to do with the probability of

events) and modulations (meanings related to obligation, necessity, etc. (Banks, 2002, P.4).The verbal modes of the television commercial text express the relations between the audience and the advertiser through closer to real, authentic usage of language to provide the information about the bank's services using statement and imperative clauses.The text tells the information about the availability of the banks in different regions in the country in a direct and close role enactment between the voice-over narrator and the target audiences.

Similarly, the mood and modality used in the text revealed that the language use in Oromo language advertisement is clear and understandable to the customers or potential customers. The relations and interaction between the participants in the text is of equal status.For example, the interpersonal meaning revealed in the functional language use is formal and show the closeness of the voice-over narrator to its customers through utilizing the oral form of the spoken language.

In sum, the interpersonal metafunctional language use represented in the clauses address the customers using the personal pronouns such as, "You" "We", "Our" in the voice-over narrator in face-to-face communicationthrough directly talking to the audiences. The interpersonal metafunction of the advertisement text relates the social roles relationships that exist between the speakers/writers and their audiences and the messages.It expressed the social relations enacted through the pronouns that describe the formal relation and interaction between the advertiser in the form of voice-over narrator and the audience in the dialogic form of face-to-face type of communication.

The television commercial advertisement of Cooperative Bank of Oromia advertising text seems well organized and made into texture.Accordingly, when we analyze the television commercial advertisement of Cooperative Bank of Oromia from textual meaning, it appears organized and coherent as there is a smooth flow of ideas from one idea to the next and it enabled the ideational and interpersonal meanings in the advertisement so that the viewers can understand the omniscient voice-over narrator's information in simple and plain language used in the text to relate about the experience and the role enactment between the bank and the advertisers of the bank's television commercial advertisements messages. The narrative

is told in statements through the voice-over narration and the message in the advertisement text is well organized. The text is made coherent through the sequential arrangement of ideas in the television commercial advertisement text. Thus, the textual metafunction in the above advertisement text reflects all the characteristics of formal writing, such as nominalization, passive structures, information flow, the end weight principle, thematization, repetition of key words, cohesion, lexical cohesion, and so forth (Al-Khatib, 2009).

Moreover, the ideational and the interpersonal meanings of the advertisement are linked through logical arrangement of ideas in the text. Therefore, the text is coherent and cohesive and ideas in the text flow smoothly from sentence to sentence in logical organization of ideas through lexical chains and cohesive devices. In line with this idea Halliday (1994) argued that the textual metafunction involves the texture making elements such as thematic structure, information value and cohesion. In fact, textual meanings are expressed in terms of the two major components of a clause the theme as the departure point for the message and the Rheme as the remainder of the message (Halliday, (p.38). Similarly, the element in the clause can be reordered in certain ways to facilitate the creation of textual meanings. The textual resources of the clause such as the active-passive alternative enable the representational strand and the interpersonal strand of meaning to cohere as a message, not simply as a sentence in isolation, but in relation to what proceeds it in the discourse (Downing and Locke, 2006, p.5).

The language is used in the declarative clause as statement and imperative to clearly tell the customers that they find the services of the bank in every corner of the country. It also tells in clear terms to the audience that the bank is determined and committed to open more branches and exceed the expectation of its customers to provide more services to its potential customers at their doorsteps.

The sentences are organized in a clear and understandable declarative clause to inform the viewers. It also uses subjunctive clauses to represent possibility for the customers to personally experience traveling all over these destinations to request the services from the

banks in any regions of Ethiopia. The television commercial advertisement text uses the appropriate context and coherent language in a right tenor in its discourse.

The Oromo language television commercial advertisement employed written and spoken textual function to communicate the products and services that the Cooperative Bank of Oromia intends to communicate to its target audiences. The written advertisement text read out loudly through the voice-over narrator and some of the important message of the advertisement texts displayed in super-imposition on the television screen for the viewers to take notice of these key key points.

5.1.4. Analysis of the Visual modes of Cooperative Banks of Oromia Television commercial Advertisement

The visual mode employed in the television commercial advertisement of Cooperative Bank of Oromia represented the ideational meanings using visual grammar of transitivity system of visual grammar through conceptual processes to depict the entity or the state of affairs of the the regions using images of the traditional Sidama Tukul, the twilight on the Lake Hawasa, the birds on the lake and the people who recreate themselves on the Lake Hawasa. Using the conceptual process the advertisements illustrated the experiential meaning of the cultural and economic resources and tourist attraction sites of the regions in which the bank has opened its offices to serve its target customers. The Sidama girl in the traditional Sidama dressing and the traditional Sidama tukul represented the cultural identity of the Sidama people who live in the southern Ethiopia. These cultural assets implicated the potential of the southern Ethiopia for tourists and the banking services for financial transaction for the tourists and visitors to the regions. The ideational meanings of the advertisement of Cooperative Bank of Oromia was represented through the narrative and conceptual processes of the visual grammar using images in the frames 1, 2, 3, and 4 below. The ideational meanings of the advertisements were illustrated in the visual grammar of transitivity system of narrative and conceptual processes. In view of this, for instance, Halliday (2004) explained that “in the visual mode, the narrative processes represent the event in the narrative process while the conceptual processes elaborate the transitivity of ‘doings’ and beings of human experience” (Halliday 2004, p.170-171). Consequently, the

visual mode of the television commercial advertisement of Cooperative Bank of Oromia represented the ideational, interpersonal and textual meanings that convey messages about the products and /or services the bank offers to the target audiences. The visual images used in Cooperative Bank of Oromia advertisement represent meanings in social semiotic systems through the network of interlocking options to convey the ideational meaning to the audiences. The visual mode in collaboration with the verbal mode is used to represent the ideational semantic functions through the narrative and conceptual processes of transitivity material process and visual grammar system. This ideational meaning of the advertisement is represented through transitivity system of the narrative and conceptual process of ‘doings’ and ‘beings’ of ideational metafunctions in a similar way to the verbal mode. Unlike the verbal mode that represent the ideational meaning through transitivity system composed of six processes, the ideational content i.e the semantic content of the visual mode of television commercial advertisement of Cooperative Bank of Oromia is represented through the narrative and conceptual processes of visual transitivity grammar systems. For example take a glance at the images in frames 1, 2, 3, and 4 beneath.



Frame 1

Frame 2

Frame 3

Frame 4

Like the verbal mode, the visual mode in the television commercial advertisement of Cooperative Bank of Oromia represents the ideational meanings through the narrative processes as depicted in frame 3 the girl walking on the Lake Hawasa is offering to the viewers. In the same vein, the visual image of the girl in traditional Sidama dressing with her hands crossed in frame 2 is demanding from the viewers because she is directly gazing at the viewers. But images in frame 1 and 4 represented the state of being of the traditional Sidama Tukul in natural coding orientation of high modality and the birds and the scene on the lake Hawasa in technological coding orientation and low modality though conceptual processes of transitivity system of visual grammar. The visual modes in the television commercial

advertisement discourse represented the experiential meanings using narrative process. Meanings were realized through visual structures in the similar fashion that the linguistic structures do through verbs, nouns, mood and theme-rheme structures, while the visual language relates to framing, colour saturation and semiotic modality. In this regard (Kress and van Leeuwen, 1996, p.2) noted that ideational meaning is expressed in language through the choice of different word classes and semantic structures; however, in visual communication meaning is expressed through choice of different uses of colour, angle, perspective or different compositional structures. Thus, the visual images in frames 1, 2, 3 and 4 of the television commercial advertisement of Cooperative Bank of Oromia also represented the ideational meanings of the bank and its workers in the community in southern Ethiopia. The visual images in the advertisement visual frames represented the experiential meanings through visually narrating the tourist attraction centres of the Southern Ethiopia and the cultural identity of the Oromos using conceptual process that showed the state of affairs and state of the regions the bank works among in visual modes.

The interpersonal meaning of television commercial advertisement of the Cooperative Bank of Oromia depicted the relations between the represented participants and the viewers / audiences using visual grammar techniques of expressing interactions between the advertiser and the viewers. For instance, the images in frames 1 and 2 depict the represented participants in the visual frames through eye level direct gaze at the audiences which illustrated the interaction between them. The direct gaze and eye level view in visual grammar indicated that the represented participant in the images demand something from the viewers and it showed the active social relations and role enactment between the advertiser and the audiences using the camera techniques. Therefore, such camera technique used in the visual mode depicted the social relations and role enactment between the audiences and the advertiser.

The direct eye contact illustrated the positive social relations and role enactment between the audience and the advertiser through narrative processes of demanding something from the viewers. The visual image in frame 2 depicts the Sidama girl standing in front of the traditional Sidama Tukul interacts with the audience through direct gaze and natural coding

orientations with high modality. However, the visual images in frames 3 and 4 avoid the direct eye contact with the viewers which mean in visual grammar language there is something that the images offer to the viewers. This indicated that the social relations and interaction between the advertiser and the audiences was passive. In addition, the colour of the image is not bright and there is no salience and low modality that showed weak truth value of the information the images convey to the audiences. The visual mode in the advertisement text represented the interpersonal meaning through the visual images of the Sidama girl standing in front of the Sidama Traditional Tukul using the direct gaze with the viewers that demand something from the viewers while the avoidance of the direct gaze with viewers offers something to the audiences through the camera techniques to illustrate the interpersonal metafunctional meanings employed in the television commercial advertisement of Cooperative Bank of Oromia in the visual modes. Therefore, the interpersonal meaning of the visual communication in the advertisement was represented through direct gaze at the camera and perspective to communicate the interaction between the advertiser and the audiences to show the social relations and role enactments in the advertisements. This express the meaning making in the visual grammar in agreement with what Kress and van Leeuwen, (1996) noted that interpersonal meaning of the visual mode is well expressed through camera angle and perspective to show the interaction and social relations between the advertiser and the audiences.

The meaning of the message of the Cooperative Bank of Oromia visual images in the advertisement were organized information of the advertisement based on the information value arrangement in the visual frame. Accordingly, the information value and salience were shown through the visual images arrangement in the center, from left-to-right, top-to-bottom and using different color coding orientations for saliences in order to communicate the vital information that the advertiser wants to convey to the audiences (see the visual frames 1, 2, 3, and 4). The textual metafunctional meanings of the visual images compositional arrangement were done in line with the proposition of Kress and van Leeuwen. They suggested that the visual composition map information into dimensions of visual space for meaning. These dimensions of visual space are Centre-Margin, Ideal-Real and Given-New (Kress and van Leeuwen, 1996, p.199). Therefore, the textual metafunctional use of the

arrangement of the information in the visual frame is placed in the center so that the information is presented as the nucleus of the information on which all other elements are in some sense subservient. There are no ancillary or dependent elements in the visual communication of the television commercial advertisement of Cooperative Bank of Oromia in its textual metafunctions.



Frame 9



Frame10



Frame11

The ideational meanings of the advertisement expressed through the visual images in frames 9, 10 and 11. Accordingly, the visual image in frame 9 represented the Arsi Oromo girl backgrounded with yoked oxen ploughing the land illustrated Arsi and Bale zone wheat and barely production practice. The oxen represented the traditional production system in Ethiopia. The Arsi girl in the traditional Arsi Oromo traditional dressing style depicted the dressing custome of the locality in a conceptual process of visual grammar. The oxen depicted the traditional farming practices and the ploughing was dynamic as the vector of the oxen was depicted through narrative process. In addition, the ideational meanings of the images in frames 10 and 11 expressed the field of the advertisement about the rich culture and traditional way of life in the two zones. For example, the girl in image 10 depicted the cultural dressing and head ware of Bale Zone while the woman in image 11 represented the entity of a woman and the cultural right of she has being a woman. In other words, ‘Sinqe’ the stick the woman is holding is culturally represented and symbolized the Oromo women empowerment in Gada system using conceptual process of visual grammar. The visual communication in the advertisement represented the experiential meanings of the cultural and traditional images of girls and right of women through narrative and conceptual processes portraying the participants and the circumstantial features in the advertisement. The ‘sinqe’ empowers the women in Gada system in Oromo life. Similarly, the bank empowers its customers; particularly, the advertisement tell the customers that the bank workers create access for the clients to have core banking services that can contribute in the

betterment of the their lives. The visual mode represented the experiential metafunctions of socio-cultural practices of Arsi and Bale Zone such as horse riding, traditional farming practices and means of transportation that implicate the zone as the bread basket of the country and rich in traditional cultural identity of the Oromo people. The visual images in frame 9, 10, and 11 represented traditional means of agricultural production, the cultural identity and the traditional governance and means of transportation practice in the zones. The visual image in frame 9 specifically represent the agricultural practice using narrative process while the image in frame 10 and 11 represent the conceptual process through depicting the state of being or the state of affairs of the zones' culture and tradition and means of livelihood. For example, the image in frame 11 represents the conceptual issue about the horse decorating practices and cultural dressing style of Bale woman. The visual modes in these visual frames represent the experiential meanings visually relating the cultural and social practices common in the two zones.

Interpersonal meaning of the images were expressed through the direct gaze at the camera so that the image depicted a social relations between the represented participant in the images and the viewers of the television commercials. The images making eye contact with the audiences that indicated their active interactions with the audiences. The colour coding orientation is naturalistic and the images have high modality to communicate the commitment and involvement to interact with the audiences.

The textual metafunctional meanings of the images in the above visual frames 9, 10, and 11 were depicted through logical arrangement of visual frames to represent the smooth flow of the information in the visual using the means of production, dressing culture and the traditional governance system. The information was arranged based on its value and salience in the frames to communicate coherent and the logical meanings of the advertisement.



Frame12



Frame 13



Frame 14



Frame15

The ideational metafunctional meanings of the advertisement were represented in the above visual images of no 12, 13 14 and 15 through the conceptual and narrative process of the visual grammar of Kress and van Leeuwen proposition. The ideational meanings in the images were about coffee and coffee ceremony. The coffee ceremony tradition was expressed in the images 12 and 13 in which the represented participant woman was dressed in Jimma oromo dressing style that depicted the cultural dressing and coffee ceremony through using both conceptual and narrative processes of the visual grammar design. Therefore, the copywriters used visual mode to convey the experiential meanings of the television commercial advertisement using coffee ceremony and traditional culture of the zone. The images depicted the ideational meanings of coffee and coffee ceremony and the warm welcoming atmosphere of the zone to the bank for its banking services in close relations with the audiences. This ideational metafunctions of the advertisement was expressed using transitivity system of functional grammar realized in terms of processes, participants and circumstances in conceptual and narrative processes of the visual mode.

Interpersonal meanings of the advertisement was expressed through the direct gaze in images 12 and 15 whereas the image in 13 described the state of affairs of coffee ceremony and the frame 14 illustrated the interpersonal meaning of offering something to the customers. The unique characteristic of the transitivity system provided meanings through choices of certain processes and their participants to readers' and listeners' (Banks, 2002, P.2). The direct gaze of the woman in the image and the salient dressing style in the traditional Jimma Zone Oromo dressing style and head band were the means of creating interpersonal interaction and communication visually depicted the interpersonal meanings of the advertisements. The copywriter and the television commercial advertisement designers have also represented visually the interpersonal meanings in the advertisement through the close-up shots of the woman in frame 13, 14 and 15 to depict her social relations and distance and interaction that exist between the represented participant in the images and the audiences. Besides, the visual images in the frames 9, 10 and 11 also make a direct gaze with the audiences which show the social relationship between the audiences and the advertisers through the represented participants in the images. Moreover, the closes up shots show the feelings of the woman and her intimate relations to the audiences through the direct eye contact. The smile of the woman implies the welcoming atmosphere of the zone to the bank for doing business

transaction. The image of the woman sipping a cup of coffee represent the polite Oromo woman pictorially avoiding the direct gaze or staring at the audiences taking as daring and being rude to some one through the camera narrates the respectation and the cultural norm of the zone in hosting the guests. Furthermore, Kress and Van Leeuwen (1996) interactive meanings of images related to the distance of the images such as close up shots (p124). The close personal distance of the images of the woman in frame 14, and 15 above depicted the friendly relations and close personal distance to the audience (124). The interpersonal meaning of the television commercial advertisement is depicted visually through conceptual and narrative process illustrated the state of the coffee ceremony and the smiling face of the woman that depicted the welcoming and friendly hosting atmosphere of Jimma Zone for banking business investments. Besides, the interpersonal function of the language is expressed in the verbal text of the advertisement using personal pronouns such as “you, we, and our” in a dialogic interaction. Similarly, the close interaction in the form of face- to-face visual interaction in the image 15 reveals the interaction of the represented participants with the audiences using eyeline vector. This is in agreement with Kress and van Leeuwen (2006) that stated the vector is a diagonal line that is formed by limbs, eyeliners, bodies, or tools indicating “is connected to”, “is related to” or “is conjoined to” (p.59). Thus, it expresses the relationship and roles enacted between the advertisers and the target audiences.

The textual metafunctions of the visual mode employed in the television commercial advertisement was organized through the information value, salience and colour coding orientations utilized in the images to illustrate the textual meanings of the advertisement. The images in the frames 12, 13, 14 and 15 were arranged in the center of the frames and there were no background to the images. All the images use naturalistic colour coding orientations which is natural and common in the local context to be understood easily. The images have high modality to persuade the viewers as they are natural and common in the lives of the viewers.



Frame 16

The image in frame 16 represented the ideational meaning of the advertisements. The image illustrated the active engagement of the bank in provision of services to its target customers through the narrative process of visual grammar. The image of the woman represented the experiential meaning that the bank offer services to the target audiences. The represented participant in the frame 16 paid attentions to the request of the customers using computer and internet to provide efficient and effective services to the cutomers. In the language of visual grammar Kress and van Leeuwen (1996) the woman in the image is offering the services or information the customers were seeking concentrating on the computer with eye contact avoidance with the customers. This implied the ideational meaning of the Cooperative Bank of Oromia workers involvement in their work with concentration to offer services to their customers through networked computer for customers seeking the banking services for their business transactions. The visual mode in the visual frame 16 represented the experiential meaning of live in Addis Ababa, the capital city of the country where the culture is modernized due to influence of globalization. The image symbolized Addis Ababa as the center of the business transaction where the bank offers internet banking services to its customers. This was illustrated through the represented participant in the image dressed in modern attire and hair style working on lap top to provide effective and efficient services to the bank's customers as Addis Ababa is the commercial hub where there is strong business transaction and high demand for banking services. But the rest images depicted traditional production practices, local cultural identity and dressing styles and mode of livelihood as it is practiced among the local community without much influence from the modernization and globalization.

The interpersonal meaning of the advertisement was expressed visually using the salience and information value which is placed in the centre of the frame and colour coding

orientation in the image. The image of the woman is offering some thing to the customers instead of demanding something from them. Thus, the interpersonal meaning of the interaction between the viewers and the represented participants in the image was in providing services and information to the target audiences which is active and in close social relations and role enactment.

The textual metafunctions of the visual images represented the ideational and interpersonal meanings of the compositional arrangement of the visual images in the television commercial advertisements. The sequential arrangement of the visual modes in the commercial advertisement depict the ideational and interpersonal meanings of the visual communication. The visual semiotics in the commercial television represents the experiential and the social relations between the interlocutors in the advertisement. For instance, the image of the woman interacting with the computer represent the ideationa meaning of the experience of the bank's workers to serve their clients and customers. She is offering to the customers through lack of eye contact and demands some information through direct gaze at the computer screen. She is engaged in the work to offer the client the sevices they are seeking from her.



Frame 17



Frame 18



Frame 19

The image in visual frame 17, 18 and 19 above represented ideational meanings of the advertisement. The visual image in 17 pictorially portrayed an Oromo girl from Hararghe in her traditional costume holding a decorated calabash; wearing beads, head bands, and bracelet on her arms. Similarly, the visual images in 18 and 19 represented typical Ethiopian Somale girl dressing style and the camel resource of the Somali people livelihood. The represented participants in the frames 17, 18 and 19 of the visual frames implicated that Cooperative Bank of Oromia work in different community such as highland sedantery framers, mix farmers and pastoralist communities. The visual modes in most of the frames

including the frames 18 and 19 depicted the diverse community with different livelihood such as farmers, ploughing their land with oxen fattening oxen, feeding camel and the traditional costumes of these communities through narrative and conceptual process of visual grammar that underscored the bank's effort to make its services accessible to the local communities of diverse culture and means of livelihoods living in remote parts of the country.

The interpersonal meaning of the advertisement depicted in the visual images in frame 17 above illustrated the represented participant was making a direct gaze with the viewers and demanding something from the target audiences through the medium close up shot to represent the interactive meaning and close social relations and roles enactment. In addition, the salience of the image was emphasized through giving due attention to the cultural costume and related artifacts are given emphasis to express the composition of the textual meaning of the visual mode. For instance, the visual mode, in the image, in frame 18 the girl is looking at the camels and she offered the audience through avoiding direct eye contact with the camera. However, in the image in frame 19 she is engaged directly with the audiences through direct gaze and she demands something from the audience. She is interacting with the audiences in face-to-face interaction in such a way that the visual grammar through the systemic functional grammar represented the interpersonal meanings. In this regard, Kress and Van Leeuwen 1996 noted that when represented participants look at the viewers, vectors formed by participants' eyelines connect the participants with the viewers. Therefore, the images in the frames portrayed the interpersonal meaning through the represented participants i.e. is the camels and the girls in direct eye contact and engagement through direct contact with the viewers.

The textual metafunctional meaning of the visual images in the frames 17,18,and19 above were expressed through information value such as the image placement in the right and the dressing style of the two girls depicted in salience against non salient background in the case of the Haraghe oromo girl with background of the fatten oxen where as the salience herd of camel background in Somali girl and the visual weight given to the girls in medium close-up shot and social distance in full shot showed the arrangement of the information in

the visual modes that illustrated the textual meaning of the ideational and interpersonal meanings used in the advertisement. For example, the Hararghe Oromo girl and the Ethiopian Somali girl were represented in their cultural costume; fatten oxen and herd of camels in the advertisement as non salient and salient background respectively in their images. However, the entire three represented participant images in the frame 17, 18 and 19 were single visual image in each frame. Therefore, Kress and van Leeuwen (1996) noted that such visual ideational and interpersonal meanings when the images or diagrams have only one participant, this participant is usually an actor (P.63). The resulting structure of one participant is called non-transactional. The action in a non-transactional process and has no 'goal, that is to say an action 'is not 'done to' or 'aimed at' anyone or anything. Moreover, to illustrate the textual metafunctional meaning of the advertisements the copywriter and designer used salient and non salient background of the fatten oxen and the salient background for the herd of camel to show the compositional meanings in the visual mode. In this case the salience has gradations which are signalled through the interaction features such as the size of the elements on the body of the girl. In this regard, Kress and van Leeuwen (1996) stated that the size of the elements, how sharply focused it is and where in the visual field it is placed. Highly salient elements tend to be larger, sharper, and placed in the foreground and or near the top. Thus the image is arranged in the center and it contains the informational nucleus that communicate meaning to the audience.



Frame 22

The ideational meaning of the bank presented through frame 22 above express the brand identity of the bank through using the symbolic representation with the motto of the bank to create the positive brand image in the mind of its target customers for the bank. The alphabet represents the name of the bank in acronym and the full name of the bank in Oromo language and the birds in different colour and colour saturation. The logo of the Cooperative Bank of Oromia through symbolic abstract represented the trade mark and the motto of the

bank expressed its commitment to serve the public through conceptual process of the visual grammar in the frame 22 above.

The intersonal meaning of the advertisement was represented through using colour coding orientation of abstract technique to depict the committmetn of the bank to support the development endeavour of the local community reaveling the commitment of bank to bring change in the lives of the community through cooperative work to make the financial resources accessible to the target customers. Therefore, the logo has low modality as it is abstract and just stands for representation as a trade mark. The motto illustrated the commitment of the bank to contribute its share to the national development endeavour through illustration of the logo as the brand identity of the bank. The warm colours that the logo used can create the positive impression in the minds of the audiences about the services in its interpersonal meanings between the viewers and the advertisers.

Textual metafunction of the advertisement was expressed using the the logo toward the ends of the advertisement to remind the target customers about the brand identiy. It also used the logo both at the beginning and towards the end in logical arrangement to instill the image of the bank in the mind of the viewers at the beginning and to remind the brand through the logo to the target audiences at the end. The arrangement and composition of the logo towards the end of the advertisement created the cohesive structure in the compositional arrangement of the visual logo to represent the bank symbolically as the brand identity. Besides, it reminds the audience the brand identity of the bank and keeps fresh their membory in the minds of the viewers of the logo and the brand of the Cooperative Bank of Oromia to the target audiences.

In short, the television commercial advertisement of Cooperative Bank of Oromia employed the visual mode to represent ideational, interpersonal and textual meanings. The copys writers and designers of the advertisement text have used different visual mode such as symbolic abstractions, colour coding oreintation and modality in the visual modes to communicate the ideational and interpersonal meanings of the commercial advertisements. For example, the commercial advertisement represented the tourist potential of the southern Ethiopia through conceptual and narrative process using the Sidama traditional tukul, the

Sidama girl in cultural dress and the birds' on Lake Hawasa and images of people refreshing themselves on the Lake Hawasa, the motor boat transporting visitors on the lake. In addition, the advertisement represented Arsi and Bale zones with the traditional dressing style and the horse decoration style and the traditional way of producing wheat and barely and the Oromo traditional artifacts such as the 'sinqe' that symbolize the women empowerment in the Oromo Gada System. Moreover, the ideational meanings of the Hararghe and Ethiopian Somali girls in their cultural dressing costume along with their means of livelihoods were represented in narrative and conceptual process of visual grammar of Kress and Van Leeuwen. The interpersonal meanings of the advertisement were expressed using camera techniques that illustrated the social relations and role enactments in the represented participants to show the interaction and interpersonal communication in the visual mode.

Furthermore, the woman in visual frame 16 working on the computer in Addis Aaba because the image is accompanied with the verbal voice-over that state Addis Ababa as commercial hub represented the ideational and interpersonal meaning of the bank's workers engagement in providing service to its customers. The woman making coffee in a traditional coffee ceremony represented both Jimma and Wollega those regions known for their coffee production and consumption. However, the missing link in the advertisement is that there is no visual representation for Wollega because the woman in the presented participant was from Jimma and the cultural dress represented in its both narrative and conceptual processes Jimma zone only.

In sum, the visual modes in the most cases were used to illustrate through complement, extensions and specifications using the narrative and conceptual processes of the transitivity grammar. However, the textual meanings of the verbal discourse expressed through information, value, salience and logical coherent arrangement of information and the use of cohesive devices, repetition, and lexical chains of the verbal discourse were elaborated through the use of information value, salience and compositional arrangement of images in the visual grammar.

5.1.5. Analysis of the Intermodal Relations of Cooperative Banks of Oromia Television Commercial Advertisement

The interplay between the verbal and the visual modes was represented in the ideational, interpersonal and textual metafunction meanings of the advertisement text's to persuade the target audiences about the products and /or the services advertised. For instance, television commercial advertisement text of Cooperative Bank of Oromia is a multimodal text in which the verbal text (both oral and written) and the visual mode co-occur to create ideational, interpersonal and textual metfunctional meanings to educate, inform and persuade the target audiences. The Cooperative Bank of Oromia television commercial use both the verbal and the visual modes predominately to create meanings about the products and/or services to convey messages to the target clients. Martinec and Salway (2005) expressed the relations of the images and text in order to convey the intended meaning and how they relate to one another in terms of logico-semantics. Similarly, Kress and van Leeuwen (2006) introduced the existence of "a visual code" or "grammar of visual design". They believe that both visual structures and verbal structures can be used to express meanings drawn from common cultural sources. Kress and van Leeuwen (1996) noted that "like linguistic structures, visual structures point to particular interpretations of experience and form of social interaction" (P.2). In line with this argument, the intermode relations of the verbal and visual modes used in the television commercial advertisement of Cooperative Bank of Oromia appears well integrated through its verbal clauses and visual images to create ideational, interpersonal and textual meanings. The clauses in the verbal mode expressed the ideational meanings using verbs such as travel, cross over, pass through, stop etc that show the material process of transitivity grammar of experiential meanings. Similarly, the personal pronouns such as 'you', to show the relationship between the advertiser and the audiences are very close and interactive from interpersonal metafunctional perspectives. Moreover, the textual metafunctions of the message of the advertisements were well organized and coherent using cohesive devices and lexical words to join the ideas together so that they can form well formed textures and ideas can flow logically from one sentence to the other. For example substitution, and lexical chaining system to make the texture coherent and flow smoothly from one idea to another. In the same vein, the visual images elaborate the ideas through the

image of the particular products and cultural images of the locality were used to further elaborate and extend the meanings of the verbal clause through the use of images. The case in point is to illustrate the tourist attraction sight in the southern Ethiopia; the images of the traditional Sidama Tukul and the Lake Hawasa and the Sidama girls in cultural dress were depicted in the advertisement. Besides, Bale and Arsi Zones were illustrated as the land of wheat and barely that were extended through Oromo traditional farming practices and Oromo cultural dress and identity, the Hararghe zone is represented in its fatten oxen and beautiful girl in traditional Hararge oromo costumes. The coffee producing Zone of Jimma and Wollege were represented through visual image of a woman dressed in typical Jimma cultural dressing style and making coffee to illustrate the meanings.

The ideational semantic functions express the material, relations and mental processes using transitivity system and the visual modes also represent the cultural, economic and business transaction in the different regions and city based on the experiential metafunctions and the interpersonal and textual meaning were also depicted visually and verbally through mood and modality, theme and rheme structure using salience, information value and compositional arrangement in both the verbal and the visual modes used in the television commercials.

Accordingly, the inter-mode relationship between the verbal and the visual texts in the television commercial advertisement of Cooperative Bank of Oromia appears well designed to express the experiential, interpersonal and textual meanings to convey the messages of the services of the bank to the target customers. The verbal and visual modes have logical linkages in illustrating the ideational, interpersonal and textual metafunctional meanings of the advertisement text. There is a good interplay between the verbal text and the visual images to illustrate specify and extend the meanings in the text through the integration of the two modes of communication. Therefore, the verbal text represented the ideational meaning through transitivity system of material, mental and relational processes using voice-over narration and superimposition for vital information on the television screen for the viewers to read. The verbal text of the television commercial creates meanings in the minds' of the viewers. The verbal text presented the experiential meanings of the advertisement through voice-over narration. It specifically narrates the cultural, tourism and economic resources of the regions. Likewise, the images depicted the cultural, tourism and economic resources of

the regions visually through conceptual and narrative process using specification, illustration and complements of the verbal meanings to support the audiences understand the meanings about the bank's services advertised to the target audiences.

The inter-mode relations between the verbal and visual modes of the television commercial advertisement expressed the ideational meanings through declarative clauses while the ideational meaning of the advertisement is represented visually using the images of the Sidama girl, Sidama traditional house, the lake Hawasa beach, the Arsi and Bale girl and woman in traditional clothes, Jimma woman in cultural dressing and hairstyle, the somale girl with the herd of camel, and the Hararghe girl in traditional custome and traditional cultural practices, economic and tourism resources available at the locality. In the same fashion, the visual mode such as the traditional SidamaTukul and the Sidama girl in traditional Sidamacustome; the birds on the Lake Hawasa represented visually the tourist attraction sites in the Southern Ethiopia to illustrate the verbal clause of the television commercial text though visual representation of the images of cultural and tourist attraction resources in the southern Ethiopia. The verbal clause in the commercial advertisement stated about Hararghe were elaborated with the images of Hararghe girl in her traditional Oromo custome, with the fatten oxen as background, the Ethiopian Somali girl with the herd of camel, the Arsi and Bale girl and woman in cultural dress and the Bale woman in typical Bale cultural custome with the "sinqe" a symbol of woman empowerment in Oromo traditional Gada system represented the ideational meaning of the region that was narrated through voice-over narration in the television commercial. The Jimma woman, in Jimma traditional dressing and head-band and the traditional coffee making ceremony represented the ideational meaning and symbolize the region as coffee growing region and coffee as a token of warm welcome to the bank for its branch services. The visual images of the television commercial represent the ideational meaning of the bank's role to be among the people of diverse cultures and world views to make its services accessible to its potential customers in every conrner of the country. The visual and the verbal discourse in television commercial advertisement of Cooperative Bank of Oromia is well integrated as the verbal and the visual part strengthen, complements and elaborate the ideational, interpersonal and textual meanings in the advertisement.

Interpersonal function of the verbal modes is expressed through the personal pronouns such as you and we while the interpersonal function of the visual modes is expressed through the images vector and eyeline contact of the represented images in the visual frames with the viewers. The images in the visual frames such as 12,13, 15 17 and 19 can illustrate the case as they make an eye contact and the vector of their eyes explain the interaction between the images and the viewers or the target customers. In both representative and interactive processes the images in the advertisements communicate meanings to the audiences. The visual modes depicted the represented participants through eye vector, direction of movement and eye contact and direct gaze they have offered and demanded both information and goods to the audiences. For example, the Hararghe girl has the offer and demands the viewers. Similarly, the woman from Arsi and Bale and Jimma both has the interpersonal relations of offer and demand to the audiences.

The textual function of the verbal and the visual modes in the television commercial advertisement of Cooperative Bank of Oromia appear well integrated. From the textual meaning perspective, the verbal mode is logically organized using cohesion and the cohesive devices while the textual meaning of the visual mode is made through composition of the images in the meaningful arrangement of the images in the center to impart nucleus information with good colour saturation in the visual mode. The integration of meaning between the verbal and the visual modes were made clear using the visual composition through left-right, given- new and center-margin techniques and the verbal mode through cohesive devices and logical arrangement of ideas in the text. The interplay between the verbal and visual looks interrelated to communicate the same ideas or explain the content in detail using elaboration and extension to convey persuasive meanings to the target audiences. The verbal mode is elaborated and complemented and specified through the visual modes and vice-versa. For example the clause in the advertisement “if you travel to southern Ethiopia a center of many tourist attractions...” the visual image elaborate this fact using many images such as the traditional Sidama tukul, the cultural costume of Sidama girl, the lake Hawasa and the birds on the lake etc. the rest clauses in the verbal mode are also elaborated, complemented and specified with similar visual images that show the intermode

relations between the two modes in the television commercials. The predominant inter-modal relations in the television commercial advertisement of Cooperative Bank of Oromia are the verbal text and the visual images to construe ideational, interpersonal and textual meanings to the target audiences. For example, the image-text relations observed in the commercial were elaboration through using images as illustration, anchorage, relay, extension and complement with about 16 /21 frames of the visual mode in the advertisement with coherent inter-mode relation between the verbal and the visual modes in metafunctional meanings making to the target audiences (see appendix 1). In these instances, the content of the images is adding further layer of meanings or information to the text and /or vice versa (van Leeuwen, 2005).

Textual metafunctional meaning of the Cooperative Bank of Oromia television commercial advertisement text was represented through the composition of the visual images and the interaction of images linking devices through the composition of the visual images and the interaction between the frames. The images work in integration with the verbal mode through voice-over narration. The voice over narration used pronouns such as “you, we, your, and our” to illustrate the interpersonal metafunctional social relations and role enactment between the interactants in the advertisement text. In the same manner the visual image used the eye contact, the salience and the information value and camera angle and perspectives to express the interpersonal meanings in the television commercial text in close interlink with the verbal mode to communicate the message of the television commercial advertisement to the target audiences.

5.2. Analysis of Verbal Modes of Oromia Insurance Company television commercial Advertisement

The television commercial advertisement of Oromia Insurance Company is 60 seconds in duration. Its verbal text has six sentences and the visual modes accompanying this verbal mode is divided into 19 main visual frames (Appendix 2). The purpose of the advertisement is to advertise the services of the OIC to its target audiences. The verbal text of the television commercial advertisement was analysed in terms of the advertisement text semantic function from ideational, interpersonal and textual metafunctions. The verbal text of the advertisement elaborated the ideational function using transitivity systems that show participants, the

processes and the circumstances in the advertisement and its audiences. The interpersonal and textual metafunctions were elaborated using different camera techniques and information value and salience for arranging the compositional meaning of the verbal and the visual modes in the advertisement. The verbal text of the advertisement elaborated the ideational function using the systemic functional grammar transitivity system to illustrate the participants, the processes and the circumstances in the advertisement and its audiences. In Oromo language television commercial advertisement of OIC, the copywriter employed the verbal and visual modes to convey the message about the insurance services to the target audiences. The advertisement copywriters used different linguistic choices, while they have used different visual mode means of communicating the ideational, interpersonal and textual meanings using visual communication means such as images, colour coding orientation, depth and other physical features. The language features of Oromo language television commercial advertisements were divided into subgroups, which were the lexical features, the syntactic features, and the rhetorical features. Studying and analyzing these features in Oromia Insurance Company television commercial advertisements were identified and analysed using systemic functional linguistics textual analysis model for its ideational, interpersonal and textual metafunctions in this section. In view of this, the verbal text of the commercial was given along its English translation for analysis in this section.

The following table summarizes the different transitivity patterns and the types of processes and participants in the commercial television advertisement of Oromia Insurance Company from the ideational metafunction as follows:

Table 5.2: The transitivity patterns of the ideational metafunction of Oromia Insurance Company television commercial advertisement

Process	Meanings	Participants	Example
Material	Verbs of doing and happening	Actor, goal	Therefore, make a great care in your time to travel and the means of transport you use to travel by. To make your careful travel decision complete, don't forget to buy insurance guarantee from Oromia Insurance Company-the shield of your life and property! Oromiya Insurance Company a guarantee for development!
Mental	Verbs of thinking,	Experiencer,	It wishes you a peaceful day and night.

	knowing, sensing, perceiving and feeling	experience	Always wish you peaceful travel and return.
Verbal	Verbs of saying, signaling and showing	Sayer, receiver, verbiage	
Behavioural	Verbs which combine the mental and verbal processes	Behaver	
Relational	Verbs of being, having, possessing, consisting of and locating	Token, value	Oromia Insurance Company that is ever committed to your health and wellbeing of your property. The fatal car accidents and the damage to property have becoming very much critical in our country. Oromia. Particularly, the loss of life has been becoming nerve-racking.
Existential	Verbs by which the existence of an entity is indicated	Entity	Oromia Insurance Company.

5.2.1. Analysis of Lexical Features of Oromia Insurance Company

Television Commercial Advertisement

A. Use of Monosyllabic and Simple Words

Monosyllabic and simple words are preferred in advertising, for they are easy to read and to understand. Accordingly, the Oromia Insurance Company advertisement used simple words such as ‘Jireenya, ‘qabeenya’, ‘yoomiiyyuu’, ‘oltee’, ‘bultee’, ‘nagaa’, ‘hawwa,’ which are equivalent to English like life, property, ever, day, night, peaceful, wishes, etc so that the readers and viewers can easily read and understand them. The most common simple word adjectives in Oromo were used in the advertisement such as ‘balaa’, ‘yaaddeessaa’, ‘sukanneessaa’, ‘ of eeggannoo’, ‘ cimaa’ meaning, accidents, worisome, shocking, care, and strong etc were used to modify the nouns used to express the quality of the advertisements. Let us consider these examples taken from Oromia Insurance Company advertisement: (1) Yoomiiyyuu jireenyaa, nageenyaa keessaniif kana dhimmamuu... is ever committed to your life and well being of your property.

- 2.) Ooltee bulteen keessan nagaa akka isinf ta'u hawwa. It wishes you a peaceful day and night
- 3.) Balaa konkolaataatiin badii lubbuufi qabeenya irra ga'aa jiru ...the damage to life and property caused with fatal car accident.
- 4) Imala halkanittiin balaan ga'aa jiru daran yaaddeessaa ta'aa jira. The loss of life happening due to night time travel is becoming nerve racking.
- 5).gachana nageenyaa fi qabeenyaakessan Oromiyaa insurance irraa Wabii bitachuu hindagatina. Don't forget to buy the insurance guarantee from your shield of health and wealth Oromia Insurance Company.

B. Use of Nouns as Brand Names

There is no doubt that nouns are most widely used in advertising. Nouns are the key words; they are crucial and indispensable. The most representative use of nouns in advertising lies in the brand names of the products or the services. A good brand name can help develop consumers' loyalty to a specific product. For example: Oromia Insurance Company ever committed to the customers life and well of their property. Oromia Insurance Company wishes them happy New Year. Oromia insurance company is a shield of the health and wealth of the target audiences. Oromiya Insurance Company a guarantee for development! The company's name is used as a brand to attract the audiences to the company for its services through repeatedly using the name of the insurance company.

In advertising, the use of simple words can help attract consumers to purchase the promoted product and/ or services. It also uses common noun that are easily understandable to the audiences such as Jireenya, nageenyaa, ooltee, bultee, nagaa, biyya, imala, halkan, guyyaa, gaachana, qabeenya, are easy and comprehensible to the viewers. The English terms for these simple words are life, property, day, night, peace, country, travel, wealth, and shield were simple words used in the advertisement text to communicate meanings easily.

C. Use of Pronouns

Pronouns of the first and second person (we, and you) outnumber the other pronouns in advertisements as they help create a friend-like, intimate atmosphere between advertisers and consumers, in order to persuade them to buy their products or services more easily. The use

of the second person pronoun (you) tends to shorten the distance between the promoters and the consumers, thereby it would appeal to the consumers that the promoters are making sincere promises, and providing honest recommendations to their benefit. In doing so, the advertisement slogans stand a better chance to move the receivers to action; because the consumers would feel that they are being thought of and taken care of. For example:

1. Oromia Insurance Company is ever committed to your health and well being of your property.
2. It wishes **you** a peaceful day and night.
3. The fatal car accidents and the damage to property have becoming very much critical in our country.
4. Therefore, make a great care in your time to travel and the means of transport you use to travel by.
5. To make your careful travel decision complete, don't forget to buy insurance guarantee from Oromia Insurance Company-the shield of your life and property!
6. Always wishes **you** peaceful travel and return.

D. Use of Negation

Use of negation is common in Advertisement language. Advertisement copy writers often use negation words such as no, none, nothing, never, etc. to show the uniqueness and unparalleled quality of the product and/or services. However, the copy writer of the OIC did not use negation in the sentences unlike the copy writer of the advertisement text for Cooperative Bank of Oromia. This means the copy writer of the television commercial advertisement for OIC did not employ negation to express the uniqueness and unparalleled quality of the insurance services to attract the attention of the target audiences which is recommended in the use of language of advertisements texts.

F. Use of Inclusive Words

Apart from negative words, the copy writers of advertisement texts are also fond of the inclusive words such as all, every, always, etc. to indicate that the reference is universal. The copy writer of the OIC television commercial advertisement text has used some inclusive words in the sentences. For example there are simple adjectives like 'yoomiiyyuu' which is always have been used repeatedly to express the universal reference about the services of the

OIC. (1)Oromia Insurance Company is always committed to your health and wellbeing of your property.(7) Always wish you peaceful travel and return.

5.2.2. Analysis of Syntactic Features of Oromia Insurance Copany Television Commercial Advertisement

A. Use of Simple Sentences

In advertisements, simple sentences are often used because complex sentences were difficult to understand and their meanings might be obscured due to their length. Therefore, copywriters prefer short and simple sentences are more often used in advertising, as they are easy to be understood and more effective in conveying the messages to the readers/listeners. However, Oromia Insurance company sentences seem long. As an example, read the following sentences of the advertisement:

1. Yoomiiyyuu jireenya, nageenyaafi qabeenya keessaniif kan dhimmamuu Oromiyaa Inshuraansii Kaampaniin ooltee bulteen keessan nagaan akka isiniif ta'u hawwa.
2. Biyya keenyatti balaa konkoolaataatiin badiin lubbuufi qabeenyaa irra ga'aa jiruu daran yaaddeessaa ta'aa dhufeera.
3. Keessumaayyuu, imala halkaanitiin badiin ga'aa jiruu sukkanneessaa ta'aa jira. Kanaafuu yeroo itti imaltaniif maaliin akka imaltan irratti of eeggannoo cimaa taasiisaa.
4. Of eeggannoon keessan guutuu akka ta'uuf ammoo gaachana nageenyaafi qabeenya keessanii Oromiyaa Inshuraansii Kaampaanii irraa wabii bitachuu hindagatiina!
5. Yeroo hundaa nagaan ba'aa nagaan gala.

The English versions of these sentences are:

1. Oromia Insurance Company that is ever committed to your health and wellbeing of your property.
2. It wishes you a peaceful day and night.
3. The fatal car accidents and the damage to property have becoming very much critical in our country.

- 4 Particularly, the loss of life during night time travel has become nerve-racking.
5. Therefore, make a great care in your time to travel and the means of transport you use to travel by.
6. To make your careful travel decision complete, don't forget to buy insurance guarantee from Oromia Insurance Company-the shield of your life and property!
7. Always wish you peaceful travel and return. Oromiya Insurance Company a guarantee for development!

The Oromo language sentences used in the OIC advertisement text were clear and easy to understand. The English equivalent translations of the Oromo sentences were clear in meanings and comprehensible to the readers and listeners. The Oromo language sentences were translated in to short and medium sentences as a result, they are not very long and complex to the readers to understand and to read them. Thus, in comparison to the Oromo language sentences in the Cooperative Bank of Oromia advertisement the sentences in the Cooperative Bank of Oromia were longer and complex to understand and read rather than the sentences in the OIC. It appears that the copywriter of the Oromia Insurance Company used more of short and medium length sentences to convey their messages in Oromo whereas most of the sentences in the Cooperative Bank of Oromia used long, medium and simple sentences to communicate the services that the bank renders to the target customers.

B. Use of Interrogative Sentences

Advertisement copy writers use usually short interrogative sentences to provoke readers and listeners engage in thinking for the possible answers. However, the copy writer of the OIC did not use any interrogative sentences in the text. This implies that the copy writer did not engage the readers or listeners in the provoking questions to enable them think about the possible solution for the questions. The copy writers provide the information about the services that the insurance company provides and the effort the OIC is doing to solve the problems of the possible target audiences.

C. Use of Imperative Sentences

The copy writer of the Oromia Insurance Company television commercial advertisement text have used some imperative sentences to give a command or request the target audiences in relations to the services the insurance company provides to the target customers in Oromo

language as follows:(4)Kanaafuu yeroo itti imaltaniif maaliin akka imaltan irratti of eeggannoo cimaa taasiisaa! (5)Of eeggannoon keessan guutuu akka ta'uuf ammoo gaachana nageenyaafi qabeenya keessanii Oromiyaa Inshuraansii Kaampaanii irraa wabii bitachuu hindagatiina! (7) Oromiyaa Inshuraansii Kaamippaanii Wabii Guddinaa!

The English translation of the above sentences illustrates the issues clearly to the readers and listeners.

(4) Particularly, the loss of life in car accidents has become nerve-racking! (5)Therefore, make a great care in your time to travel and the means of transport you use to travel by! (6)To make your careful travel decision complete, don't forget to buy insurance guarantee from Oromia Insurance Company-the shield of your life and property! (7) Oromiya Insurance Company a guarantee for development!

The imperative sentences in the advertisement text are usually short but powerful sentences. Accordingly the copy writer of OIC has used some imperative sentences to arouse the audiences' needs and desires so as to encourage them to buy the insurance services from the OIC. Consequently, the imperative sentences are requesting the target customers to buy the insurance services to obtain guarantee for development, their life and property a full protection like the shield protect your from damage and injury.

D. Use of Active Voice

In daily communication, passive voice is seldom used and so is in advertising because it gives the audience an indirect and unnatural feeling. Thus, advertisements are usually written in the active voice. For example, almost all of the sentences in the OIC advertisement text were written in active voice such as (1) make a great care in your time to travel and the means of transport you use to travel by. (2). to make your careful travel decision complete, don't forget to buy insurance guarantee from Oromia Insurance Company-the shield of your life and property! (3) Always wish you peaceful travel and return. The use of active voice makes the ideational meaning clear as they indicate the process the participants and the circumstance involved in the material, relational and mental processes..

E. Use of Present Tense

The present tense prevails in most advertisements because it implies a universal timelessness. The simple present or the present perfect is used in advertising to emphasize the reliability of the product. For example: 1).Oromia Insurance Company is ever committed to your health and wellbeing of your property. 2). It wishes you a peaceful day and night.3). The fatal car accidents and the damage to your property have become very much critical in our country. The loss of life during night time travel has become nerve racking etc.

5.2.3. Analysis of Rhetorical Features of Oromia Insurance Company Television Commercial Advertisement

A.Use of Alliteration

Alliteration is the use of words that begin with the same sound in order to make a special communicative effect. The repetition of the beginning sound emphasizes the meaning the advertisement wants to express. This kind of stress encourages the audience to pay more attention to the advertisements and therefore to purchase the product and or services. It also makes the text memorable and readable to the target audiences. Thus, there were repetition of sounds in the end of the Oromo words like qabeenya, nageenya etc which rhymes to the ears of the audiences and make the sentence in the advertisement text for Oromia Insurance Company.

B. Use of Repetition

In advertising, repetition is applied to emphasize the important features of the products or services. It can also make the advertisement more impressive and more persuasive. Accordingly, the copy writer of the television commercial advertisement of Oromia Insurance Company employed repetition of words and phrase to give emphasis to the important services that the OIC provides to the target audiences. For example, there were some repetition of words and phrase in the advertisement text such as :(1) Oromia Insurance Company that is always /ever committed to your **health and wellbeing of your property**. (2) It wishes you **a peaceful day and night**. (3)The fatal car accidents and the damage to **property** have becoming very much critical in our country. (4) Particularly, the loss of life during **night time** travel has become nerve-racking. (5)Therefore, make a great care in your time to travel and the means of transport you use to travel by. (6)To make your careful travel

decision complete, don't forget to buy insurance guarantee from Oromia Insurance Company, the shield of your life and property! (7) Always wish you **peaceful** travel and return. Oromiya Insurance Company a guarantee for development! (8) **Oromia Insurance Company**. In the above advertisement text of Oromia Insurance Company sentences the words and phrases used were such as health, life, well being, property, peaceful, day and night were repeatedly used in the commercial advertisement to build a close relationship between the advertiser and the target audience which have strong power to influence the audience to purchase the advertised product and/ or the service for their life and property protection and guarantee for their development.

In the above grammatical analysis, the researcher analyzed the language form and function used in the advertisement to express the ideational, interpersonal and textual metafunctions in the given context.

In the above table using the analysis lens of Halliday's SFL model the researcher first described the lexical, grammatical and rhetorical structures used in the advertisement text to express the metafunctions in the context of the Oromia Insurance Company television commercial advertisement to inform, educate and persuade the target audiences about the services the insurance company renders to its target audiences. The analysis dealt with the meanings of the advertisement from ideational, interpersonal and textual metafunctions. According to Halliday's theory, patterns of transitivity system such as the processes, participants and circumstances occur in the clauses and sentences of a text. Therefore, the description, analysis and discussion of the television commercial advertisement text of Oromiya Insurance Company were presented.

The copywriter of commercial advertisement of Oromia Insurance Company employed both the verbal and the visual modes to create semantic functions to produce persuasive advertisement messages to the target audiences. The advertisement text constructs meaning from the semantic functions to create ideational, interpersonal and textual meanings of the advertisement through the verbal modes.

For example, the verbal modes employed the transitivity systems to represent the ideational or experiential meanings of the advertisement as it was indicated in the above table. The clauses and sentences in the advertisement such as OIC is ever committed to your life and wellbeing of your property, the company wishes you to pass a peaceful day and night. The fatal car accident that claims the lives and property of our society is becoming very much bothersome. In the above sentences the copywriter or the advertiser expressed mental and relational processes using the verb ‘wish’ and ‘is becoming’ to tell the customers about the car accident. It also offers the customers the services that the company renders such as life and property protections. It narrates the services of the company and claims it as a guarantee for development. It also illustrates the company as the shield of health and wealth. The advertisement demands the customers to buy life and property insurance from the company to make their travel and business transaction well protected and guaranteed (refer to the clauses in the advertisement text above). It also tells the audience that choosing the right time and the right means of transportation alone might not give them a complete guarantee for life and property protection. The customer's guarantee will be fully ensured when they enter into an agreement with the insurance company for foolhard protection and guarantee both for their well being and well being of their property. In using such sentences the copywriters tried to inform, educate and persuade the target audiences to buy the insurance, which is a guarantee from the company for their life and health protection.

The Oromo language television commercial advertisement employed written and spoken textual function to communicate the services that Oromia Insurance Company intended to communicate to its target audiences. The written advertisement text read out loudly through the voice-over narrator and some of the important message of the advertisement texts displayed in super-imposition on the television screen for the viewers.

Thus, the systemic functional linguistics approach to discourse analysis is based on the model of “language as a social semiotic” outlined in the works of Halliday. Language is used functionally, what is said depends on what one needs to accomplish. In Halliday’s theory, language expresses three main kinds of meanings simultaneously: ideational, interpersonal, and textual meanings (1985). Among them, the ideational meaning (the clause as

representation) serves the expression of “content” in language, that is, our experience of the real world, including the experience of our inner world. When we use language we often use it to speak of something or someone doing something. That is why the ideational meaning can be referred to as experiential meaning coming from the clause as representation. In this regards, the television commercial advertisement text of Oromiya Insurance Company tells the audience about the terrible car accidents that claims daily the life and causes property damages. The ideational meanings of the car accidents that are common in Ethiopia claim many lives and cause property damages in roads transport daily in Ethiopia. The clauses in the advertisements text expressed these ideational meanings using the transitivity process of material, relations and mental processes in the advertisement. In the first clause, the voice-over narrator of the advertisement text wishes the audience using mental process to its customers’ accidents free day and night using the mental process of the verb wishes. The television commercial advertisement of Oromia Insurance Company represented the ideational meanings through transitivity system of mental and relational process that expressed the participants and the circumstances of the the car accidents using words such as nerve racking, shocking and worrisome, fatal etc and the role the insurance company play in providing life and property protection guarantee for the customers. The clause in the verbal text using the mental process extended happy New Yearwishes its customers to pass their day and night in peace and wellbeing. It also expressed the commitment of the insurance company to provide guranated for its target customers. Thus, the advertisement copy writer used the functional language to create the mental images of the reality on the ground so that the target audiences make sense of their daily experiences of what goes on around them on the road accidents.

The most powerful conception of reality is that it consists of “goings-on”: of doing, happening, feeling, and being through langague use. These goings-on are sorted out in the semantic system of language, and expressed through the grammar of the clause... This... is the system of transitivity. Transitivity specifies the different types of processes that are recognised in the language and the structures by which they are expressed (Halliday, 1985, p.101). In a similar fashion, the television commercial advertisement text represented the experiential metafunction of common road accidents that claimed many lives and caused

property damage in car accidents as the circumstance of travelling during the night in Ethiopia. As a result, the nerve recking accidents that causes loss of life and property is rife in the country.If you look at clauses No, 2, 3, and 4 sentences in the television commercial advertisement of (OIC) above they represented the ideational meanings elaborated through transitivity system using material processes such as the loss of life and property caused by the car accidents that leads to such fatal accidents in Ethiopia.Particularly,the clauses in the verbal text of the advertisement narrate the dreadful car accidents occurred due to night time travel. The night time travel is the circumstance of the material process and the participants were the customers represented as you and the material processes are loss of lives, the relational processes were such as warissomeness and becoming dreadful and fatality of the accidents were indicated through the relational processes and the company advises its target customers to make careful decision and choice of their means of transportation and the time to trave.So the advertisement text informs its customers through imperative clause to make their well-being and wealth ensured and guaranteed to buy the insurance protection from the company. Moreover, the imperative clause in the advertisement requests the target audiences to enter into agreement to get guaranteed protection from Oromia Insurance Company-“the shield of their lives and property.Through the transitivity system of mental process the advertisement clause express its wishes to the customers to travel and return with full protection for their well being. The motto of the company was expressed in a declarative clause that states the insurance company not only provides life and property protection but it also implicates that the it is a guarantee for the national development in Ethiopia.

The wording and the meaning construction process through transitivity processes in the television commercial advertisement of Oromia Insurance Company clearly reveals transitivity processes, the participants involved and the circumstances in which the process happens to represent the ideational meanings to peruade the audience to demand the insurance services. Ideational function of a language helps to understand the content of the speakers and the writers.The structure of the sentences in experiential functions of language represent the processes, the participants, and the circumstances involved in the process to create persuasive meanings.This is in agreemt with the idea of Mehmood et.al (2014) that noted the task of functional analysis, particularly transitivity system is to discover the

relations between meanings and wordings that accounts for the organization of linguistic features in a text (P.78). Therefore, Oromo television commercial copywriters and designers used the transitivity systems to represent the experiential meaning and tried to reveal the language structures and function that can produce certain metafunctional meanings which are not always explicit for readers and listeners.

The interpersonal functions of language help to establish and maintain social relations; the individual is identified and reinforced in this aspect by enabling him/her to interact with others by expression of their own individuality. The television commercial Advertisement of Oromia Insurance Company enacted the social relations using voice-over narrator advises about the fatal car accidents that happened due to wrong time and wrong means of transportation to the audience using the pronoun you and the possessive pronoun 'your' in a friendly and dialogic style of conversation. It also uses the modality such as always. From interpersonal functions clause as exchange between the audience and the narrator takes place in a friendly and respectful and persuasive way. The voice-over narrator informs and advises the customers to use the company for their lives and property protection politely and in a friendly manner. It communicates the message to its customers in the form of advice in pleasant and friendly exchange providing information and requests them to buy the insurance protection guarantee for their lives and property.

The television commercial advertisement of Oromia Insurance Company seems well organized and made in to texture to convey the logical intended message from textual metafunctions point of view. The sentences in the advertisement are logically coherent and interconnected through cohesive devices. The analysis of the advertisement text can illustrate the point: (1) Oromia Insurance Company is always committed to your health and wellbeing of your property. (2) It wishes you a peaceful day and night. (3) The fatal car accidents and the damage to property have becoming very much critical in our country. (4) Particularly, the loss of life in car accidents has become nerve-racking! (5) Therefore, make a great care in your time to travel and the means of transport you use to travel by! (6) To make your careful travel decision complete, don't forget to buy insurance guarantee from Oromia Insurance Company-the shield of your life and property! (7) Always wish you peaceful travel and

return. (8) Oromiya Insurance Company a guarantee for development! (9)Oromia Insurance Company.All the sentences in the television commercial advertisement were made into texture through the use of logical arrangement and logical relations of ideas between the sentences and the cohesive devices like, therefore; particularly, always and referencing like you and your and the the car accidents as the lexical repetition to make the sentences in the commercial advertisement text internally coherent.

Consequently, the television commercial advertisement textual functions are well formed into text creating logical links between the ideas in the text with its context. In other words, the textual meaning comes from the clause as message. The clause gets its meaning/message from its thematic structure. This explanation is in line with Halliday's point of view that express the clause as a "starting point of the message: it is what the clause is going to be about" (1976, p. 64). With that, the theme serves to locate and orientate the clause within the context. The other part of the message that extends and elaborates the theme is the rheme. Therefore, a clause consists of both a theme and a rheme.Halliday also claims that the three types of meanings presented in language are not accidental but are necessarily in place because we need them to perform functions in social life. In constructing experiential meaning, there is one major system of grammatical choice involved: the system of transitivity or process type. I have chosen transitivity because of all the grammatical aspects analysed, it produces the fruitful data on the text.Consequently, in terms of textual function Oromia Insurance Company television commercial advertisement is well organized and made coherent using textual cohesive devices and substitutions and referencing so that the listeners and readers can understand the ideational and interpersonal meaning that the textual metafunction works to create texturing that enables the readers and listeners to follow the flow of the ideas coherently in the advertisement text.

5.2.4. Analysis of Visual Modes of Oromia Insurance Company Television Commercial Advertisement

The television commercial advertisement of Oromia Insurance Company is 60 seconds in length and accompanied by video footage changed into 19 still pictures (See Appendix2).The advertisement movie starts with the a display of the visual image that represented green agricultural fields sprinkled with water which portrays illustrated mechanized farming with

modern irrigation. It also depicted farmers mowing their ripe wheat or barely harvest in a traditional method and animals that feed from trough and the logo of the insurance company along with its motto at the top of the visual image on the screen reads “The Shield of Your Health and Wealth”.According to Kress and van Leeuwen (1996) in order to function as a full system of communication, the visual, like all semiotic modes, has to serve several representational and communicational requirements.



Frame 1

Frame 3

Frame 4

The television commercial advertisement of Oromia Insurance Company represented the content of the message of the advertisement. It expressed the ideational metafunctions of the advertisement using the visual semiotics. The visual images represented the types of insurance services that the company provides to the target customers as elaboration in the forms of relay, illustration, specification and extension as the protection and guarantee for the insurance holders. For instance, they company provided protection for crops and animals in case there might be crop failure for highland farmers and severe drought that affect the animals for pastoralist or lowland community. The Company specifically provided protection for crops such as large scale mechanized farming and modern small fattening and for small scale traditional farmers involved agriculture on small farm on fragmented land. The visual images in frame 1, 3 and 4 represented and illustrated the type of insurance protection it provided to any target customers who become member of the company through entering into agreement with the insurance company. Visual modes in the visual frames 1, 3 and 4 illustrated the specific protection and guarantee that the company gave to its target customers.

Therefore, the visual images in the frames 1, 3 and 4 represented the ideational meanings and communicated experiential meanings to the viewers. The images in frames 1, 3 and 4 represented the ideational meaning through conceptual and narrative processes. For example,

the image in frame 1 employs conceptual process to depict a large scale mechanized farming and the rest two visual images in frame 3 and 4 are dynamic and they depicted the mowers as the actors and the wheat or barley as the goal of the images to represent the ideational meaning through the transitivity system of material processes. The images implicate that the insurance give coverage to the framers for their crops and animals when they have entered into the contractual greement with the company. The visual mode in the frame 4 also states that dynamic issues such as the oxen feeding at the trough revealed that the oxen were the actor and the feed they were eating was the receiver of the action in the transitivity systems of material processes of the participants and the circumstances involved in the process.

So, the transitivity systems through conceptual and narrative process represent the insurance dynamic acts in representing the ideational meanings of the insurance company. The transitivity processes were realized by the visual means that narrated the transactional relations between the mowers and the crops and the oxen and the feeding in the trough. The relations between the mowers and the ripe crops, the oxen and the feeding in trough for the oxen was realized using the vector that links them, namely the oblique lines formed by the glances of the eye lines and the mowers or direction of the mowers and the bend of their back to cut the crop using the cycles and the directon of the oxen and the feeding trough infront of them indicate the dynamic interaction between the represented participants in the visual modes in the above frames 3 and 4.



The visual images of the damaged cars in the above frames 6,7,8,9 and 14 represented the road accidents through the conceptual process of transitivity grammar to reveal the magnitude of the accidents that are worrisome and dreadful happenings on road transportations in Ethiopia. The advertisement illustrated the accidents that calimed many lives and damaged many properties to the target audiences to help them decide to make great care in their time of travel and choice of transportation they use. The advertisement

illustrated the property damages to persuade the audiences to make their travelling safe to travel and return to their destination well protected and guaranteed to the audiences through entering into the contractual agreement with OIC. The images implicate the fatal car accidents and the property loss that happen afterwards in the conceptual process of visual grammar. The pictures depict the safety and protection that insurance customers' agricultural produce and livestock can obtain from the insurance. The pictorial representation illustrated the ideational meanings of the advertisement in the verbal mode in the form of elaboration, extension and relay to depict the life and property security guarantee that the insurance company offer to its clients as it ensures safe departure and arrival and living condition of its customers. The visual modes in the frames 6,7,8,9 and 14 illustrate the verbal text through the conceptual process of visual communication representing the road accidents to grab attention of the customers to decide to enter into the contractual agreement with the insurance company to have safe travel and insured life and property for possible risks that might happen on the roads. The images represent both the ideational and interpersonal meanings of the advertisement messages.

The pictorial display illustrated the loss of lives and destruction of property happened due to roads accidents. The visual modes in the above frames 6,7,8,9 and 14 relate the fatal accidents and demand the customers to entering into legal agreement with the company to get protection from death and property damage. The advertisement tries to persuade the clients to buy the insurance protection guarantee to avoid all these risky business of traveling in wrong vehicles and at wrong time during the night. It also urges them to make careful decision to buy the insurance protection from Oromia Insurance Company and make their travel safe and free from fatal and worrying accidents. The image urges the customers through fear appeal to buy the protection from the company through having a legal and binding agreement with the company for life and property protection from sudden and unexpected road accidents.

From textual metafunction point of view, the visual modes of the advertisement interconnected and integrated sequence and flow of ideas in a textual function using coherent organization of the content of the television commercial advertisement and logically linking the verbal and the visual modes to express ideational and interpersonal meanings of Oromia

Insurance Company television commercial advertisement to the target customers. The visual text through its composition structure communicates the coherent ideational and interpersonal meanings to the target audiences. For instance, the images were arranged in the advertisement in a logical way using information value, salience and theme-rheme structure to create meaningful composition.



Frame 10

Frame 11

Frame 12

Frame 13

The ideational meaning of the advertisement was pictorially displayed in the visual frames 10, 11, 12 and 13 about night time travel. The images expressed the experiential meanings of night time travel and the fatal car accidents that claimed lives of the passengers and caused property damages. The visual images in the frames 10, 11, 12, 13 and 14 narrated the night time travel and the car accidents through the transitivity system of narrative process of the movement, and the upside down of the car images. The narrative process of the Advertisement was explained through dynamic processes of the motion and directions of the cars and vectors in the images using visual grammar of narrative processes. The pictorial representation of the vehicles movement and the state of accident happened is expressed in the visual modes. This is similar to the Kress and van Leeuwen (1996) argument underlined that the material processes in systemic functional linguistic transitivity and narrative processes in visual grammar depict a physical action which expresses an event, a movement or a change in state (P.56).

The interpersonal metafunctional meanings of the visual mode represented in frames 10, 11, 12, 13 and the 14 expressed the night time travel that enacted the social relations and roles enactment through low modality and light intensity. It described the fatal car accident occurred due to night time travel as the image depicted danger of traveling in the wrong time with low modality and light intensity. The visual mode depicted the buses, trucks, taxis, mini-buses and public transportation means using low modality and colour coding orientations. The weak light of the context of the night time travel pictorially illustrated the

state of affairs of the road accident in Ethiopia. For instance; the visual images in frames 10, 11, and 12 through narrative process depict the vehicles movement on the streets and the fatal road accident due to night time travel through color coding orientations. Besides, the interpersonal function of advertisement was expressed through low modality and colour system to illustrate about the night time travel and the possible car accident in conceptual process. The lighting and colour modality represent the darkness or early dawn which foregrounds the cause for the fatal accidents. The visual images in the television commercial advertisement of Oromia Insurance Company advertisement use the colour and light and background for expressing interpersonal meanings of the company's television commercials. This is in line with the Halliday and Kress and van Leeuwen (1996). According to them visual structures realize meanings as linguistics structures does....what is expressed in language through the choice between different word classes and semantic structures are realized in the visual communication, in the same vein through the choice of different use of colour, light or different compositional structures of the visual images (Kress and van Leeuwen 1996,p.2).

Textual meaning of the advertisement text reveals the accidents in a logical arrangement of the visual images that show the fatal car accidents. Any semiotic mode has to have the capacity to form texts, complexes of signs which cohere both internally with each other and externally with the context in which it functions. With this regards, the visual grammar makes a range of resources available to be arranged in different compositional structures to allow the realization of different textual metafunction. For example, the visual images are arranged from left to right, centre to margin and new to ideal and top to bottom and given to new compositional layout. These arrangement and compositional structure have their own meaning and sequential meaning. Thus, changing the layout of the pictorial display of the visual images of the Advertisement completely alter the relations between the written text and the image and the meanings of the whole meaning making practices in the television commercial advertisements. In the similar fashion, Kress and van Leeuwen (1996) noted that the represented participants in the images in the left-right relationships and other compositional resources indicated that the images express the textual functions of the visual communications (P.43).



Frame 17

The visual image in the frame 17 above represent the traffic police monitoring and supervision activities of the drivers on the road who violated the the traffic rules and regulations in transporting people from place to place. The visual image through the narrative process represent the experiential meanings of the advertisement that the traffic police are doing to reduce road accident through educating and penalizing the night time travel and illegal acts of the drivers on the roads. The represented participant in the frame 17 extend the meaning of the verbal text through narrative process the effort of the traffic police in monitoring and supervision of the drivers and road safety for both the drivers and the travelers. The image implicated that the traffic police make strict follow up and educate the drivers and fine them for breaching the rules and regulations of road safety that leads to loss of lives of their passengers and property as a result of night time driving in the dark.



Frame 6



Frame 18



Frame 19

As can be seen from the above images in the frames 6, 18 and 19 the television commercial advertisement of Oromia Insurance Company logo represented the image of the company that tries to build its brand among the customers through repetitively depicting the symbolic logo of the company. The advertiser employed the logo of the company to instill the brand identity of the company in the mind's of the target customers through displaying the logo in some interval like at the beginning, in the middle and at the end the television commercial to introduce, to remind and to refresh their memory. The logo and the super-imposed slogan of

the company on the screen grab the attention of the viewers to consider the Oromia Insurance Company for their lives and property as a complete guarantee and as a shield of their wealth and health. The insurance company promised them to provide them with complete guarantee for their lives and property if they enter into the agreement to get protected their business and life from risks.

5.2.5. Analysis of Intermodal Relations of Oromia Insurance Company Television commercial Advertisement

The voice-over narrator using the verbal text told the the target audiences about the types of insurance guarantee that the company gave them in close intergration with the visual images that depicted the images of the types of insurance coverage through pictorial display of the crop farm, animal and machinzed and irrigated farming and animal fattening pictures. The image- text relations was more of a relay that extended the types of insurance coverage, in other words, the verbal text and visual modes through pictorial display was used to elaborate the meanings as specification and extension to convey messages to the target customers using the multimodes in inter-modal intergration.

The inter-mode relations between the verbal and visual modes in the television commercial advertisement of Oromia Insurance Company created integrated meaning to persuade the audiences. The ideational and interpersonal meanings in the visual mode interacted in a meaningful way to support the meaning represented in the verbal modes. The meaning communicated in the verbal text is also represented in the visual modes through elaboration, extension and illustration using the transitivity grammar of narrative and conceptual process to convey persuasive meaning to the target audiences. For instance, the ideational and interpersonal meaning of the advertisement expressed in a linguistic text through transitivity sytem of material, mental, behavioural, relational and verbal processes pictorially represented through the visual grammar of Kress and van Leeuwen (1996) through narrative and conceptual processes to communicate the fatalcar accidents.

The inter-mode relations between the verbal and visual mode created coherent interplay of the two modes to explain the ideational and interpersonal functions of the commercial

advertisement. The meanings conveyed in the verbal text was further elaborated, illustrated, complemented, and extended through the visual modes to strengthen the meanings through specifying and exemplifying and extending the messages in the advertisement to persuade the customers. The case in point is the visual images in frames 7, 8, 9, 14, 15, and 16 through narrative and conceptual process of transitivity system represent the car accidents that have claimed many lives and caused destruction of property due to night time travel, overload, and irregularity of the drivers. The linguistic text of the advertisement narrates the death of travelers' and property loss as a result of fatal car accidents. In the same fashion, the visual images depict the damaged cars and up side turned vehicles through narrative and conceptual process of visual grammar. The images of crashed cars and upside turned vehicles elaborate, illustrate, and complement the experiential and interpersonal meanings about the loss of life and property narrated in the verbal text.

The interplay between the visual modes and the verbal text is interconnected and integrated in meaningful sequence to represent the ideational and interpersonal functions through the use of textual metafunction that created coherent ideas in the messages of the television commercial advertisement. The frames 10, 11, 12, and 13 pictorially elaborate the meanings through illustration and specification of the ideational and interpersonal meanings narrated in the linguistic text of the verbal mode of the commercial about the fatal car accident at night time travel and the possible property damaged that happen as a result.

The interpersonal function of television commercial advertisement of Oromia Insurance Company visual mode in conjunction with the verbal mode represented the lexicogrammatical choice and the visual modes in the advertisement. The interpersonal function is visually represented through the visual images such as upside turned and damaged cars on the roads fatal accidents and vector connections. The visual mode communicates through visual images the frames 10, 11, 12, 13, and 14 in relations to the verbal mode that represent the ideational, interpersonal and textual function. It also represent the circumstance of the travel through depicting night time using lighting techniques and the colour to express the interpersonal and the ideational and the textual function of the advertisement through images. The dim light stand for the night time travel which was stated in the verbal text as

“Therefore, make a great care in your decision in the time you travel and the means of transport you have to travel by”. The visual images of the buses and the mini-buses and trucks extended the meanings of wrong time travel and the implicated car accidents.

The linguistic text that read as (4) “Make a great care in your time to travel and the means of transport you use to travel by. (5)To make your careful travel decision complete, don’t forget to buy insurance guarantee from Oromia Insurance Company-the shield of your life and property!” implied the commitment of the insurance company to provide the protection guarantee to the target customers. In the same vein, the pictorial display of the different properties of the potential customers such as mechanized farms, ripen crops, livestock fattening so on elaborate, extend and anchorage the life and property protection that the company gives to avoid risks for their clients.

In the television commercial, the visual mode elaborates, specifies, illustrates, and exemplifies the ideational and interpersonal functions of the commercial advertisements through visual images. Pictorially, the advertisement represented the experiential and interpersonal meaning communicated in the verbal linguistic texts. The idea stated in the verbal language is clearly explained through the images in elaboration, extension and relay. In other words, the ideational and interpersonal meanings of the commercial advertisement were represented through the verbal and visual modes in an integrated manner to convey persuasive message to the audiences.

The inter-mode relations depict the relations between the verbal discourse and the visual modes in the advertisement to communicate the message that the insurance company wants to convey to its clients. In relation to the image-text relations Wu (2014) noted that visual communication weaves words and images together to tell a story. Undoubtedly, the visual images explain the message of the commercial to the readers or viewers. We articulate and illustrate our experience through the interplay of verbal and visual images (P.1415). The frames 7, 8, 9, 14, 15, and 16 depicted the car accidents that have claimed many lives and caused destruction of various properties due to night time travel. Moreover, the linguistic sentences related the ideational meaning of the advertisement through voice-over narration

and super-imposed texts on the screen for the viewers; in a similar fashion, the visual modes were pictorially represented through narrative and conceptual processes of transitivity systems of visual grammar design.

Thus, the images indicate that there is a good inter-mode relation between the advertisement texts which visually express the ideas expressed verbally were elaborated pictorially further to corroborate the same meanings or give additional layers of meanings than stated in the verbal modes and vice versa. Lawrence Sipe (1998) states image text relations in communicating meanings in multimodal text that “visual texts are on an equal footing with verbal texts” (P107). Moreover, the frames 10, 11, 12, and 13 represent night time travelling cars and trucks and the incidents of accident that show the bus turned upside down from the cliff which the verbal mode states regarding the risk of night travel and the visual images of the car accidents that happened as a result. The verbal text also advises the audience to choose the right time to travel and to buy the insurance guarantee from Oromia insurance company which was claimed as the shield of wealth and health for complete guarantee against all kinds of lives and loss of property.

The images depicted the car accidents as a result of night time travel in these frames in visual images. The declarative clause explains the wrong time travel and the possible car accidents that lead to loss of lives and property warning the customers to be selective in their choice of the time to travel and the means of transportation that they travel by. Furthermore, the text advises the customers to enter into agreement with the Oromia Insurance Company to make their travel more guaranteed, secured and protected in order to avoid car accidents that lead to unexpected untimely death and loss of properties.

The visual images also depicted the night time travel and the possible car accidents owing to wrong time travel in the frames 6, 7, 8, 9, 10, 11, 12, 13 and 14. Therefore, the verbal and visual grammar of the Oromia Insurance Company television commercial advertisement tells us the experience of the car accidents and the loss of lives and property both in verbal and visual representation to communicate the ideational, interpersonal and textual metafunction to the target customers. Consequently, the inter-modal relations in the advertisement text

intergrated and depicted ideational, interpersonal and textual metafunctions to convey the message the copywriter wants to deliver to the customers about the services Oromia Insurance Company renderst to its target customers.

5.3. Analysis of Verbal Modes of Oromia Water Works Design and Supervision Enterprise Television Commercial Advetisement

The television commercial Advertisement of Oromia Water Works Design and Supervision Enterprise is amultimodal text which combines both the verbal and the visual modes of communication. This television commercial text is 90 seconds in duration and is divided into 28 main frames of still pictures (Appendix3). In this part the researcher analyzed the verbal mode that the copywriter employed in the advertisement text to express the ideational, interpersonal and textual metafunctional meanings using systemic functional linguistic multimodal discourses of Oromo language television commercial advertisement.

The following table summarizes the different transitivity patterns and the types of processes and participants in the commercial television advertisement of Oromia Water Works Design and Supervision Enterprise from the ideational metafunction.

The Oromo language television commercial advertisement employed written and spoken textual function to communicate the services that Oromia Water Works Design and Supervision Enterprise intended to communicate to its target audiences. The written advertisement text read out loudly through the voice-over narrator and some of the important message of the advertisement texts dispayed in super-imposition on the television screen for the viewers to take notice of these key key points.

The following table summarizes the different transitivity patterns and the types of processes and participants in the commercial television advertisement of Oromia Water Works Design and Supervision Enterprise from the ideational metafunction. Let us take a look at the table beneath.

Table 5.3: The transitivity patterns of Ideational Metafuction of Oromia Water Works Design and Supervision Enterprise

Process	Meanings	Participants	Example
Material	Verbs of doing and happening	Actor, goal	Oromia Water Works Design and Supervision Enterprise construct roads and buildings monitors and evaluate

			design, execute land management and gives matured consultancy services. It works in hydraulics, irrigation and geological studies, safe drinking water and sewerage, hydraulics works, hydroelectric dam, geo-techniques, irrigation, dam construction, flood control and other like geological survey as well. Oromia Water Works and Design Supervision Enterprise works to realize the socio-economic development of our society in evaluating water works and evaluating and monitoring construction and management projects.
Mental	Verbs of thinking, knowing, sensing, perceiving and feeling	Experiencer, experience	
Verbal	Verbs of saying, signaling and showing	Sayer, receiver, verbiage	
Behavioural	Verbs which combine the mental and verbal processes	Behaver	
Relational	Verbs of being, having, possessing, consisting of and locating	Token, value	
Existential	Verbs by which the existence of an entity is indicated	Entity	If you want laboratory services, surveying and cartography, Oromia Water Works Design and Supervision Enterprise exists to serve you.

The copy writer of the advertisement used different linguistic features to make the television commercial advertisement text educative, informative and persuasive using oromo language lexical, syntactic and rhetorical devices in the oromia water works , design and supervision enterprise. In this section, the researcher analyzed the verbal mode of the television commercial text using SFL. First, the researcher deals with the lexical, the syntactic and the rhetorical devices used in the text for analysis sequentially.

5.3.1. Analysis of Lexical Features of Oromia Water Works Design and Supervision Enterprise Television Commercial Advertisement

A. Use of Monosyllabic and Simple Words

Monosyllabic and simple words are preferred in advertising, for they are easy to read and to understand. Accordingly, the Oromia Water Works Design and Supervision Enterprise used simple words such as to'annoo 'bishaan 'dandiiwwan', 'gamoowwanii', 'qorannoowwan', 'gorsa' 'karooraa', 'jalisii' 'qorsa lafa,' which are equivalent to English like supervision, roads, building, consultancy, design, irrigation, geological study etc so that the readers and viewers can easily read and understand them. There are borrowed words that can not be equivalent in Oromo which might cause some confusion among the non educated Oromos such as 'Ji'ooteknika, sarveeyiingii', 'kontiraataa', 'proojeektoota', 'qorannoohaayidrooliikisii' laabooraatoorii, 'kaartoogiraafii' which were equivalent in meaning to English as geo-technique, geological survey, hydraulics survey, laboratory, cartography, etc were used with the modification of oromo language sound system to express the different kinds of services that they offer to the target audiences in the advertisements.

B. Use of Nouns as Brand Names

In advertising, the use of simple words can help attract consumers to purchase the promoted product and/ or services. It also uses common nouns that are easily understandable to the audiences such as bishaan, hojiiwwan, to'annoo, daandiiwwan, gamoowwan, karooraa, ittigaafatama, lafa, qorannoo, gorsa are easy and comprehensible to the viewers. The English terms for these simple words were water, works, supervision, design, roads, building, responsibility, land, research, consultancy etc are simple and common oromo words used in the advertisement text to communicate the ideational meanings of the advertisement text to the target audiences. On the contrary, the copy writers used some technical jargons that have no equivalent words in Oromo borrowing from English and used in the oromo language sound and syntactic structures such as: 'ji'ootekniikaa', 'Sarveeyiingii,' 'kontiraataa,' 'proojeektoota,' 'qorannoo haayidrooliikisii,' 'laabooraatoorii', 'kaartoogiraafii' which were equivalent in meaning to English as geo-technique, geological survey, hydraulics survey, laboratory, cartography. These terms are borrowed from foreign language and appear confusing to the target ordinary audiences of the television program.

C. Use of Pronouns

Pronouns of the first and second person (we, and you) outnumber the other pronouns in advertisements as they help create a friend-like, intimate atmosphere between advertisers and consumers, in order to persuade them to buy their products or services more easily. The use of the second person pronoun (you) tends to shorten the distance between the promoters and the consumers, thereby it would appeal to the consumers that the promoters are making sincere promises, and providing honest recommendations to their benefit. In doing so, the advertisement slogans stand a better chance to move the receivers to action; because the consumers would feel that they are being thought of and taken care of. For instance, the sentences in the advertisement stated the different services that oromia water works design and supervision enterprise render to its target customers and finally stated in a single sentence using the pronoun 'you' using transitivity system of existential process of systemic functional grammar to express the existence of the enterprise for the target audiences through using personal pronoun "you" in the sentence beneath.

Tajaajila laabooraatoorii, sarveeyiingii, kaartoogiiraafii yoo feetan Dhaabbata To'annoo Hojiwwan Bishaanii Oromiyaa isinii jira.

If you want laboratory services, surveying and cartography, Oromia Water Works Design and Supervision Enterprise exists to serve you.

D. Use of Negation

The copy writer of the Oromia Water Works and Design Supervision Enterprise television commercial advertisement did not employ negation words to create such uniqueness and unparalleled quality that encourage the audiences to take action to buy the product or services. However, one of the features of advertisement language is the use of negative words like no, none, nothing, never, and so on to show the uniqueness and unparalleled quality of the product and/or services. Expressing the uniqueness and unparalleled quality of the product and/or services of a given company add a value to the products or services advertised in attracting and inducing the target customers to buy the products and services. However, the copy writer of the Oromia Water Works and Design Supervision Enterprise television commercial advertisement did not employ negation words to create such

uniqueness and un parallele quality that encourage the audiences to take action to buy the product or services.

F. Use of Inclusive Words

Apart from negative words, the advertisers are also fond of the inclusive words such as all, every, always, etc. to indicate that the reference is universal. For example: *Tajaajila laabooraatoorii, sarveeyiingii, kaartoogiiraafii yoofeetan Dhaabbata To'annoo Hojiwwan Bishaanii Oromiyaa isinii jira. Its English equivalent translation goes as follows: If you want laboratory services, surveying and cartography, OromiaWater Works Design and Supervision Enterprise exists to serve you.*

5.3.2. Analysis of Syntactic Features of Oromia Water Works Design and Supervision Enterprise Television commercial Advetisement

A. Use of Simple Sentences

In advertisements, simple sentences are often used because complex sentences are difficult to understand and their meanings might be obscured due to their length. Therefore, copywriters prefer short and simple sentences are more often used in advertising, as they are easy to be understood and more effective in conveying the messages to the readers/listeners. Contrary to the recommendation of using simple and short sentences the Oromia Water Works Design and Supervision Enterprise copy writers used long sentences. As an example, read the following long and complex sentences of the advertisement: 1) *Dhaabbati Diizaayanii To'annoo Hojiwwan Biishaanii Oromiyaa daandiiwwan, gamoowwaniifi qorannoowwan karoora, ittigaafatama lafaa irratti gorsa bilchaata ta'e nikenna.* (2) *Qorannoo haayidirooliiksii, jalliisii fi qorsa lafaa, bishaan dhugaatiifi dhangala'aa hojiiwwaan haayidirooliiksii, ittisa humna ibsaa, ji'ooteekniikii, ijaarsota jalliisii, ittisa lolaa, bishaan dhugaatii fi dhangala'aa akkasumas kunneen biroottiis sarveeyiingii nigeggeessa.*(3).*Dizaayeenii hojiwwan bishaanii nigamagama, to'annoo ijaarsaafi bulchinsaa kontiraataa piroojeektoota kunneenii geggeesuudhaan guddina hawaasaa dinagdee biyya Keenyaa dhugoomsuuf nihojjata.* (4.) *Tajaajila laabooraatoorii, sarveeyiingii, kaartoogiiraafii yoofeetan Dhaabbata To'annoo Hojiwwan Bishaanii Oromiyaa yoomiyyuu isinii jira.*

The English versions of these sentences are:

1. Oromia Water Works Design and Supervision Enterprise construct roads and buildings monitors and evaluate design, execute land management and gives matured consultancy services. 2. It works in hydraulics, irrigation and geological studies, safe drinking water and sewerage, hydraulics works, hydroelectric dam, geo-techniques, irrigation dam construction, flood control and other like geological survey as well. 3. Oromia Water Works and Design Enterprise works to realize the socio-economic development of our society in evaluating water works and evaluating and monitoring construction and management projects. 4 If you want laboratory services, surveying and cartography, Oromia Water Works Design and Supervision Enterprise always exists to serve you.

The above Oromo language television commercial advertisement verbal text were translated in to four lengthy and complex English sentences and they appear a bit complex to understand the meaning easily and affected the clarity of meanings to the target audiences. They were full of borrowed words and technical jargons that express the concept of the scientific terms which might make the advertisement complex to understand for the Oromo listeners. The sentences are long and full of technically coloured terms that ordinary television viewers might not understand the intended messages. However, when we compare with the sentences in the Cooperative Bank of Oromia and the Oromia Insurance Company advertisements the sentences in the Oromia water works design and supervision enterprise copy writer used longer sentences and complex clauses to convey their messages in Oromo whereas most of the sentences in the Cooperative Bank of Oromia and Oromia Insurance Company used mainly simple sentence medium, long and short sentences to convey the services Oromia Water Works Design and Supervision Enterprise provides to the target customers.

B. Use of Interrogative Sentences

Interrogative sentences are usually short in advertisements. But in the advertisement text of Oromia Water Works Design and Supervision Enterprise the copy writer didn't use any interrogative sentences. There are no single interrogative sentences in the above advertisement text of Oromia Water Works Design and Supervision Enterprise.

C. Use of Imperative Sentences

The copywriter of the Oromia Water Works Design and Supervision Enterprise television commercial advertisement did not employ imperative sentences. The copy writer rather used long and and complex sentences with abstract concepts and technical jargons not easy to read and understand for ordinary television audiences. The writer used most of the scientific words in borrowing from the foreign words and using only the transliteration of the terms in the advertisement texts such as haaydroolikiisii, kaartoogiraafii, labooratoorii, sarveeyiingii etc. These terminologies and long and complex sentences seem confusing to understand the message of the advertisement to the television viewers. It is also difficult to understand the ideational and interpersonal meanings used in the advertsiemet messages due to the terminology and clause compex with the scientific concepts and contents. As a feature of advertising language using short and powerful imperative sentences to express command and request to the target audiences are very important part of the television commercial advertisement as they arouse th needs or desire of the target audiences and encourage them to buy the products and/ or services.

D. Use of Active Voice

In daily communication, passive voice is seldom used and so is in advertising because it gives the audience an indirect and unnatural feeling. Thus, advertisements are usually written in the active voice. For example,almost all the sentences in the above advertisement text were written in active voice such as:(1) *Oromia Water Works Design and Supervision Enterprise construct roads and buildings monitors and evaluate design, execute land management and gives matured consultancy services. (2) It works in hydraulics, irrigation and geological studies, safe drinking water and sewerage, hydraulics works, hydroelectric dam, geo-techniques, irrigation dam construction, flood control and other like geological survey as well. (3)Oromia Water Works and Design Enterprise works to realize the socio-economic development of our society in evaluating water works and evaluating and monitoring construction and management projects.(4) If you want laboratory services, surveying and cartography, OromiaWater Works Design and Supervision Enterprise exists to serve you.*

E. Use of Present Tense

The present tense prevails in most advertisements because it implies a universal timelessness. The simple present or the present perfect is used in advertising to emphasize the reliability of the product. For example: (1) *Oromia Water Works Design and Supervision Enterprise construct roads and buildings monitors and evaluate design, execute land management and gives matured consultancy services.* (2). *It works in hydraulics, irrigation and geological studies, safe drinking water and sewerage, hydraulics works, hydroelectric dam, geo-techniques, irrigation dam construction, flood control and other like geological survey as well.* (3)*Oromia Water Works and Design Enterprise works to realize the socio-economic development of our society in evaluating water works and evaluating and monitoring construction and management projects.*(4)*If you want laboratory services, surveying and cartography, Oromia Water Works Design and Supervision Enterprise exists to serve you.*

5.3.3. Analysis of Rhetorical features Oromia Water Works Design and Supervision Enterprise Television Commercial Advertisement

A. Use of Alliteration

Alliteration is the use of words that begin with the same sound in order to make a special communicative effect. The repetition of the beginning sound emphasizes the meaning the advertisement wants to express. This kind of stress encourages the audience to pay more attention to the advertisements and therefore to purchase the product and/or services. Thus, there is no such sentence in the advertisement text for Oromia Water Works Design and Supervision Enterprise

B. Use of Repetition

Repetition means using the same word or phrase again. In advertising, repetition is applied to emphasize the important features of the products or services. It can also make the advertisement more impressive and more persuasive. For example, Oromia Water Works Design and Supervision Enterprise television commercial advertisement text did not use the repetition for its effective meanings and persuasion. The sentences were used to inform the

audiences the facts about the enterprise's services with borrowed words, technical jargons and abstract concepts instead of using rhetorical repetition to impress and persuade the audiences. Therefore, it is not possible to find the use repetition of words and phrases in the commercial advertisement text that build close relations between the advertiser and the target audience which have strong power to influence the audience to purchase the advertised products and/ or the services.

As can be seen from the above clauses used in the television commercial advertisement of Oromia Water Works Design and Supervision Enterprise represented the ideational metafunctional use of the services the enterprise provided to the public in the areas of water works, design, road construction and supervision activities. Voice-over narrator of the advertisement related the experiential meanings of the text in explaining various water works such as design, evaluation, monitoring consultancy services and supervision works that the enterprise executed in different zones in Oromia Regional State. The television commercial advertisement of Oromia Water Works Design and Supervision Enterprise verbal modes have four sentences with declarative clauses through transitivity grammar that expressed the material, existential and behavioural processes as can be seen from the sentences of the copywriter. For instance, the enterprise provided consultancy services, construction of roads and building, evaluation of designs and land management activities. In addition, the enterprise conducted surveying in hydraulic studies, irrigations, geological survey, hydraulic works, hydropower dams' construction, geotechniques, irrigation works, flood control, drinking water, sewerage and others. These processes were described through transitivity system using different declarative clauses expressed through material processes of functional grammar. Moreover, Oromia Water Works Design and Supervision Enterprise works to realize the socio-economic development of the society in constructing and evaluating water works, and executing the construction works of different designed projects and carrying out the evaluation and monitoring activities of the water works and other designed construction projects.

The clauses in the advertisement text explained the enterprise's services provision in laboratory, surveying, cartography, and geological surveys and geological studies. The enterprise is mainly engaged in works such as construction, research or survey, consultancy

and supervision. These issues were verbally stated in through the transitivity processes. Most of the transitivity processes were expressed in material and existential processes to inform the audiences the ideational function of the enterprise related to water works services that the organization offers to the target audiences. The clauses described the processes using declarative clauses to inform the audiences about the different water works and other related activities that the enterprise executed in Oromia. Moreover, the enterprise provided consultancy services to its customers in in dire need of its expertise advices in water works, design, evaluation, monitoring and supervision. For example, to mention some of the ideational metafunctions presented through the transitivity system of material processes through verbs such as provides, conducts, evaluates, monitors, exist and works.

Finally, the advertisement employed the existential processes in Afan Oromo: “Tajaajila laabooraatoorii, sarveeyiingii, kaartoogiiraafii yoo feetan Dhaabbati To’annoo Hojiwwan Bishaanii Oromiyaa yoomiyyuu isinii jira. The English equivalent translation is “If you want laboratory services, surveying and cartography, Oromia Water Works Design and Supervision Enterprise always exists to serve you.” The phrase ‘ yoomiyyuu, isinii jira’ which is translated to mean “always exists to serve you” elaborated the existential process of transitivity grammar system that tells the target audiences about Oromia Water Works Design and Supervision Enterprise’s existence to provide such services to the customers in case they might want water works design and supervision.

The interpersonal meanings of the television commercials are expressed in the verbal modes through using different words. According to Halliday (2009) the interpersonal metafunction not only refers to the way speakers and audiences interact, the way they use language to establish and maintain the relations among them but also the means employed to influence their behaviours, to express our opinions about the world around us. In this regards, it mainly focuses on the relations between the role of speakers and the role of audience that is mood and modality. So when we look at the above advertisement of Oromia Water Works Design and Supervision Enterprise a dialogic style was used where the participants, the narrator and the audience were interacting on equal status and close relations. The voice-over narrator was an omniscient narrator with no address form at all that is zero pronoun use. So, advertiser all knowing voice-over narrator was providing information to the audience about the water

works, design and supervision activities that the enterprise undertakes in the country to bring national socio-economic development to our country. The kinds of interpersonal relations enacted in the verbal mode indicated less familiarity and interaction between the voice-over narrator and the target audiences.

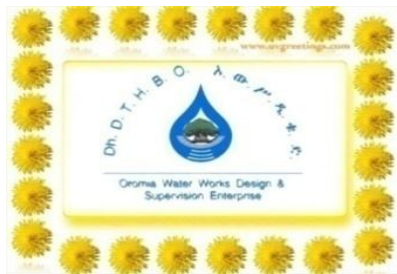
According to Haratyan (2011) grammatically, interpersonal metafunction, at the clausal level enjoys mood. Mood is concerned with the topic of information or services and whether it is giving or demanding and the tenor of the relationship between the interactants. The interpersonal metafunction concentrates on social roles and relations through formality degree, pronouns, casual mood (whether declarative, imperative, or interrogative), etc. In the same token, television commercial advertisement of Oromia Water Works Design and Supervision Enterprise represents the interpersonal metafunctions of the text using personal pronouns namely “you”. In the advertisement, the interpersonal meaning exists in the communication between the speaker and the audience. The purpose of an addresser is to inform, suggest and thus communicate. The choice of different personal pronouns has an effect on the audience. The choice of the personal pronoun can clearly make the audience know the attitude of the speakers. It can establish the social relationship between the speaker and the audience that they feel being addressed as if through face- to- face communication.

Television commercial advertisement of Oromia Water Works Design and Supervision Enterprise also utilized the textual metafunction in the verbal modes. Accordingly, the advertisement text was organized in a logical sequence through arranging the activities in thematic organizations. The pieces of information in clauses of the television commercial advertisement of Oromia Water Works Design and Supervision Enterprise were arranged in theme and rheme information structure. In other words, pieces of information are arranged in the old and new information structure or topic. In addition, the text organized the messages using cohesive devices like such as and, therefore, and as well. So the advertisement was made into text through logical arrangement of ideas and connectors to make the advertisement textual functions well formed. This idea dovetailed with the Haratyan (2011) noted that grammatically, the textual metafunction at the clausal level enjoys Theme. Thematic structure is concerned with Theme and Rheme or the old and new information

structure or topic and comment where any component in a clause like subject, predicator, complement or circumstantial adjunct can be topicalized and be placed in thematic position or the beginning of the clause which is more significant than other location in the sentence (P,263).

5.3.4. Analysis of Visual Modes of Oromia Water Works Design and Supervision Enterprise Television commercial advertisement

The television commercial advertisement of Oromia Water Works Design and Supervision Enterprise lasts 90 seconds on air along with the video footage divided into 28 still pictures. The visual modes illustrated the ideational, interpersonal and textual metafunctions along with the the verbal modes.



Frame 2



Frame 3



Frame 4

The images in frames 2, 3, 4 used at the beginning of the commercial television advertisement created a context for the audiences through displaying the logo of the Enterprise to imprint the brand of the Enterprise. The logo in frame 2 is surrounded with the yellow flowers and logo in the frame 3 is background by the image of the water flowing from the constructed irrigation project by the enterprise while the logo was backgrounded by the image of the building in the frame 4 to inform the audiences the water works project and the construction and building design that the enterprise executed and designed through narrative and conceptual processes. The ideational metafunction of the advertisement is represented through transitivity grammar of narrative and conceptual processes depicted using the images of the activities executed by the enterprise such as irrigation projects used as the background to the images in the frame 3. The images in the frames 2, 3, and 4 above express the experiential meanings through depicting the narrative and conceptual process the participants and the circumstances. For example, the advertisement expressed the circumstantial process through the image of bunch of yellow flowers 'adeye abeba' around

the logo to create a context of situation which implies to the viewers-Ethiopia New Year. The Yellow flower conceptually represented the circumstantial process of the ideational meaning that show- the time of the year because the Yellow flower blossoms during the NewYear and Oromia Water Works Design and Supervision Enterprise wishes the audiences Happy New Year using the ‘adey abeba’ as a token of bright wishes for the New Year for their target audiences.In addition, the logo and the background image of the constructed irrigation project and the building design of the enterprise inform the audiences about the water works projects that the enterprise executed and the related services that the enterprise provides in water works, design and supervision projects in Oromia through narrative and conceptual processes of visual modes in frames, 3 and 4) above.

The constructed irrigation project by the enterprise and the yellow flower common during Ethiopia New Year were used as background to the logo to represent the enterprise’s processes, participants and circumstances involved in the water works to express the ideational meanings of the advertisement.



Frame 27



Frame 28

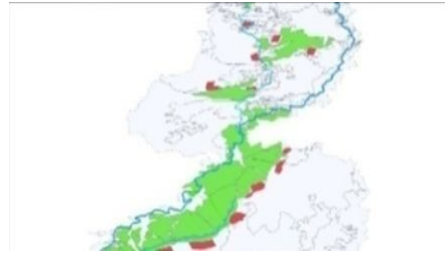
The logo in the frame 27 with black background and the logo in the frame 28 is surrounded with the yellow flowers were used towards the end of the advertisement to paint the brand identity of the enterprise in the minds of the audiences. For example, the enterprise was represented by the logo and the yellow flower of ‘adey abeba’ around the logo to depict the circumstantial time of the Ethiopian New Year festivity which is the beginning of the New Year with hope for better and bright future

The logo of the Oromia Water Works Design and Supervision Enterprise was used repetitively at the beginning to set a context and imprint the brand identity of the enterprise in

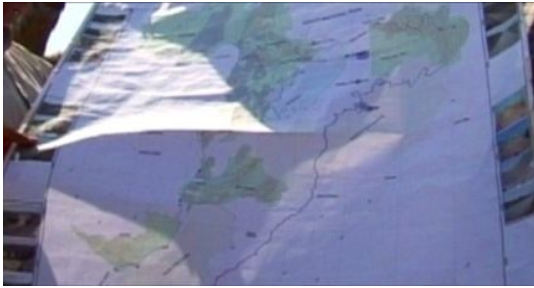
the minds of the audiences and to remind them the brand towards the end of the advertisement. The logo repetitively appeared in the commercial advertisement to create positive image of the brand identity of the enterprise in the minds of the viewers. Besides, the name of the enterprise is written in acronym both in Oromo and Amharic while it is written in full graphology in English language.



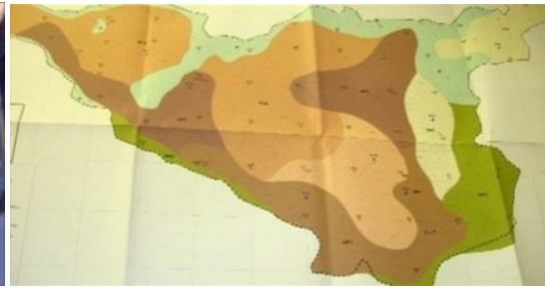
Frame 5



Frame 6



Frame 7



Frame 8

The ideational meaning of the television commercial advertisement was expressed through visual modes in the frames 5, 6, 7 and 8 above. The visual mode in the frames represented the experiential meaning of the enterprise using the illustrative works that the enterprise carried out in different time for different customers such as the typical design, in frame 5, geological survey in frame 6 and geological studies in frame 7 and 8 through conceptual process of explaining the ideational meaning of the advertisement.

The visual images in frames 5, 6, 7 and 8 pictorially exemplified using the images of different water works, design and supervision activities that the enterprise has carried out in different zones in Oromia regional state such as sample design works, and cartographic images that the enterprise used to executed water works construction and the supervision for illustration of the verbal texts of the television commercial advertisement. The pictorial representations in the visual frames indicated that different activities that the enterprise has carried out for its customers to persuade the target audiences so that they demand the same

services from the organization. Therefore, the ideational meaning of the television commercial advertisement is in line with the scholars' views. In this regard, Kress and van Leeuwen (2006) noted that "through conceptual processes the visual images are representation of the general state of affairs of participants and general truths about the world" (P.114). Accordingly, the visual images in the frames 5, 6, 7, and 8 represented the experiential meanings of the enterprise through pictorially displaying the activities that the enterprise has executed, planned, studied and supervised in water works, design, construction and supervision for its target customers. The visual images were just examples of the water works design and supervision tasks that the Enterprise has accomplished and delivered to their target beneficiaries.



Frame9



Frame 10



Frame 11

Similarly, the visual images in frame 9, 10 and 11 depicted the completed water canal for irrigation and handed over to the local beneficiaries like the farmers engaged in farming activities irrigation project and completed drinking water for the local people pouring the water from the tap through narrative process to exemplify and illustrate the major Water Works, Design and Supervision works that Enterprise has undertaken to solve the water and water related problems to contribute its share to solve the socio- economic development of Oromia regional state. The represented participants in the visual images show the participants, the process and the circumstances. For instance, the people surrounding the pipe water are the participants in the process of ideational meaning of fetching water and the process is the splashing water and the circumstance is the day time. Similarly, the people who were planting their land using the irrigation in frame 9 were depicted as actors in the narrative process to the viewers. The participants who are planting their field with different vegetables for food consumptions and commercial purposes represent the benefitted part of the society through the water works, design and supervision enterprise.

The interpersonal meaning of the advertisement was expressed through the vector and direction of the flow of water in the canal and the direction of the farmers planting using the irrigation project and the people pouring drinking water from the tap. The social relations and role enactment between the represented participants in the visual modes and the viewers were represented in interpersonal meaning through its vector or direction of the flow of the water. The Enterprise designed and constructed the irrigation dam and canal that the farmers were using for agricultural production, pure drinking water to have healthy citizens' free from water born diseases to contribute to the national development endeavour of the region in agricultural activities and basic services such as safe drinking water to different localities in Oromia. The images in the frames represent the interpersonal meanings using camera techniques such as the vector of the water in the canal, the farmers planting using irrigation, the people pouring water from the tap are making offer and demand to the target audiences. To illustrate the visual images in frame 10 is offering the audiences something about their agricultural activities through irrigation while the images in frame 11 also offer the viewers that they are engaged in using the water from the project in the form of offer.

The textual meanings of the visual modes used in the television commercial were expressed using different visual communication means. For example the represented participants in the visual image frame 9, 10, and 11 were compositionally arranged in the frame was based on the information values and saliences. The images were arranged in the frame with out background, with naturalistic colour coding orientation and high modality that depicted the high truth value of the information communicated to the target audiences pictorially. In other words, the textual meaning of the images in the visual frame illustrate the local people who were benefited from the the water works that the enterprise has planned, designed, constructed and supervised and delivered to the beneficiaries for economic development and safe drinking water from the available water resources in their locality.



Frame 12



Frame 13



Frame 20



Frame 21

The ideational meaning of the visual images in the frames 12, 13, 20 and 21 of the television commercial advertisements of Oromia Water Works Design and Supervision Enterprise represented the content of the enterprise through visually depicting different construction projects that the enterprise involved in to offer the services to the target customers in water works in Oromia. For instance, the visual images illustrated as elaboration using water works construction activities such as the road construction, irrigation dam construction, hydro-electric dam construction and flood control; activities that the enterprise was engaged in providing pictorially to the customers. The visual modes in the television commercial advertisement represented the experiential meanings through narrative process that depicted the project activities that the enterprise has engaged in to provide the basic infrastructural services to the people such as roads, pure drinking water, and irrigation and hydro electric dams using visual illustration of the water works, design, construction and supervision undertaken in the constructional sites in the rural areas. Therefore, the visual images used in the television commercial advertisement illustrated the ideational metafunctional meanings of the Water Works Design and Supervision Enterprise (WWDSE) activities through narrative and visual processes of visual grammar. The process, the participants and the circumstances were depicted in the visual images particularly, the

enterprise workers, the local people who were the beneficiaries of the project and the circumstances in which they work to provide the services to the target audiences.

The textual meanings were organized using visual images information values and salience to depict the organization or composition of the visual images in the way the give coherent and organized meaning to the audiences or viewers. For instance, the images in the television commercial advertisement were arranged in center position and the coding orientation is naturalistic that has high modality function to the viewers to inform, educate and persuade the target audiences. The sequential arrangement and the composition of the visual modes in the frames were clear and depicted the information that the voice over narrator or the advertiser wanted to impart to the audiences without any ambiguity about the Water Works, Design and Supervision Enterprise.



Frame 19

The ideational meaning of the visual image in frame 19 represented the supervision and evaluation activities of the Oromia Water Works Design and Supervision Enterprise. The visual images in frame 19 above depicted the consultative meeting whereby the enterprise and its stakeholders evaluate the monitoring and supervision of water works of the enterprise's project design, construction, execution and evaluation works. The image elaborate through extension using conceptual and narrative process of visual grammar of functional linguistic system that illustrate the consultative meeting or discussion the enterprise held with the stakeholders and clients in the evaluation and supervision of the water works projects in progress for better implementation and completion.

The interpersonal metafunction meanings of the television commercial advertisement of Oromia Water Works Design and Supervision Enterprise were communicated to the audiences through the visual image using the camera perspective such as vector. The visual images in the advertisement pictorially depict the role relationship between the audience and the advertisers or the represented participants. The social relationship and the role enacted in the visual image of frame 19 showed the formal relationship in a meeting where unequal status which displays the works that the enterprise does based on their mandated authority, knowledge, and technical skills. The activities such as designing, planning, evaluation, supervision and monitoring and geological surveying demand special knowledge and skills in order to execute these projects. Therefore, the customers approach the enterprise to get the services related to water works, design and supervision. They also do supervision and research works related to water works to enhance socio-economic development in the region. In addition, the interpersonal metafunctional meaning of the television commercial advertisement for Oromia Water Works Design and Supervision Enterprise depicted the interaction between the represented participants in the visual image through visual communication of vector of the participant towards the front direction. For instance, the images use different angles and perspectives to make the interaction between the images and the viewers through the front view and vector using eyeline contact direction of the meeting hall through the camera angles. The visual images depicted the audience through an oblique angle and they didn't look directly at the viewers in front with the eye contact and direct horizontal communication with the face-to-face contact with the audiences. Moreover, the visual images displayed interpersonal meanings and communicate with the audience using colours, perspectives and angles to depict the consultative meeting of enterprise with its customers and the roles and status of the interactants in the advertisement through the visual images.

The textual meaning dealt with the role of the images in creating a texture of the advertisement. The textual metafunctional meanings of the advertisement is coherently organized using cohesive links in a language of visual grammar. From textual metafunctional point of view, the visual image in the advertisement were arranged in the centre position in a compositional metafunction to reveal the thematic structure and the information

structure. The thematic structures were related to brand identity, designing, surveying, geological surveying and research activities, construction, monitoring and evaluation, and supervision works as illustrated through elaboration in the visual modes in the advertisement.

In addition, the pictorial representation elaborated the ideational, interpersonal and textual metafunctional language use in systemic functional multimodal discourse analysis. The content of the advertisement were explained using the visual modes in 19 frames illustrated the different water works, design, surveying, construction, monitoring and evaluation and supervision pictorially through sequential use of the images along with the represented participants, conceptual and narrative processes and the circumstances.

The visual mode used in the commercial text displayed the interpersonal metafunctions using the different camera techniques and perspective, angle, modality and colour coding orientations to depict the social relations and role enacted between the advertisers and the target viewers of the television commercial advertisement. For example, the status of the participants and their roles were depicted through direct gaze at the camera and through avoidance of direct eye contact that impart the meanings of offering and demanding something from the viewers in the visual grammar were used in the advertisements visual modes. The vector of the represented participant in the images was also communicating the interaction between the participants and the viewers. The angle and perspective from which the images were taken also revealed the status of the participants as unequal, superior and inferior to the viewers in a camera angle and the social relations such close relations, intimacy and personal social distance were displayed the participants and the viewers in the commercial television of Water Works Design and Supervision Enterprise.

Finally, the visual modes employed in the commercial television advertisement represented the textual function of the television commercial using the information value, salience, composition and information structure of theme and rheme and cohesive devices for both the verbal and the visual modes. The information the advertisement wants to impart to the target audiences were arranged in information structure of theme and rheme and create texture to enable the ideational and interpersonal meanings of the advertisement using linguistic

choices in the verbal mode and compositional arrangement such as given-new, from left-to-right and from simple to complex, from top-to-bottom and from center- to-margin sequential arrangement in the visual modes to convey the meanings of the messages of the advertisement to the audiences using the represented participants in the visual images. Except the use of some borrowed words used in the advertisement that might confuse the audiences to understand the meanings the copy writer tried its level best to communicate the message to the audiences using oromo language. Similarly, the commercial used the visual modes to impart its message using the visual semiotics but problem in the ideational, interpersonal and textual meanings of the advertisement were the colour coding orientation, the modality, the lack of skills in the proper use of the camera angle, animation and perspective for visual mode and not using simple words, simple and short sentences to communicate the intended messages to the target audiences in the verbal mode of the advertisement.

5.3.5. Analysis of Intermodal Relations of Oromia Water Works Design and Supervision Enterprise Television Commercial Advertisement

The inter-mode relations between the verbal and visual modes work integratively to communicate the ideational meaning of the visual modes through elaboration, such as illustration, extension and vice versa. It also depicts the interpersonal meanings and the social role enactment between the audiences and the advertisers through colour modality and camera angle and vector and oblique lines. The verbal modes use the pronouns to reveal the social role relations between the advertisers and the audiences. Both the visual images and the verbal modes function well through an interplay of the two modes to communicate the ideational and interpersonal and textual metafunctions. The verbal modes ideational meanings are represented through visual images in elaboration as relay, anchorage, illustration and extension and explanation of the meanings of the advertisement messages.

The ideas expressed in the verbal mode are also elaborated as illustration, anchorage and/or extension through visual communication modes. The visual communication represented pictorially were also expressed and elaborated through verbal modes using the transitivity system of the functional grammar in the verbal clauses. The verbal discourse that communicate the different water works project that the enterprise were executing were

expressed through voice-over narration such as road construction, buildings under construction, irrigation and hydropower dam construction, geological survey, monitoring and evaluations. The same concepts have been portrayed with some additional points and extension through the visual grammar pictorially.

The ideas explained in the verbal mode are corroborated through visual elaboration, extension, complementary, relay and anchorage. The verbal text that narrated the different water works design and supervision such as the road and building construction, irrigation dam construction, geological survey, monitoring and evaluation of design works were depicted pictorially. For instance, the visual communication displayed using the images in frames 12,13,14,15 and 19 typically elaborates and explains the ideational meaning in visual grammar of what were explained in verbal modes about the services that the enterprise renders to the public to contribute to the national socio-economic development of our country (Appendix 3).

The rest of the visual images in the frames 5, 6, 7 and 14 clearly depicted and illustrated the ideational, interpersonal and textual metafunctional meanings of the visual grammar represented through elaboration and relay of the different design works that the enterprise executed such as construction designs, geological surveys that the enterprise undertaken to execute the construction of the designed works and the supervision and monitoring through consultative meetings to evaluate the implementation of the water works projects pictorially. Other visual images in the frames 8, 9, 10, 11 and 17 are extension of the verbal modes which depicted the result of the works of the enterprise to make the local community beneficiaries of the water works design and supervision enterprise development activities. Therefore, the inter-mode relations analysis of the verbal and the visual communication revealed that there were a good interplay and integration between the verbal and the visual images to create the ideational, interpersonal and textual metafunctions in the television commercials. In one way or another through elaboration or extension the visual grammar use relay, anchorage and illustration of the verbal mode and the visual modes and in vice versa to convey the messages of the television commercial to the target audiences.

5.4. Analysis of Verbal Modes of 2020 Open College Television Commercial Advertisement

The television commercial advertisement of 2020 Open College is a multimodal text that consists of the visual and verbal modes to communicate meaning to the audiences. This analysis deals with Television commercial advertisement of 2020 Open College from ideational, interpersonal and textual metafunctions.

Television commercial advertisement 2020 Open College lasts one minute on the television in between the commercial break (look at the appendix 7). The advertisement expressed the ideational, interpersonal and textual function using both the verbal and the visual modes. The verbal mode of the advertisement uses Ali Birra's Oromo music known as Barnoota or Education which adores and praises education as a background. Since 2020 Open College has been engaged in educational investment and education and training the background music is relevant and meaningful to the advertisement in creating the right contexts to the audiences to grab their attentions. In the next section, the researcher analysed verbal text in Oromo language and its translation in English to describe and analyze its meaning from ideational, interpersonal and textual metafunctions.

The following table summarizes the different transitivity patterns and the types of processes and participants in the commercial television advertisement of 2020 Open College Television Commercial Advertisement from the ideational metafunction. Let us take a look at the table beneath.

Table 5.4 Transitivity patterns of ideational metafunction of 2020 Open College television commercial advertisement

Process	Meanings	Participants	Example
Material	Verbs of doing and happening	Actor, goal	Lastly, we strongly inform those of you who have graduated in distance education to settle the overdue payment via bank till October 30/2013 and receive your credentials. Those students who appear after the deadline will not be

			entertained. 2020 Open College.
Mental	Verbs of thinking, knowing, sensing, perceiving and feeling	Experiencer, experience	(1).2020 Open College wishes you a happy 2013 New Year.
Verbal	Verbs of saying, signaling and showing	Sayer, receiver, verbiage	2020 open collelgle announces that the college has started registration with accreditation it has got from the Ministry of Education in accounting, management and economics in its distance education programs.Likewise, the college in its regular program announces happily that it has started registration in its regular program in diplomaat Bale Robe, Asella, Arsi Robe, Dodola, and Najo campuses in first, second, third and fourth levels in different departments.
Behavioural	Verbs which combine the mental and verbal processes	Behavior	
Relational	Verbs of being, having, possessing, consisting of and locating	Token, value	
Existential	Verbs by which the existence of an entity is indicated	Entity	

In the next section the researcher analyze the linguistic features of 2020 Open College television Commercial advertisement text using both the Oromo language text and its equivalent English translation as follows:

5.4.1. Analysis of Lexical Features of 2020 Open College Television comercial Advertisement

A. Use of Monosyllabic and Simple Words

Monosyllabic and simple words are preferred in advertising, for they are easy to read and to understand. Accordingly, 2020 Open College advertisement used simple words such as ‘barnoota, , ‘Miiniisteera’, ‘bara,’ ‘galmee’ ‘barnoota’, ‘tokko,’ ‘lama,’ ‘sadii,’ ‘afur, which are equivalent to English as education, ministry, year, registration, distance education, regular

program, level, one , two , three and four, etc so that the readers and viewers can easily read and understand them the ideational metafunctions of the advertisement. The most common simpleword adjectives in Oromo were used in the advertisement such as ‘fagoo’, ‘idilee,’ beekamtii’ gammachuudhaan,’ ‘cimsinee,’ meaning, distance, regular, accreditation, pleasure and strongly were used to modify the nouns used to express the ideational meanings of the advertisements. The copy writer used simple words and adjectives that are easy to read and understand the message of the 2020 Open College television commercial advertisement:

*(1).2020 Open College wishes **you** a happy 2013 New Year. (2) 2020 open college also announces that the college has started registration in the subjects it has got accreditation from the Ministry of Education such as accounting, management and economics in its distance education programs. (2). Likewise, the college in its regular program announces happily that it has started registration in its regular program in diploma at Bale Robe, Asella, Arsi Robe, Dodola, and Najo campuses in first, second, third and fourth levels in different departments. (3) Finally, **we** strongly inform those of **you** who have graduated in distance education to settle the overdue payment via bank till October 30/2013 and receive **your** credentials. (4). Those students who appear after the deadline will not be entertained. (5) 2020 Open College.*

The words in the sentences are simple words and adjectives words that the target audiences of the television commercial advertisement can understand because they are simple Oromo nouns, adjectives and ordinal numbers common in Oromo language.

B. Use of Nouns as Brand Names

The copy writer of television commercial advertisement of 2020 Open College uses nouns as brand names in order to create the brand identity of the college in the mind’s of the target audiences. For example, the sentences in the advertisement text use nouns as brand names. For example the following sentences illustrate the point: (1)2020 Open College wishes you a happy 2013 New Year. (2) 2020 open college also announces that the college has started registration in the subjects it has got accreditation from the Ministry of Education such as accounting, management and economics in its distance education programs. (3) Likewise, the college in its regular program announces happily that it has started registration in its regular program in diploma at Bale Robe, Asella, Arsi Robe, Dodola, and Najo campuses in first, second, third and fourth levels in different departments. The copy writer used the nouns 2020 Open College

as brand names repeatedly both at the beginning and at the end of the advertisement to instill and refresh the brands identity in the minds of the target audiences.

In advertising, the use of simple words can help attract consumers to purchase the promoted product and/ or services. It also uses common noun that are easily understandable to the audiences such as *barnnoota*, *idilee*, *fagoo*, *galmee*, *kaampaasoota*, *beekamtii*, *sagantaa*, *ragaa*, *kafaltii*, *onkoloolessa* were easy and comprehensible to the viewers. The English terms for these simple words are education, regula, distance, registration, campuses, accreditation, program, credentials, payment, October are some of the simple words used in the advertisement text to communicate meanings ideationally to the target audiences so that they can understand them easily. There is no doubt that nouns are most widely used in advertising. Nouns are the key words; they are crucial and indispensable. The most representative use of nouns in advertising lies in the brand names of the products or the services. A good brand name can help develop consumers' loyalty to a specific product.

C. Use of Pronouns

The copy writer of 2020 Open College television commercial advertisement employed personal pronouns to express closeness and intimacy between the advertisers and target audiences in order to attract their attention through making the communication a face-to-face dialogue types using the pronouns you, your and we etc. The copy writer utilized these personal pronouns repeatedly in the text. There are some personal pronouns in the sentences of the advertisement text in the television commercial. Accordingly, the text of the advertisement text contains the personal pronouns: (1).2020 Open College wishes you a happy 2013 New. (3) Finally, we strongly inform those of you who have graduated in distance education to settle the overdue payment via bank till October 30/2013 and receive your credentials. The personal pronouns 'you' 'we' and the possessive pronoun 'your' were used in the advertisement to show the interpersonal relations and the role enactment of the advertisers and the target audiences of the commercial television advertisement. This was expressed through the use of first and second person pronouns such as (we, and you). They are used repeatedly in the text other than the other pronouns in advertisements as they help create a friend-like, intimate atmosphere between advertisers and consumers, in order to persuade them to buy their products /or services

more easily. The use of the second person pronoun (you) tends to shorten the distance between the promoters and the consumers, thereby it would appeal to the consumers that the promoters are making sincere promises, and providing honest recommendations to their benefit. In doing so, the advertisement slogans stand a better chance to move the receivers to action; because the consumers would feel that they are being thought of and taken care of.

D. Use of Negation

In the 2020 Open College television advertisement text, the copy writers used few negative words to show the uniqueness and unparalleled quality of the product and/or services. It also expressed the impossibility of something through using negative words to make the target audiences cautious to do something before the deadline. Therefore, the copywriter of 2020 Open College television commercial Advertisement used a negation in the sentences of the advertisement. The case in point is sentence 4 that warns the target audiences to pay and get the services they seek from the college in time. (4) *Baratootaa guyyaa kana booda dhufan kolleejjiichi Kan hinkeessumeessinee ta'uu beeksifna*. The English version of the sentence goes as “Those students who appear after the deadline will not be entertained.” Therefore, the negation in this sentence warns the students to do things in time to get entertained through paying the overdue via commercial bank of Ethiopia to the account of 2020 Open College.

F. Use of Inclusive Words

The advertiser of the 2020 Open College did not use inclusive words in the text to indicate that the reference is universally accepted. The copy writer simply used positive words that give information about the college and the training types and the location of the colleges to enable the potential learners get registered in different fields that the college has accreditation for teaching them from the ministry of education in its various campuses in distance and regular programs while it gives warning to those students who graduated from the college to pay their overdue and get their credentials on time. It strongly advises and warns that if the graduates failed to do so before the deadline that the college would not entertain them and provide them the services they request from the college after the specified date. In the literature however, it suggests that the use of negative words such as all every, always, etc were good to be used to make the products and/or services universal reference

that can be demanded across the large segment of the target audiences. But the use of inclusive words was missing in the commercial television advertisement of 2020 Open college text that might make the advertisement universally appealing across the large number of potential target audiences seeking education in regular and distance programs.

5.4.2. Analysis of Syntactic Features of 2020 Open college Television Commercial Advertisement

A. Use of Simple Sentences

In advertisements, simple sentences are often used because complex sentences are difficult to understand and their meanings might be obscured due to their length. Therefore, copywriters prefer short and simple sentences more often in the advertising text, as they are easy to be understood and more effective in conveying the messages to the readers/listeners. However, 2020 Open College sentences were long and a bit confusing to grasp. For example, read the following sentences of the advertisement: (1) Kolleejjiin tuweentii tuweentii oppeenii бага birran isinii barite jechaa bara 2005 barnoota fagootiin beekamtii ministeera barnootaa irraatii argateen akkaawoontiingii, maanaajimantii fi eekoonoomiksiitiin galmee eegaluu isaa beeksisa. (2). Akkasumas, barnoota idileetiin kaampaasotaa isaa Baalee Roobee, Asallaa, Arsii Roobee, Doodoolaa fi Najjootti sadarkaalee tokko, lama, sadii fi afuriin dipaartiimantiwwan adda addaatiin galmee eegaluu isaa gammachuudhaan ibsaa! (3). Dhumarrattis, kolleejii keenyatti sagantaa barnoota fagootiin kan xumurta hanga Onkolooleessa 30tti kaffaltii isin irra jiruu karaa baankiitiin kaffaluudhaan raga keessan akka fudhattan cimsinee isin beeksifna.

The English versions of these sentences are:

(1). 2020 Open College wishes you a happy 2013 New Year. It also announces that the college has started registration in the subjects it has got accreditation from the Ministry of Education such as accounting, management and economics in its distance education programs. (2). Likewise, the college in its regular program announces happily that it has started registration in its regular program in diploma at Bale Robe, Asella, Arsi Robe, Dodola, and Najo campuses in first, second, third and fourth levels in different departments!.

(3) Finally, **we** strongly inform those of **you** who have graduated in distance education to settle the overdue payment via bank till October 30/2013 and receive **your** credentials.

The copywriter of the television commercial advertisement used different sentence types such as simple, medium and longer sentences and a bit not easy to understand as they are long and complex clauses. So such long and complex clauses affect the clarity of the advertisement text. Most of the sentences in the 2020 Open College used sentences of various lengths such as simple, short, long, and complex Oromo sentences to communicate the training and educational services that the college offers to the target customers.

B. Use of Interrogative Sentences

The copywriter of the television commercial advertisement text did not use the interrogative sentences that pose questions to the target audiences about the product/ and /or services that they render to their customers. However, use of interrogative sentence is one of the features of advertising language usually recommended in the literature to produce advertisement copy text. Therefore the failure of the copy writer to use interrogative sentences in the one of the sentences of the commercial television advertisement text implied that there is lack of skills in using appropriate sentences types in the commercial advertisement for easy and clear communication.

C. Use of Imperative Sentences

The copy writer of the television commercial advertisement of 2020 Open College employed short power full imperative sentences that give command or make request about the products and /services they provide to the target audiences. The advertiser used the imperative sentences in the advertisement wisely. For example, the 2020 Open College television commercial advertisement used one imperative sentence which is longer contrary to the literature. (2). Akkasumas, barnoota idileettiin kaampaasotaa isaa Baalee Roobee, Asallaa, Arsii Roobee, Doodoolaa fi Najjootti sadarkaalee tokko, lama, sadii fi afuriin dipaartiimantiwwan adda addaatiin galmee eegaluu isaa gammachuudhaan ibsaa! The English translation of the above oromo sentence was “Likewise, the college in its regular program announces happily that it has started registration in its regular program in diplomab at Bale Robe, Asella, Arsi

Robe, Dodola, and Najo campuses in first, second, third and fourth levels in different departments!". The sentence imperatively request the audience to get registered in the program they are interested in to pursue their studies. The advertisement announces happily to the target customers requesting them to get registered and follow their training at various campuses in different fields. Therefore, imperative sentences were used to give a command or make a request because they were good features of advertisement language to communicate powerful meanings to the target audiences about the products and/or the services. They are usually used to arouse the audiences' needs or desires and so far encourage them to buy the advertised product and services or fulfill the duties expected of the target audiences.

D. Use of Active Voice

In daily communication, passive voice is seldom used and so is in advertising because it gives the audience an indirect and unnatural feeling. Thus, advertisements are usually written in the active voice. For example almost all the sentences in the above advertisement text were written in active voice such as :(1).2020 Open College wishes you a happy 2013 New Year. It also announces that the college has started registration in the subjects it has got accreditation from the Ministry of Education such as accounting, management and economics in its distance education programs. (2).Likewise, the college announces happily that it has started registration in its regular program in diplomaat Bale Robe, Asella, Arsi Robe, Dodola, and Najo campuses in first, second, third and fourth levels in different departments. (3) Finally, we strongly inform those of you who have graduated in distance education to settle the overdue payment via bank till October 30/2013 and receive your credentials. (4).Those students who appear after the deadline will not be entertained. (5) 2020 Open College.

All of the sentences in the 2020 open college television commercial advertisement were in active voice to give them direct and natural feelings to the target audiences in line with the literature that suggest the use of active voice in the advertising text to create direct and natural feelings to the target customers.

E. Use of Present Tense

The present tense prevails in most advertisements because it implies a universal timelessness. The simple present or the present perfect is used in advertising to emphasize the reliability of the product or the services. For example: (1).*2020 Open College wishes you a happy 2013 New Year. It also announces that the college has started registration in the subjects it has got accreditation from the Ministry of Education such as accounting, management and economics in its distance education programs.* (2). *Likewise, the college announces happily that it has started registration in its regular program in diploma at Bale Robe, Asella, Arsi Robe, Dodola, and Najo campuses in first, second, third and fourth levels in different departments.* (3) *Finally, we strongly inform those of you who have graduated in distance education to settle the overdue payment via bank till October 30/2013 and receive your credentials.* (4).*Those students who appear after the deadline will not be entertained.* (5) *2020 Open College.* The copywriter of the advertisement text above used almost all of the sentences simple present tense *with the exception of the sentence (4) above in which the simple future tense is used.* Consequently, the sentences in the television commercial advertisement of 2020 Open College are written in simple present tense that express the general condition of the college and the different training services that they can render to the target audiences using systemic functional about ideational meaning of the training and education program of the college.

5.4.3. Analysis of Rhetorical Features of 2020 Open College Television Commercial Advertisement

A. Use of Alliteration

In the 2020 Open College television commercial advertisement text, the copy writer of the advertisement did not use alliteration rhetorical devices. For instance, we can't find any alliteration used in the sentences to create special communicative effects in the commercial. But the alliteration is the use of words that begin with the same sound to make a special communicative effect on the mind of the target audiences. Such use special linguistic features in the advertisement text encourages the audiences to pay more attention to the advertisement messages; therefore; the target audiences purchase the products and/or services. Thus, the failure of the copywriter to use such linguistic devices has its own implication on the

persuasive power of the advertisement to promote the services that the college provides to the customers.

B. Use of Repetition

The copy writer of television commercial advertisement text of 2020 Open college has employed some terms repetitively such as college, distance education, regular program, registration, payment and so on. For example, *(1).2020 Open College wishes you a happy 2013 New Year. It also announces that the college has started registration in the subjects it has got accreditation from the Ministry of Education such as accounting, management and economics in its distance education programs. (2). Likewise, the college announces happily that it has started registration in its regular program in diploma at Bale Robe, Asella, Arsi Robe, Dodola, and Najo campuses in first, second, third and fourth levels in different departments. (3) Finally, we strongly inform those of you who have graduated in distance education to settle the overdue payment via bank till October 30/2013 and receive your credentials. (4).Those students who appear after the deadline will not be entertained. (5) 2020 Open College.*

In the above sentences of 2020 open college advertisement text the words and phrases indicated above, were repeatedly used in the commercial advertisement text to emphasize the important features of the services that 2020 Open College provided to the target audiences. It can also make the advertisement more impressive and more persuasive to the target audiences. Thus, the use of the repetition of same words and or phrases again and again in the text create strong power to influence the target audience to get registered to study at 2020 Open college.

In general, in the television commercial advertisement text of 2020 Open College experiential meaning was expressed through the field of the advertisement which deals with education or training services. This is in agreement with the idea of Liu (2014) that stated “powerful persuasive advertisements always focus on stating facts objectively, conducting reasoning logically or expressing feelings emotionally (p.81)”. The material process of the linguistic features of the television commercial advertisement were

represented through the transitivity system of the functional linguistics. Therefore, the ideational meaning of the television commercial advertisement is expressed in a transitivity system of material, mental, existential and verbal processes. For example, the material process is used most frequently in the advertisement of 2020 open college advertisement in a persuasive manner. It informs the customers to get registered to pursue the fields they want to study or to pay the necessary tuition fees over due in order to get their credentials from the college in both regular and distance education programs. The field or the subject matter of the advertisement is about commencement of the registration for New Year in different programs both in distance and regular. In addition, it informs the graduates to pay the fees to get their credentials. The ideational meaning of the advertisement is expressed through the clauses from in the commercial advertisement. (1) 2020 Open College wishes (Mental) you happy 2013 New Year and announces that the college has started (material) registration with accreditation it has got from the Ministry of Education in accounting, management and economics in its distance education programs. (2) Likewise, the college in its regular program informs (material) happily that it has started registration in its regular program in diploma at Bale Robe, Asella, Arsi Robe, Dodola, and Najoga campuses in first, second, third and fourth level in different departments. (3) Lastly, we strongly inform (material) those of you who have graduated in distance education to settle the overdue payment on your via bank till October 30/2013 and receive (material) your credentials. (4) Those students who appear (mental) after the deadline will not be entertained. 2020 Open College.

In the above 4 sentences of the television commercial advertisement except the sentence 1 and 4 which expressed the transitivity system of mental process the rest of the clauses represented material processes. The first sentence expressed the New Year wishes through the mental process to tell the audiences about the circumstantial process of the advertisement. In the other informative sentences of the advertisement they explained facts about the educational programs that the college offers in both distance and regular programs 2020 Open College offers at its different campuses in Oromia. The ideational metafunctions of the advertisement start with the New Year wishes using the transitivity system of mental process through verb wish. In the rest of the clauses, the advertisement explains to the audiences using material processes. The sentences inform the target customers the students that the college has started registration in accounting, management and economics in its distance

education programs. It also offers information to the graduates of the college in the distance education programme in imperative sentences to pay their overdue via Commercial Bank of Ethiopia till October 30, 2013 to get their credentials. Finally, the college informs the customers that it does not entertain students who will appear after the deadline stated in the advertisement. Thus, the advertisement gives facts and information to the audience about the college registration for any students interested to attend their studies at the college in its distance and regular programs through a transitivity system of material processes. It also urges those students who have completed their education at the College in the distance education programs to pay their overdue tuition fee to get their credentials.

From the interpersonal metafunctional view the advertisement expresses the relationship between the interactants. The interpersonal function of the interaction and social relations enacted between the participants in the advertisement and the audiences establish and maintain authority to influence their behaviours to get registered for the program they want to study at 2020 Open College. It also warns the graduates to pay their over due via commercial bank of Ethiopia to the College account to get their credential. The advertisement informs the target audiences to register and learn at the college in any of the programs that the college offers in both its regular and distance education programs. It advises authoritatively the students (particularly the distance education programs graduates of the college to pay their overdue tuition fees to get their credentials. Thus, the advertisement tries to entice the attention of the audiences to the advertisement through narrating the courses it offers in its distance and regular programs for the new enterants. In addition, it grabs the attention of the customers through imperatively demanding the already graduated students of the college to change their views and behaviours to settle the over dued tuition fees and get their credentials. So the social relations and interaction acted between the audiences and the advertisers is unequal but try to grab their attention to get registered to learn using attractive words and appealing to the need of the target customers so that they can offer them educational training services that the potential new students can get from the college. Although their relations is distanced the speaker (the advertiser) tries to show them his or her closeness and intimacy, which are represented through the words used in the clauses and selected sentences structures used in the verbal modes of the television commercials such as

the pronoun “you” is widely used together with the “we” to create the warm atmosphere to make the advertisement persuasive and believable to the target audiences.

The interpersonal functions of the verbal modes are expressed in the television commercial advertisement of 2020 Open College. It starts its information through creating a good rapport with the customers’ wishes them happy New Year that indicated the circumstance of the advertisement. It also informed them that the college has got accreditation to teach different courses in degree programs such as accounting, management and economics to would-be students of its distance education at various compuses throughout Oromia. Finally, it authoritatively informs the students who have completed their education in the distance education programs to pay and collect their credentials within the deadline time set. The college also strongly warns the graduate who fails to pay on the deadline that it does not entertain any request from those graduates afterwards. This statement clearly illustrates the power relations and the unequal status between the target audiences and the advertisers. The language function as exchange tells us that the narrator uses its authority to inform the students that the college has started its registration for the new year for different courses in its regular and distance education programs; as it has got accreditation from the ministry of education. The clause states the accreditation the college got from the ministry of education to grab the attentions of the applicants in order to urge them get registered to learn at the college. It also implies the risk of failure to settle the overdue within the circumstantial time and the modality set in the advertisement leads to missing the chance of getting their credentials in case they fail to do so expresses the power relations between the two.

The text of the advertisement appears well formed from textual metafunctions. The sentences in the commercial advertisement are made into texture through coherent organization and logical arrangement of the sentences in the advertisement using cohesive devices to connect them together sequentially to show the smooth flow of ideas. The text in the advertisement are made in to text using cohesive devices such as therefore, likewise and lastly. In addition, the advertisement text is organized using lexical repetition to make the ideas in the text coherent to create a texture. The television commercial advertisement employed anaphoric

reference to maintain cohesion. For example, refer to the advertisement verbal text such as the college is replaced with the pronoun it in the advertisements text.

5.4.4. Analysis of Visual Modes of 2020 Open College Television Commercial Advertisement

Kress and van Leeuwen’s Visual Grammar constitutes a description of how language experts use/combine visuals to construct meaning (Kress; Van Leeuwen, 1996, p.2). Therefore, the visual communication modes in the television commercial advertisement of 2020 Open College represent the sequence of activities that the college has carried out in the educational processes at its campuses located all over the country. The advertisement set a context and made the topic of the advertisement to the audiences through using the logo of the college at the beginning and displaying the educational programs in super imposition on the screen and through depicting graduation ceremonies pictorially to attract the target customers to get enrolled at the college. The advertisement used the logo of the college to communicate to the target audiences via the visual images.



Frame 1



Frame 2



Frame 3



Frame 4



Frame 5



Frame 6

At the beginning of the television commercial advertisement the advertiser creates a context through the background music of Ali Birra’s ‘Barnoota’ will literally means education and

depicting the logo and the visual image of the college building and the image of the owner of the college in its best attire to attract the attention of the audiences. The beginning of the advertisement is inline with the theory of a good advertisement that says “a good advertiser engages the attention of an audience, and the most straightforward way of achieving this is to fashion an appeal which is entertaining. For example, music, entertains, engages, and involves the audiences. The advertisers’ touch the hearts of the consumer and at the same time deliver a selling message (1989, p560)”. Consequently, Ali Birra’s music has strong power to grab the attention of the target audiences, to entertain, engage and involve the target audiences in education. The advertisement also used the logo of the college (look at the frames 1, 2, 3, and 4 the headquarters of the 2020 Open College building which is the iconic sign and has a power to attract the attention of the adueinces to listen to the advertisement. Besides, in the frames 5 and 6) the photograph of the owner of the college is shown to the audiences to create an impression that the owener is friendly and easily accessible to the audiences. It creates positive impression of the college in the minds of the viewers and target audiences.



Frame7

Frame 8

Frame 9



Frame 10

Frame 11

Frame 12

The visual images in frames7, 8, and 9,10,11,12 represented the ideational meaning through narrative process of visual grammar that relates the students’ graduation ceremony at the college. The visual images sequentially depict the handing over of the certificates to the graduates and the graduates receiving their prizes and certificates of best performance from

the guest of honour-the college owner. The visual images communicate ideational meanings of the different events that take place on the graduation ceremony such as offering prizes, degree and diploma to graduates who have performed best during their stay at the college. It also pictorially displays the activities the guest of honour of the convocation ceremony can do on such occasions.



Frame13

Frame 14

Frame 15

In the same manner, the visual images in the frames in 13, 14 and 15 represented the ideational and interpersonal meanings of the participants such as parents' of graduates and invited guests to attend the graduation ceremony when the college graduates its students both in distance and regular programs. It is used as a flash back for the verbal text that reminds the graduates to pay the tuition fee overdue via Commercial Bank of Ethiopia to receive their credentials. The visual communication is used as elaboration of the verbal text through anchorage to corroborate the meaning of the verbal text.



Frame 19

Frame 20

Frame21



Frame 22

Frame 24

Frame 25

The visual images in frames, 19, 20, 21, 22, 23, and 24c communicate experiential functions of the advertisement through the visual communication that represented the convocation

ceremony such as handing over of the prizes, certificates , degrees and diplomas to the best performing students of the college in its both distance and regular programs by the guest of honor of the graduation ceremony. The visual image in frame 24 paints the guest of honour- the owner of 2020 Open College-giving directives to the gradute in his wrap up speech on the convocation ceremony. This implicate the empowering role of education and the responsibility one holds as a result of graduating from colleges.



Frame 25

Frame 26

Frame 27

The images in the frames 25, 26 and 27 communicate visually the ideational and interpersonal meanings of the television commercial advertisement. Ideationally the frames 25 and 26 depicted the invited guests at the convocation and the frame 27 displayed the guest of honour of the convocation and his entourage from the stage and from the participant's point of view.

Interpersonal meanings of the advertisement through the represented participants displayed an eye contact between the guest of honour and the invited guests who take part in the graduation ceremony. There is a direct eye contact with the graduates who have taken their prizes, degrees and diplomas from the guest of honour. Moreover, there is a vector that shows the direct gaze depicted using an eye line contact through the narrative processes to enact the social relations and interact between the represented participants in the process through a direct contact with the camera and the camera angle shows there is a communication between the audience and the viewers of the advertisement. The television commercial advertisement of 2020 Open College depicts the experiential meanings of the graduation ceremony pictorially. It also represented the interpersonal relations of the represented participants and the interaction between the viewers and the advertisers through various visual images that create interaction in the represented participants using its core activities of the college such as teaching, training, educating and graduating students.



As can be seen from the images in the frames 16, 17 and 18 the visual modes exemplify the the owner of 2020 Open College riding on horseback to remote rural community to create educational opportunities for the target audiences through narrative processes. The images implicated the effort of the 2020 Open College to facilitate distance education to the rural villages inaccessible with modern transporation even through on horseback.



Frame 28

The image in the frame 28 visually represents the state of being of the head quarter of the College through conceptual process. The image of the building symbolizes the power of knowledge production and distribution to the local community with its magnificent edifice.

5.4.5. Analysis of Intermodal Relations of 2020 Open College Television Commercial Advertisement

The inter-mode relations of the verbal and visual modes used in the television commercial advertisement of 2020 Open College to illustrate, elaborate and extend the ideational and interpersonal meanings using textual metafunction that create cohesive and coherent texture. The Visual images convey both the ideational and interpersonal meanings to the intended audiences with the interplay of the verbal and visual texts in the commercial advertisement.

The verbal mode is used to narrate 2020 Open College services through linguistic features that represented the ideational and interpersonal meanings of the television commercial advertisement. In the same fashion, the visual modes using different images represented the ideational and interpersonal meanings of the commercial advertisement. The visual images through transitivity grammar of narrative and conceptual process illustrated, specified and complemented the meanings expressed in the verbal mode and vice versa. The visual mode illustrated the ideational meaning of the verbal texts using visual grammar through pictorial representation of elaboration as extension and specification of the training they give to the target customers. For example, the verbal texts inform the students that 2020 Open College started registering students in different trainings programs in its distance and regular programs at its different campuses. The experiential meaning of the advertisement has been extended to explain the activities of the college through the images of the different campuses at different cities and graduation ceremonies that the college has carried out. Moreover, the visual images represented the event of graduation ceremony, the graduates and the family of graduating students as the participants in the processes; the building of the college and the logo of the college represented and illustrated the experiential metafunctional meanings of the advertisement to the target audiences.

The table below summarizes the different transitivity patterns and types of processes and participants in the ideational functions of Biftu Adugna Business Share Company Television Commercial Advertisement.

Table 5.5: Transitivity patterns of ideational metafunction of Biftu Adugna Business Share Company television commercial advertisement

Process	Meanings	Participants	Example
Material	Verbs of doing and happening	Actor, goal	It has started supplying different kinds of goods at fair prices to merchants. (3). It has finalized all necessary preparations. (3). It will execute physicalization work. (4). It provides adequate maintenance services. 5. It provides enough training on how to use the machines to the customers
Mental	Verbs of thinking, knowing, sensing,	Experiencer, experience	

	perceiving and feeling		
Verbal	Verbs of saying, signaling and showing	Sayer, receiver, verbiage	Biftu Adugna Business Share Company announces happily that,
Behavioural	Verbs which combine the mental and verbal processes	Behaver	
Relational	Verbs of being, having, possessing, consisting of and locating	Token, value	It is ready to serve its customers. Our address is: the headquarter of Biftu Adugna Business Share Company in Addis Ababa near stadium in front of Anbassa Building first floor, office number 2. Our telephone numbers are: 0115533746; Fax No: 0115534218. Our branches: Waliso Branch 0922727364, Ambo branch 0922727361, Asela branch 0922727365, Jimma branch 0922727363, Nekemte branch 0922727362, Addis Ababa distributor office 0922727367 is located at Sanaga Tara in front of commercial college Biftu Building second floor, office number 222.
Existential	Verbs by which the existence of an entity is indicated	Entity	

5.5. Analysis of Verbal Modes of Biftu Adugna Business Share Company Television Commercial Advertisement

The television commercial advertisement of Biftu Adugna Business Share Company lasts one minute and twelve seconds on air-time in between television commercial break (Look at the Appendix 5). To analyze the verbal modes. It is important to summarize the different transitivity patterns and the types of processes and participants in the commercial television advertisement of Oromia Insurance Company from the ideational metafunction.

5.5.1. Analysis of Lexical Features of Biftu Adugna Business Share Company Television Commercial Advertisement

A. Use of Monosyllabic and Simple Words

Monosyllabic and simple words are preferred in advertising, for they are easy to read and to understand. In advertising, the use of simple words can help attract consumers to purchase the promoted product and/ or services. It also uses common noun that are easily understandable to the audiences such as *waldaa*, *biftuu*, *Adunyaa*, *gurgurtaa*, *fayyadama*, *gosa*, *garagaaraa*, *gatii madalawaa*, *daldaltoota*, *qophillee*, *suphinsa*, *tajaajila* etc are easy and comprehensible to the target audiences. The English equivalent of these word indicated they were simple words like association, sun, world, sales, use, and types, different, fair price, merchants, preparation, maintenance, service, etc are simple and common oromo words in the advertisement text to elaborate the ideational meanings of the television commercial advertisement to the target audiences. Therefore, copywriter employed simple words and common nouns that the audiences can comprehend easily. On the contrary, the copywriter used borrowed words with the modification to Oromo sound and orthography. The copy writers used these words to express the basic concept in the original language using these words to explain the content of the advertisement using such words as which have no oromo equivalent that might create confusion if translated into oromo such as *aaksiyoona*, *bizinaas*, *maashinoota*, *fiziikaalaayizeeshinii*, *maashiinotaafis*, *staadiyaamii* these words were equivalent in English to business, share, machines, physicalization, for machines, and stadium. These words might be understood by the educated Oromos because they understand the root of the words in English but it might cause confusion among the non-educated Oromos. These terms are borrowed from foreign languages and appeared confusing to the target ordinary audiences of the television commercial to understand their meanings and take action to demand the products and/or services that the company offers to them.

B. Use of Nouns as Brand Names

There is no doubt that nouns are most widely used in advertising. Nouns are the key words; they are crucial and indispensable. The most representative use of nouns in advertising lies in the brand names of the products or the services. A good brand name can help develop

consumers' loyalty to a specific product. For instance, the brand name "Biftu Adugna Business Share Company" is used as a brand name to instill the brand identity in the minds of the target customers. To do so the copy writer used twice in its sentences the brand names. (1) *Waldaan Akisyoonii Bizinas Biftu Adunyaa maashinoota gurgurtaa gosa gara garaa gatii madalaawaan daldaltootaaf dhi'eessuu jalqabuu isaa gammachuudhaan ibsa..(7).Teessoon keenya Waajjira Olaanaa Waldaa Akisyoona Biiziinasii Biftu Addunyaa Finfinne Staadiyamii fuuladuratti kana argamu Gamoo Anbassaa Lakkofsa lama Darbii Tokkoffarrati.*

The English version of the above sentences were : (1) *Biftu Adugna Business Share Company announces happily that it has started supplying different kinds of goods at fair prices to merchants. (7)Our address is: the headquarter of Biftu Adugna Business Share Company in Addis Ababa near stadium in front of Anbassa Building first floor, office number 2.* The Company's name is used as a brand to attract the audiences to the company for its services through repeatedly using the name of the business share company.

B. Use of Pronouns

The copy writer of Biftu Adugna Business Share Company television commercial advertisement use personal pronouns to express the relationship between the advertiser and the target audiences. For instance, the sentences in the advertisement stated the different products and /or service that Biftu Adugn Business Share Company supply to its target customers in general with out referring to the target customers as "you" and the company as "we". Therefore, the interpersonal meaning of the advertisement did not reveal the social relations between the advertiser and the target audiences as the copy writer used few specific personal pronouns in the last sentences of the advertisement to mention about the address of the company. For examples the personal prnoun used in the advertisement text are few. The text of the advertisement is given beneath for analysis:

(1). *Biftu Adugna Business Share Company announces happily that it has started supplying different kinds of goods at fair prices to merchants. (2). It has finalized all necessary preparations. (3).It will execute physicalization work. (4).It provides adequate maintenance services. (5) It provides enough training on how to use the machines to the customers. (6) It is ready to serve its customers.(7) Our address is: the headquarter of Biftu Adugna Business*

Share Company in Addis Ababa near stadium in front of Anbassa Building first floor, office number 2. Our telephone numbers are: 0115533746; Fax No: 0115534218. Our branches: Waliso Branch 0922727364, Ambo branch 0922727361, Asela branch 0922727365, Jimma branch 0922727363, Nekemte branch 0922727362, Addis Ababa distributor office 0922727367 is located at Sanaga Tara in front of commercial college Biftu Building first floor, office number 2.

The personal pronouns used in the text of the television commercial advertisement in the sentence (7) was the possessive pronoun *our* that communicate the address of the company to the target audience in case they want to purchase the machines for their company or offices. The above personal pronouns through transitivity of the existential process of systemic functional linguistics to express the existence and location of the head quarter and branch offices using the personal pronoun *'we'* to express the location and address of the share company in Addis Ababa and other regions in Ethiopia. Therefore, failure not to use first and second persons pronouns such as (*we, and you*) has an implication on the interpersonal meanings of the advertisements as these personal pronouns help create a friend-like, intimate atmosphere between advertisers and consumers, in order to persuade them to buy their products and/ or services easily. It also shows the social relations and role enactment between the advertiser and the target audiences in close face to face dialogue and interaction. The use of the second person pronoun (*you*) tends to shorten the distance between the promoters and the consumers, thereby it would appeal to the consumers that the promoters are making sincere promises, and providing honest recommendations to their benefit. In doing so, the advertisement message is communicated in intimate interaction and stand a better chance to move the receivers to action to purchase the products the company supplies to its target audiences because the consumers would feel that they are being thought of and taken care of by the advertiser personally in face-to-face like dialogue.

D. Use of Negation

The literature about language of advertisement suggest the often use of negative words such as *no, none, never* etc to show the uniqueness and unparalleled quality of the product and/or services that a business company provide to its target audiences. The use of negation presents the product and/or services on sale with its uniqueness and unparalleled quality to appeal to

the target audiences. Therefore, the use of the negation contributed to the persuasiveness of the television commercial advertisement. However, the copy writer of the text of the television commercial advertisement of Biftu Adugna Business Share Company did not employ any of the negative words in the advertisement copy to create the uniqueness and unparalleled quality of the products and/or the services they supply to the target audiences. This implies that the copywriter of the advertisement failed to use features of effective advertising language to make the message of the television commercial attractive and persuasive to grab the attention of the target audiences.

F. Use of Inclusive Words

One of the features of the advertising language is to use inclusive words like all, every, always and so on. However, in the television commercial advertisement of Biftu Adugna Business Share Company there is no such inclusive words used in the sentences of the text. The non-existence of the inclusive words in the sentence of the advertisement might not create universal reference that induce the target consumer to request the product and / or services.

5.5.2. Analysis of Syntactic Features of Biftu Adugna Business Share Company Television Commercial Advertisement

A. Use of Simple Sentences

Advertisement language has its own syntactic features. Accordingly, Biftu Adugna Business Share Company writers used short and simple sentences to convey its messages to the target audiences. The copywriter of the text of the television commercial advertisement of Biftu Adugna Business Share Company mainly employed simple and short sentences with a mix of long sentences in the advertising text to communicate with its target audiences clearly. The sentences of the text beneath illustrate the point:

(2). *Kanaafis, qophilee barbaachisu xumureera.* (3). *Itti fayyadama maashinootaa irratti leenjii ga'aa nikenna.* (4). *Hojii Fiiziikaalayizeeshiinii niraawata.* (5). *Maashinootaafis suphiinsa tajaajila ga'aa nikenna.* (6). *Maamiloota isaas ciminaan tajaajiluudhaaf qophaa'eera.*

The English translation of the above Oromo language sentences can illustrate the use of short and simple sentences in advertisements. Accordingly, the English sentences are short and

simple to express the message of the television commercial to the target customers in simple plain language.

2). It has finalized all necessary preparations. (3).It will execute physicalization work. (4).It provides adequate maintainance services. 5. It provides enough training on how to use the machines to the customers. 6. It is ready to serve its customers.

As can be seen from the above text sentence 2, 3, 4, 5 and 6 they are short and simple stences that can be understood easily by the target audiences or the television viewers. The information about the address of the company is more short and easy to comprehend. Therefore, the copy writer used short and simple sentences in line with the suggestions of the literature about the syntactic features of the language of advertisement. In advertisements, simple sentences are often used because complex sentences are difficult to understand and their meanings might be obscured due to their length. Therefore, copywriters prefer short and simple sentences more often in advertising, as they are easy to be understood and more effective in conveying the messages to the readers/listerners. According to some writers' recommendation of simple and short sentences were employed in the copy writing of Biftu Adugna Business Share Company copy writing of Biftu Adugna Business Share Company Television Commercial Advertisement.

B.Use of Interrogative Sentences

In the advertisement copy writing, usually short interrogative sentences are preferred. However, in the advertisement text of Biftu Adugna Business Share Company the copywriter did not use short interrogative sentences. The use of the short interrogative sentences makes the advertisement clear and engage the target audiences to pay attention to the message of the advertisement in order to seek answers for the provocative questions posed by the advertisers in the television commercial advertisements. Therefore, lack of such syntactic structure from the television commercial text might affect the clarity and the attention seeking nature of the advertisement; it also did not make the target audiences solution seekers for the posed questions in the advertisement.

C. Use of Imperative Sentences

The copywriter of Biftu Adugna Business Share Company did not use short imperative sentences. The copy writer used declarative sentences to inform the target audiences about the different goods and services the business share company supply to different office machines, training and maintenance services in fair price to the target customers the machines they import to sell to their clients. The full text of the advertisement can illustrative the case in point:

(1). Biftu Adugna Business Share Company announces happily that it has started supplying different kinds of goods at fair prices to merchants! (2). It has finalized all necessary preparations. (3). It will execute physicalization work. (4). It provides adequate maintainance services. 5. It provides enough training on how to use the machines to the customers. 6. It is ready to serve its customers. Our address is: the headquarter of Biftu Adugna Business Share Company in Addis Ababa near stadium in front of Anbassa Building first floor, office number 2. Our telephone numbers are: 0115533746; Fax No: 0115534218. Our branches: Waliso Branch 0922727364, Ambo branch 0922727361, Asela branch 0922727365, Jimma branch 0922727363, Nekemte branch 0922727362, Addis Ababa distributor office 0922727367 is located at Sanaga Tara in front of commercial college Biftu Building first floor, office number 2.

But the lack of imperative sentences indicate that the writer may failure to arouse the needs or desire of the target customers that encourage them to buy the advertised office machines, get training and maintenance services. The imperative sentences in the advertisement text command or request the target audiences to buy the product and/or services.

D. Use of Active Voice

As can be inferred from the above advertisement text, all the sentences of Biftu Adugna Business Share Company were written in active voice. This gives advertisement direct and natural feelings to the target audiences about the product or services advertised so; it initiates the customers to take action to buy the product or services. The literature about features of advertisement language suggests the use of active voice for advertisement text. Thus, the copy writer has used the active voice to create the direct and natural feeling for the product and/or services. The use of passive voice in the commercial advertisement text gives the target audiences indirect and unnatural feelings that might dilute the persuasive power of the advertisement.

E. Use of Present Tense

The simple present or the present perfect is used in advertising to emphasize the reliability of the product and/or services. Accordingly, the copy writer of the Biftu Adugna Business Share Company employed simple present tense and present perfect tense to emphasize the reliability of the office machines and the training and maintenance services they provide to their target customers. For example full text of the translated version of the television commercial can elucidate this point:

(1). Biftu Adugna Business Share Company announces happily that it has started supplying different kinds of goods at fair prices to merchants! (2). It has finalized all necessary preparations. (3).It will execute physicalization work. (4).It provides adequate maintenance services. 5. It provides enough training on how to use the machines to the customers. 6. It is ready to serve its customers. Our address is: the headquarter of Biftu Adugna Business Share Company in Addis Ababa near stadium in front of Anbassa Building first floor, office number 2. Our telephone numbers are: 0115533746; Fax No: 0115534218. Our branches: Waliso Branch 0922727364, Ambo branch 0922727361, Asela branch 0922727365, Jimma branch 0922727363, Nekemte branch 0922727362, Addis Ababa distributor office 0922727367 is located at Sanaga Tara in front of commercial college Biftu Building first floor, office number 2.

For this reason all the sentences of the television commercial advertisement were written in simple present and present perfect tense that advertisement language researchers confirmed that the use of present tense prevails in most advertisements because it implies a universal timelessness of the message of the television commercial advertisements to persuade the target audiences.

5.5.3. Analysis of Rhetorical Features of Biftu Adugna Business Share Company Television Commercial Advertisement

A. Use of Alliteration

The copy writer of Biftu Adugna Business Share Company did not employ alliteration or words with the same sound in the sentences. However, the use of alliteration in the advertisement text makes a special communicative effective. The repetition of beginning sounds emphasizes the meaning the advertisement text wants to convey to the target audiences. It encourages the audiences to pay more attention to the advertisement messages to take action to buy the product and /or services that the share company provides to its

customers. Consequently, the lack of such rhetorical devices in the advertisement text indicate that the advertisement text did not use effective rhetorical devices that persuade the audiences and induce them to buy the product and services advertised on the television.

B. Use of Repetition

The copywriter of the advertisement Biftu Adugna Business Share Company repeatedly used to create the brand identity of the company. It is possible to identify this repetition from the sentences used in the advertisement text given beneath as follows: (1). Biftu Adugna Business Share Company announces happily that it has started supplying different kinds of goods at fair prices to merchants! (2). It has finalized all necessary preparations. (3). It will execute physicalization work. (4). It provides adequate maintenance services. (5). It provides enough training on how to use the machines to the customers. 6. It is ready to serve its customers. Our address is: the headquarter of Biftu Adugna Business Share Company in Addis Ababa near stadium in front of Anbassa Building first floor, office number 2. Our telephone numbers are: 0115533746; Fax No: 0115534218. Our branches: Waliso Branch 0922727364, Ambo branch 0922727361, Asela branch 0922727365, Jimma branch 0922727363, Nekemte branch 0922727362, Addis Ababa distributor office 0922727367 is located at Sanaga Tara in front of commercial college Biftu Building first floor, office number 2.

The use of repetition using the same word or phrase wisely in the advertisement text emphasizes the important features of the products and the services. It can also make the advertisement more impressive and more persuasive. The writer used declarative sentences that inform the audiences the facts about the office machines, the training and maintenance services the company provides to the target audiences using logical flow of ideas using simple words and nouns. However, the sentences of the advertisement given above use repeatedly the name of the company to create the brand identity rather than emphasizing the important features of the products and services the company supply to the target audiences. Biftu Adugna Business Share Company television commercial advertisement text does not use repetition for its effective meanings and persuasion to emphasize its products or services important features. This indicated that the copy writer did not employ the rhetorical devices

suggested in the features of advertising language as a result the persuasive power of the sentences to influence the target audiences to purchase the machines and attend the training and demand the maintenances services seem weak to attract most customers. The sentences used in Biftu Adugna Business Share Company described the linguistic choices to express the ideational, interpersonal and textual metafunctions. The verbal modes of the advertisement represented the ideational the interpersonal and textual meanings.

In other words, the commercial advertisement represented the experiential and interpersonal meanings in line with the Halliday systemic functional Linguistics. For instance, the ideational function of Oromo language was employed in the advertisement through transitivity system of material processes of “doings” and “happenings”. The representation of the clauses indicates that Biftu Adugna Share Company offered different kinds of goods and services to its target customers using transitivity system of material processes, participants and circumstances. The company is involved in different processes of supplying goods and offering training with its target customers. It also offers training and installation for the machines the customers buy from them. These are realized through the clauses and sentences in the verbal modes in the commercial advertisement of the company. The ideational meaning of the company were expressed through choice of lexicogrammatical and sentence structures in Oromo language. In this regards, Halliday and Matthiessen (2004) asserted that “language talks about our experience of the world, including the worlds in our own minds, to describe events, states and the entities involved in them. Hence, the clauses in the television commercial advertisement of Biftu Adugna Share Company verbal text represented the experiential meanings of the share company; the state of being of the kinds of products and goods they supply to their clients through existential processes and the types of service they provide them to the customers in relational processes. The sentences also represented the different installation services and training that Biftu Adugna Share Company offers to their target customers about the equipment and machinery they import to Ethiopia for sale. The television commercial advertisement tried to persuade their customers to demand the goods and services the company supply such as the equipment and business machines and the training services on how to install and use the equipment and/or business machines to their clients. These products and services the company gives to the target customers were explained in transitivity process using declarative clauses and simple words and nouns that

tell the audiences about the goods and services in the material, relational and existential processes to inform and persuade them.

The interpersonal metafunctional meanings of the commercial advertisement of Biftu Adugna Business Share Company represented the social relationship and roles enacted between the advertiser and the target audiences. The interpersonal relations between the viewers and the advertisers seem weak as the copy writer rarely used the personal pronouns to illustrate the close relationship. For example, in the sentences of the commercial advertisement, the advertiser never addresses the customers as “you” or the advertiser as “we” to interact with the audience through synthetic personalization or directly addressing the viewers as potential customers using the personal pronoun you. The sentences emphasized on informing the target audience about the office machines, the training and maintenance services the company provide to the customers. The television commercial advertisement verbal text do not illustrate the close interaction between them through the use of personal pronouns that express the face-to-face interaction with the target audiences and show the close rapport with the viewers if we and you personal pronouns were used’. Thus, the interpersonal meaning of the advertisement appears weak in this advertisement in comparison with the rest advertisement analyzed in this study. The social relationship and roles enacted in the advertisement between the advertiser and the target audience seem passive and neutral and not engaging to persuade the audiences. This might happen due to the focus of the company’s intention of providing information about the goods they supply and the services they give to the target customers. There is no direct address between the narrator and the audiences and there is no dialogue and no participant in the advertisement text. Feelings of the audience are not revealed but the narrator simply tells the viewers what they have done to provide their customers with different machines, maintenance services and training services to their customers on how to use and install the machines. The advertisement offers information to the audiences using a declarative clause and talks everything from the company’s point of view.

The textual function of the advertisement text is well formed and coherent. The sentences are all declarative and statement that narrate the information about the goods and services that

the company supply to its customers. There is only one imperative sentence that tries to create the desire in the target customers to induce them to take action to buy the goods and /or services. Textual function of the verbal language of Biftu Adugna in the advertisement text created cohesive text using “it” in substitution of the brand name of Biftu Adugna Share Company. The sentences in the commercial advertisement text used lexical chains and substitutions and referencing to create coherent organization of ideas in textual metafunction (see the translated version into English sentences (No1, 2, 3, 4, 5, and 6).

5.5.4. Analysis of Intermodal Relations of Biftu Adugna Business Share Company Televisin Commercial Advertisement

The television commercial advertisement of Biftu Adugna Share Company is multimodal text that communicates ideational, interpersonal and textual meanings to the audiences using visual modes relevant to promote the different equipment and business machines to modernize the business transaction in Ethiopia. The images illustrate, specify and extend the linguistic sentences used in the advertisement through visual images that represent the different equipment and business machines they import to Ethiopia and provide to their target customers.



Frame 1

The visual image in frame 1 represents the logo of the company that creates the impression in the minds of the viewers about the brand identity of the company. The image depicted the logo so as to communicate the ideational meaning of the company using symbolic representation of the logo. In addition, the logo of Biftu Adugna Share Company relates to the audience the context and sets the topic relevant to the situation. It also creates the circumstantial and the participant and the process of the advertisement using the logo to the addressees.



Frame 2



Frame 3



Frame 4



Frame 5

In the visual frames 2,3,4,5 the ideational meaning of Biftu Adugna Business Company is represented through different types of office machines that they import and supply to their customers in different regions of Ethiopia. For instance, the frames no 2, 3, 4, and 5 pictorially represent the ideational meaning of through the images of the office machines that the company importing from abroad and supply to its customers. This means of communication in the advertisement is similar to the idea of Kress and van Leeuwen (1996) that express the ideational metafunctions “ as the ability of semiotic systems to represent objects and their relations in a world outside the representational system or in the semiotic systems of a culture” (p.47).The images in frames,2,3,4 and 5 vividly paint and represent the different office machines the company imports and distributes to its target customers in the country throughout its branch offices located in in the different regions of Ethiopia.



Frame 8



Frame 9



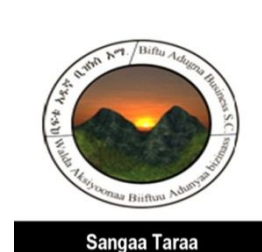
Frame 10



Frame 11



Frame 12



Frame 13.

As can be seen from the above frames 8,9,10,11,12,and 14 represent participants the ideational meaning of the activities of the company and their role in distributing their office

machines in its branches in different cities along with its telephone numbers in superimposition to the target audiences. The television commercial depicted the logo and the office machines in superimposition along with the city names and telephone numbers to inform the audiences who might want to buy their products.



Frame 1



Frame 6



Frame 14

Visual modes in frames 1, 6 10, 11, 12, 13 and 14 are the logo of the company that represent the share company to create the brand identity of company to its customers using conceptual process. It is symbolic representation of Biftu Adugna Share Company. The logo appears repetitively in certain interval in the commercial advertisement to remind the audiences about the company and the products and services it offers to its target customers.

5.5.5. Analysis Intermodal Relations of Biftu Adugna Business Share Company Television Commercial Advertisement

The intermodal relations of the verbal and visual modes used in the television commercial advertisement of Biftu Adugna Share Company are expressed in the form of an elaboration which specifies the products they supply to the market using visual images of the machines as illustration. The verbal text narrated the different office machines and equipment, training and installation services they provide to the customers. The visual images represented exemplified and illustrated to ideational meanings to the target audiences. Similarly, the visual images elaborate the verbal messages through visual images as illustration, relay and anchorage of the message in the linguistic text. The two modes of meaning communication strengthen the ideational and interpersonal metafunctional meanings of the television commercial advertisement in interplay of the pictorial and verbal text representation of the metafunctional use of the language in the television advertisement discourse. For example, the clauses in the verbal mode narrated to the audience the different office machines the

company import and distribute through out Ethiopia to sell to its target customers. In the similar fashion, the visual modes using the office machines and the logo of the company along with the super imposition on the screen display pictorially the machines that Biftu Adugna Share Company import to Ethiopia and supply to the target customers with the contact address to the potential customers. The visual images pictorially represent the experiential meaning of the advertisement through different office machines and the logo of the company to its target audiences. consequently, the visual modes and the verbal modes in the television commercial advertisement of Biftu Adugna Share Company represented in an intergrated meaning making practices to communicate persuasive advertisement content to their target audiences. The visual modes used in the television commercial appear to fail due to poor colour saturation and modality to represent what the advertisers intend to communicate in some situations. The visual modes were redundant and take much time contrary to the compression principle in which the images clearly depicted the content and the interpersonal meanings through the use of camera techniques such as distance, angle and perspective which seem missing in the case of this commercial advertisement of text.

5.6. Analysis of Verbal Modes of Hunde Resort Television Commercial Advertisement

It is a television commercial of one minute in which the voice-over narrator relates to the target audiences the location of the resort, the services it renders to its potential clients and the money the owner of the resort spent on the construction of the resort in multimodal texts through mainly using the verbal and the visual modes of communication. The experiential meanings of the television commercial advertisement was erepresented through the transitivity process of systemic functional grammar such material, mental and relational processes that depicted the processes, participants and circumstances.

The following table summarizes the different transitivity patterns and the types of processes and participants in the commercial television advertisement of Hunde Resort. Let us take a look at the table beneath.

Table 5.6: Transitivity patterns of Ideational metafunction of Hunde Resort television commercial advertisement.

Process	Meanings	Participants	Example
Material	Verbs of doing and happening	Actor, goal	(1)Yes when you travel on Intoto road towards Selale five kilometers away from Addis Ababa a standard quality resort will receive you. Wow! Don't pass by please, take rest... Full bar and restaurant services, comfortable bed rooms, flexible halls for different events what to mention and what to leave. The owner of the hotel has invested to construct more than 20 million birr.(6) You are cordially invited to use the hotel. (7) My spirit takes me on trot to the restaurant.(8) On Saturday and Sunday to Hunde Resort. Hunde Resort.
Mental	Verbs of thinking, knowing, sensing, perceiving and feeling	Experiencer, experience	
Verbal	Verbs of saying, signaling and showing	Sayer, receiver, verbiage	
Behavioural	Verbs which combine the mental and verbal processes	Behaver	
Relational	Verbs of being, having, possessing, consisting of and locating	Token, value	Our reception is cultural and based on the modern hotel management system.The cultural and modern foods such as kitifo, raw meat, roasted meat in a culturally decorated house with your kin and kith,relatives and friends; Selale traditional mead/hydromel is really wonderful at Hunde Resort
Existential	Verbs by which the existence of an entity is indicated	Entity	

5.6.1. Analysis of Lexical Features of Television Commercial Advertisement of Hunde Resort

A. Use of Monosyllabic and Simple Words

Hunde Resort television commercial advertisement copy writer employed simple words such as Yemmuu, imaltan, irraa, hoteela, nyaata, foon muraa, foon waaddamaa, maatii, firaa fi hiriyoo, daadhii, sireewwan ciisiichaa, nageenya, galma, baarii fi reesturaantii so on which have equivalent English translation like when, travel, from, hotel, food, raw meat, roasted, meat, family, relatives and friends, hydromel, beds rooms, peaceful, hall, bar and restaurants that the readers and viewers can easily read and understand them. There are some loan words from English that the writer used because there is no equivalent words in Oromo such as hotel, bar and restaurant, management etc with oromo sound system and syntactic structure adapted to Oromo language. This revealed that the literature on features of advertising language suggests the use of monosyllabic and simple words are preferred in advertising, for they are easy to read and to understand. Accordingly, the television commercial advertisement of Hunde Resort utilized the simple words and adjectives that can be easily understood by the target audiences.

B. Use of Nouns as Brand Names

There is no doubt that nouns are most widely used in advertising. Nouns are the key words; they are crucial and indispensable. The most representative use of nouns in advertising lies in the brand names of the products or the services. A good brand name can help develop consumers' loyalty to a specific product. Accordingly; Hunde Resort television commercial advertisement text has many nouns that express the brand name. For example (1) *EeyyeenInxooxoorra sharartanii gara Salaaleetti yemmuu imaltan Finfinnee irraa kiloomeetira Shan akkuma deemtaniin Rizoortiin Sadarkaa isaa eeggate isin simata-Rizoortii Hundee.* (2) *Him! Him! Hindarbiinaa, goraa malee!* (3) *Nooruu, simannaan keenya aadaa fi seera hoteela manaajimantiin kan deggeerameedha!* (4) *Nyaata aadaa fi ammayyaawwaa: kitifoo, foon muraa, foon waadamaa, manneen aadaa faayyaman keessatti maatiin, firaa fi hiriyoo keessan waliin daadhii Salaalee beekamaan sun Riizoortii Hundeetti ajaa'ibumaa!* (5) *Tajaajila baariifi reestoraantii guutuu, sireewwan ciisichaa nageenyaa qaban, galmaa*

*akka feedhii maamiiltootaatti qophaa'u sirnoota garagaraaf kam kafnee kam dhiifna!
(6)Abban qabeenyichaas birri miiliyoona 20 ol baasanii ijaaran. (7) Isiniis akka
ittifayyadamtan afeeramtaniirtuu. (8) Qalbiin koo na fuudhate bade. (9). Sanbataa fi dilbataa
gara Riizoortii Hundee.*

Similarly, we can find the same nouns as brand name in the translated version of the television commercial advertisement text.

*(1)Yes when you travel on Intoto road towards Selale five kilometers away from Addis Ababa
a standard quality Hundee Resort will receive you. (2)Wow! Don't pass by please! (3) Take
rest!(4)our reception is cultural and based on the modern hotel managementsystem .(5) The
cultural and modern foods such as kitifo, raw meat, roasted meat in a culturally decorated
house with your kin and kith,relatives and friends; Selale traditional mead/hydromel is really
wonderful at Hundee Resort. (6) Full bar and restaurant services, comfortable bed rooms,
flexible halls for different events what to mention and what to leave.(7)The owner of the hotel
has invested to construct more than 20 million birr.(8) You are cordially invited to use the
hotel. (9) My spirit takes me on trot to the restaurant. (10) On Saturday and Sunday to
Hundee Resort.*

In the above advertisement text Hundee Resort as the company name is used as a brand identity to attract the target audiences to the resort through its services using repeatedly the types of catering services it offers and the quality of the resort and the cultural and modern management the resort use to serve its customers in all the facilities it has such as neat bed rooms, quality bar and restaurants and flexible hall that can be modified for different purposes. The Brand Name Hundee Resort was used repeatedly in the advertisement text they are used three times to imprint the brand identity in the minds of the target customers .In addition, there are place names repeatedly used to show the location of the resort and its distance from Finfinne. The ideational meaning of the advertisement is represented through material, relational and existential process of transitivity grammar.

In advertising, the use of simple words and can help attract consumers to purchase the promoted product and/ or services.It also uses common noun that are easily understandable to the audiences such as 'nyaataa','daadhii', 'foon', 'firaafi hiriyyoo', 'simmannaa', 'abbaa qabeenya', 'maamiiltoota', 'Salalee', 'Inxoxoo', 'Finfinne' are easy and comprehensible to the viewers. The translation of above are simple words,common and proper nouns were

food, mead, meat, friends and relatives, reception, investor, customer, Salale, Intoto and Finfinne were used in the advertisement text to communicate the ideational meanings of the advertisement text to the target audiences. There were terms are borrowed from foreign language that can confuse the target ordinary audiences of the television program such as resort, hotel, bar and restaurants etc.

C. Use of Pronouns

For instance, the sentences in the advertisement text above stated the different services that Hunde Resort provides to its target customers such as cultural and modern cuisine. The voice-over narrator used the personal pronoun 'you' in the words that indicate the second person pronoun as can be inferred from the sentences. For example: (1) *Eeyyeen, Inxooxxoorra sharartanii gara Salaaleetti yemmuu imaltanFinfinnee irraa kiloomeetira Shan akkuma deemtaniin Rizoortiin Sadarkaa isaa eeggate isin simata-Rizoortii Hundee.* (2) *Him! Him! Hindarbiinaa, goraa malee!* (3) *Nooruu, simmannaan keenya aadaa fi seera hoteela manaajimantiin kan deggeerameedha!* (4) *Nyaata aadaa fi ammayyaawwaa: kitifoo, foon muraa, foon waadamaa, manneen aadaa faayyaman keessatti maatiin, firaa fi hiriyoo keessan waliin daadhii Salaalee beekamaan sun Riizoortii Hundeeetti ajaa'ibumaa!* (5) *Tajaajila baariifi reestoraantii guutuu, sireewwan ciisichaa nageenyaa qaban, galmaa akka feedhii maamiiltootaatti qophaa'u sirnoota garagaraaf kam kafnee kam dhiifna!* (6) *Abban qabeenyichaas birri miiliyoona 20 ol baasanii ijaaran.* (7) *Isiniis akka ittifayyadamtan afeeramtaniirtuu.* (8) *Qalbiin koo na fuudhate bade.* (9). *Sanbataa fi dilbataa gara Riizoortii Hundee.*

(1) *Yes when you travel on Intoto road towards Selale five kilometers away from Addis Ababa a standard quality Hunde Resort will receive you.* (2) *Wow! Don't pass by please!* (3) *Take rest!* (4) *our reception is cultural and based on the modern hotel managementsystem.* (5) *The cultural and modern foods such as kitifo, raw meat, roasted meat in a culturally decorated house with your kin and kith, relatives and friends; Selale traditional mead/hydromel is really wonderful at Hunde Resort.* (6) *Full bar and restaurant services, comfortable bed rooms, flexible halls for different events what to mention and what to leave.* (7) *The owner of the hotel has invested to construct more than 20 million birr.* (8) *You are cordially invited to use the hotel.* (9) *My spirit takes me on trot to the restaurant.* (10) *On Saturday and Sunday to Hunde Resort. Hunde Resort.*

In Oromo, it is possible to express the first, second and third person pronoun using the verb that express the action of the participants in the process. In the text the voice over narrator used both the first person plural and singular pronouns i.e “We” and “I” and the second person singular and plural “You” and the possessive pronoun “Your” and the third person singular “He”. The close relationship and role enactment between the advertiser represented through the voice-over narrator and the target audience is very close and intimate. It looks like face-to-face dialogue between the advertiser and the target audience to inform the audience about the services that Hunde Resort offers to the clients. You can find the personal pronoun ‘you’ in sentences 1, 2,3 and the possessive pronoun ‘your’ in sentence 5. The only third person point of view indicated in the Oromo word is ‘abbaa qabeenyichaas’ which is the owner the hotel that can be replaced with the ‘he’. Sentence 4 used the first person plural possessive ‘our’ and sentence 9 take the first personal singular pronoun ‘my’. These show the closeness of the advertiser and the target audiences in their interaction and role enactment as the pronouns are mainly used for interpersonal meaning and communication from intimacy point of views to inform, educate and persuade the target audiences. The use of the second person pronoun (you) and possessive your and we tends to shorten the distance between the promoters and the consumers, thereby it would appeal to the consumers that the promoters are making sincere promises, and providing honest recommendations to their benefit. In doing so, the television commercial advertisement of Hunde Resort stands a better chance to move the target audiences to action; because the consumers would feel that they are being thought of and taken care of for the hotel services he advertised to them.

D. Use of Negation

The copy writer of the television commercial advertisement of Hunde Resort employed negation words to express the unique and unparalleled quality resort services to the target audiences. For example, sentence 2 in the advertisement text use negation word. Advertisement copywriters often use negative words such as no, none, nothing, never, etc. to show the uniqueness and unparalleled quality of the product and/or services. Therefore, the use of negation in the advertisement text is recommended in the advertisement language that can create uniqueness and unparalleled quality of the product and / or the services that the advertiser conveys to the target consumers. In this case Hunde resort express the traditional food and drink that the resort provides to the target audiences are unique and unparalleled in

quality to the target customers so that it attracts many customers from Finfine to the resort on weekends.

F. Use of Inclusive Words

Unique and unparalleled quality of Hunde Resort was expressed using negation but its universal reference is not expressed in the text using inclusive words. The feature of advertising language recommends the use of inclusive words such as all, every, always and so on in addition to negative words to indicate that the reference is universal. The lack of inclusive words in the sentence of Hunde Resort Television Commercial Advertisement may affect the universal reference of the services that the hotel provides to its target customers.

5.6.2. Analysis of Syntactic Features of Television Commercial Advertisement of Hunde Resort

A. Use of Simple Sentences

The copywriter of Hunde Resort Television Commercial Advertisement text used good mix of short, simple, medium and long and complex sentences in the advertisement text. This is in line with the literature that stated the simple sentences are often used in the advertisement text because complex sentences are difficult to understand and their meanings might be obscured due to their length. Thus, the copywriters prefer short and simple sentences more often in the advertising texts as they are easily comprehensible to the target audiences. Accordingly, the television commercial advertisement text of Hunde Resort used short, simple and imperative sentences as can be seen from the text given below: sentence 2, 3, 4 and 7 are typical short simple sentences. The rest are medium and long and complex sentences that convey the message of Hunde Resort to the target audiences. The Oromo language sentences of the advertisement text clearly depicted the syntactic features of the advertising language as it was stated in the sentences of the text given beneath:

(1) Eeyyeen, Inxooxxoorra sharartanii gara Salaaleetti yemmuu imaltanFinfinnee irraa kiloomeetira Shan akkuma deemtaniinRizoortiin Sadarkaa isaa eeggate isin simata-Rizoortii Hundee. (2) Him! Him! Hindarbiinaa, goraa malee! (3) Nooruu, simmannaan keenya aadaa fi seera hoteela manaajimantiin kan deggeerameedha! (4) Nyaata aadaa fi ammayyaawwaa: kitifoo, foon muraa, foon waadamaa, manneen aadaa faayyaman keessatti maatiin, firaaf fi

*hiriyyoo keessan waliin daadhii Salaalee beekamaan sun Riizoortii Hundeetti ajaa'ibumaa!
 (5) Tajaajila baariifi reestoraantii guutuu, sireewwan ciisichaa nageenyaa qaban, galmaa
 akka feedhii maamiiltootaatti qophaa'u sirnoota garagaraaf kam kafnee kam dhiifna!
 (6)Abban qabeenyichaas birri miiliyoona 20 ol baasanii ijaaran. (7) Isiniis akka
 ittifayyadamtan afeeramtaniirtuu. (8) Qalbiin koo na fuudhate bade. (9). Sanbataa fi dilbataa
 gara Riizoortii Hundee.*

The English translation of the advertising text can make the analysis easy and understandable to the reader as an illustration to the reader given below: (1) *In deed, when you travel on Intoto road towards Selale five kilometers away from Addis Ababa a standard quality resort will receive you-Hunde Resort. (2)Wow! Don't pass by please! (3) Take rest!(4)our reception is cultural and based on the modern hotel managementsystem .(5) The cultural and modern foods such as kitifo, raw meat, roasted meat in a culturally decorated house with your kin and kith,relatives and friends; Selale traditional mead/hydromel is really amazing at Hunde Resort. (6) Full bar and restaurant services, comfortable bed rooms, flexible halls for different events what to mention and what to leave.(7)The owner of the hotel has invested to construct more than 20 million birr.(8) You are cordially invited to use the hotel. (9) My spirit takes me on trot to the restaurant. (10) On Saturday and Sunday to Hunde Resort.*

The above Oromo language television commercial advertisement verbal text was translated into English to show the types of sentences used in the text. Sentence 1, is long and complex English sentences while sentence 2 and 3,4,7 are short and imperative sentences, 8 is simple sentence and sentences 9 and 10 are short and poetic verses with rhyming. The rest sentences 5, 6, and 7 are long sentences and clause complex that explain about the ideational meaning of the resort through transivity system of material process. Consequently, these sentences were not difficult to understand their meanings. The wise use of the mixed types of sentence in the text was good for the audiences to understand the meanings that the copywriter want to convey to the target customers in the television commercial of Hunder Resort. Therefore, copywriters of Hunde Resort used short and simple sentences so that the target audiences can easily understand and are more effective in conveying the messages to the readers/listeners.

B. Use of Interrogative Sentences

The copy writer of the television commercial advertisement text of Hunde Resort did not use single interrogative sentences. But interrogative sentences are usually short sentences in the advertisements that can provoke the ideas of the target audiences about the rhetorical questions to engage them in thinking of the possible answers for the questions posed by the advertiser. The missing of interrogative sentences in the television commercial might be less attention grabber for the target audiences as they might not think of the possible answers for the questions raised by the advertiser of Hunde Resort television commercial advertisement.

C. Use of Imperative Sentences

In sentences used to advertise Hunde Resort the copy writers employed few imperative sentences which are usually short and powerful. Rather the copywriter used long and complex sentences with interjections to express the emotional feeling for the resort to attract the attention of the television viewers. The case in point were imperative sentences such as (2) *Wow! Don't pass by please!* And (3) *Take rest!* The full text of the television commercial advertisement text revealed that the copywriter used the different types of sentences wisely to attract the attention of the target audiences to inform, educate and persuade them using selected words and imperative sentences and poetic verses to grasp the attention of the audiences and entice them to request the service that the resort offers to its clients in its cultural and traditional reception and hotel management with its traditional and modern cuisines with full bar and restaurant services. Therefore, the use of imperative sentences to command the traveler not to pass by the resort and the request that ask the travelers to take rest at the resort are used to give a command or make a request respectively. They are usually short and powerful sentences used to arouse the audiences' needs or desire to take action to request he advertised modern and traditional cuisines and drinks the target audiences can get at Hund Resort.

D. Use of Active Voice

The television commercial advertisement of Hunde Resort text sentences were written in active and passive voices. The sentences of the television commercial advertisement written in active voice communicate direct and natural feelings to the target audiences while those

written in passive express indirect and unnatural feeling to the target audiences. However, advertisement are usually recommended to be written in the active voice to communicate the direct and natural feelings to the direct audiences. The case in point in Hunde Resort is that except sentence 4 and 8 which were written in passive voice the rest sentences in the text were written in active voice to communicate the direct and natural feelings to the target audiences. For example the sentences of the text can illustrate this point as follows: 1) *In deed, when you travel on Intoto road towards Selale five kilometers away from Addis Ababa a standard quality resort will receive you- Hunde Resort.* (2) *Wow! Don't pass by please!* (3) *Take rest!*(4)*our reception is cultural and based on the modern hotel management system .*(5) *The cultural and modern foods such as kitifo, raw meat, roasted meat in a culturally decorated house with your kin and kith,relatives and friends; Selale traditional mead/hydromel is really amazing at Hunde Resort.* (6) *Full bar and restaurant services, comfortable bed rooms, flexible halls for different events what to mention and what to leave.*(7)*The owner of the hotel has invested to construct more than 20 million birr.*(8) *You are cordially invited to use the hotel.* (9) *My spirit takes me on trot to the restaurant.* (10) *On Saturday and Sunday to Hunde Resort.*

E. Use of Present Tense

The copy writer of the television commercial advertisement text of Hunde Resort employed simple present tense in all the sentences of the television commercial advertisement text to describe the universal timelessness of the services that the Resort offer to the target audiences except for sentence 1 that is expressed in future tense in the extract given below: (1) *In deed, when you travel on Intoto road towards Selale five kilometers away from Addis Ababa a standard quality resort will receive you- Hunde Resort.* (2) *Wow! Don't pass by please!* (3) *Take rest!*(4)*our reception is cultural and based on the modern hotel management system .*(5) *The cultural and modern foods such as kitifo, raw meat, roasted meat in a culturally decorated house with your kin and kith,relatives and friends; Selale traditional mead/hydromel is really amazing at Hunde Resort.* (6) *Full bar and restaurant services, comfortable bed rooms, flexible halls for different events what to mention and what to leave.*(7)*The owner of the hotel has invested to construct more than 20 million birr.*(8) *You*

are cordially invited to use the hotel. (9) My spirit takes me on trot to the restaurant. (10) On Saturday and Sunday to Hunde Resort.

Thus, the text of the television commercial advertisement for Hunde Resort were written mainly in the present and present perfect tenses to imply a universal timelessness and to emphasize the reliability of the product and / or services that the resort provides to its target customers.

5.6.3. Analysis of Rhetorical Features of Television Commercial Advertisement of Hunde Resort

A. Use of Alliteration

Alliteration is the use of words that begin with the same sound in order to make a special communicative effect. The repetition of the beginning sound emphasizes the meaning the advertisement wants to express. This kind of stress encourages the audience to pay more attention to the advertisements and therefore to purchase the product and/ or services. Accordingly the copywriter of the commercial television advertisement text for Hunde Resort used such rhetorical effects to attract the attention of the target audiences. For example the last two sentences in Oromo language in the advertisement text is poetic verse. (8) *Qalbiin koo na fuudhatee bade. (9) Sanbataa fi Dilbataa gara Riizoortii Hundee. (10) On Saturday and Sunday to Hunde Resort.*

In the above sentences there are alliteration of the sound e in ‘fudhatee’, ‘bade’, sanbataa and dilbataa and ‘Hundee’. The English translation of the sentences went on as (9) *My spirit takes me on trot to the restaurant.* Thus in the above sentence the copy writer used rhyme which presents a formalized assonance of sound between word or the ending of words, especially when these are used at the ends of the lines of poetry (Cuddon, 1999, P.608). The words trot, restaurant and resort are alliteration because they end with the same rhyming sound or consonance to create a poetic effect to grab the attention of the target audiences. “Thus, copy writer in the above advertisement text for Hunde Resort utilized the rhetorical devices of alliteration for its poetic effects.

B. Use of Repetition

Hunde Resort television commercial advertisement text employed the repetition of the same words or phrases again for its effective meanings and persuasion. The sentences are used to inform the audiences the different food and drink services in a modern and cultural hotel management to its target customers. The copy writer used rhetorical repetition to impress and persuade the audiences. Therefore it is possible to find the use of repetition of words and phrases in the commercial advertisement text for Hunde Resort that build close relations between the advertiser and the target audience which have strong power to influence the audience to purchase the advertised product and/ or the services from the resort such as 1) *Eeyyeen, Inxooxxoorra sharartanii gara Salaaleetti yemmuu imaltan Finfinnee irraa kiloomeetira Shan akkuma deemtaniin Rizoortiin Sadarkaa isaa eeggate isin simata-Rizoortii Hundee.* (2) *Him! Him! Hindarbiinaa, gora malee!* (3) *Nooruu, simannaan keenya aadaa fi seera hoteela manaajimantiin kan deggeerameedha!* (4) *Nyaata aadaa fi ammayyaawwaa: kitifoo, foon muraa, foon waadamaa, manneen aadaa faayyaman keessatti maatiin, firaa fi hiriyyoo keessan waliin daadhii Salaaleebeeekamaan sun Riizoortii Hundeeetti ajaa'ibumaa!* (5) *Tajaajila baariifi reestoraantii guutuu, sireewwan ciisichaa nageenyaa qaban, galmaa akka feedhii maamiiltootaatti qophaa'u sirnoota garagaraaf kam kafnee kam dhiifna!* (6) *Abbaan qabeenyichaas birri miiliiyoona 20 ol baasanii ijaaran.* (7) *Isiniis akka ittifayyadamtan afeeramantiirtuu.* (8) *Qalbiin koo na fuudhate bade.* (9). *Sanbataa fi dilbataa gara Riizoortii Hundee.*

Therefore, the bold words and phrases were used in repetition to create a persuasive effect on the target audiences to express at one time the three layer of meaning of ideational, interpersonal and textual meaning in a systemic functional grammar mode of conveying meaning in using linguistic choices of advertisement language.

Another rhetorical devices used in the Hunder resort advertisement was personification. Personification is a rhetorical figure, which means “the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects” (Cuddon 1999, P. 661). Advertisements can often use personifications when advertised objects are endowed with human qualities to make it more dramatic, interesting, more attractive, and familiar to the potential customer. This is done so that the customer can better relate to the advertised personified objects and memorize the clause in the advertisement text. Thus, the brands are

turned into something real and identified a real life figure by the customer. Two examples of personification were identified in the samples of commercial advertising texts: “1) *Eeyyeen, Inxooxxoorra sharartanii gara Salaaleetti yemmuu imaltan Finfinnee irraa kiloomeetira Shan akkuma deemtaniin Rizoortiin Sadarkaa isaa eeggate isin simata-Rizoortii Hundee.*” (Hunde Resort) and “(1) *Tapha daawwachaa jirtan kanaaf Ispoonsara ta’eera.*(2) *Saamunaa Naazireetiifi Arsii wabii qulqullinaa kan durii, angaaf ticha, abbaa mallattoo adurree, rakkoo qulqullinaa kan furaa ture.*”(Nazreth and Arsi Soap Factory) the English translation of the three sentences in both advertisements endowed the objects with human qualities in solving the problems of dirt and in making a reception to the guests’ at Hunde Resort. *In deed, when you travel on Intoto road towards Selale five kilometers away from Addis Ababa a standard quality resort will receive you- Hunde Resort.*(1)*Nazareth and Arsi Edible oil and Soap Factory is sponsor of the game you are watching now. (2) Nazerth and Arsi Soap Factory is a guarantee for cleanliness, the oldest and the eldest with a symbol of cat and has been a solution for dirt.*The sentences attract the attention of the customers through personification giving human attribution to the resort and the soap as both inanimate object make reception to you and give you a guarantee to your cleanliness and consider dirt as enemy to the human health. Therefore, the copy writer of television commercial advertisement of Hunde Resort used rhetorical devices such as alliteration and repetition and personification to make the advertising language more persuasive and informative to the target audiences. For instance, the repetition is used in the text to emphasize the important features of the services that the resort provides to its target audiences. These rhetorical devices have made the advertisement text more impressive and more persuasive to the target customers.

In line with the linguistic analysis of the advertisement above the experiential meaning of the television commercial advertisement is about Hunde Resort which is a multipurpose resort that provides foods, drinks and other services to its target audiences. The verbal text of the commercial advertisement narrated through the voice-over narrator about the location of the resort five kilometers away from Addis Ababa on the road to Sululta. The ideational metafunctional meaning represents the semiotic system. The sentences explain what the participants do, and say in reality through transitivity processes, the participants in the process and the circumstantial elements. For instance, the Advertisement explains the process of traveling, reception, hospitality, investment through transitivity grammar of material

processes. In a few sentences, the advertiser used relational, mental and verbal processes to explain the mental, relational and verbal actions. For example sentence no, 3, 4, 7 and 8. The transitivity system of the television commercial goes with Halliday (1985). He noted that the change of the register is made up of field, tone and mode and they influence the use of languages. The ideational meaning refers to what is happening, the nature of social activities and event and state of being described in the language. Therefore, the advertisement narrated the audiences about the state of affairs of the resort and the hospitality status one receives at the resort through the transitivity grammar of material, relations and existential processes.

The interpersonal metafunction of the language refers to the communicator and their relations, basic information, status, and roles. In this advertisement the two participants are the hotel owner and their targeted customers. Although their relations are remote, the voice-over narrator (the advertiser) tries to represent their close relations, which is shown in the selected words and sentence structures such as the pronoun “you” is widely used with “we” to create close relation and warm atmosphere of interaction to make the advertisement persuasive and believable to meet the AIDA model of advertisement. The clauses use imperative sentences such as in (No, 2, and 6) to establish a close relations with the targeted customers. Sentence 3 also appeals to the emotion of the customers and attracts them to visit the resort with their kin and kith, family and friends that imply the close relations and closeness and intimacy atmosphere between the advertisers and the audiences.

According to (Zhuangling Hu, Yongsheng Zhu, Delu Zhang (1996) speech functions are expressed through mood, intonation and vocabulary. Similarly, Halliday (1985) state the speech functions is made up of statement, questions, offer and order. The textual metafunction expressed through the mood of the text. In this advertisement discourse, the grammatical structure is made up of finite and mood. The present tense is used mainly because it explains the services the resort provides to its target customers. It is also consistent with the language of advertisement. In addition, the future tense is also used to predict the customers will appear and they can get the reception from the resort in a cultural and modern hotel management fashion. The ideational meaning represented in the verbal modes is relevant and based on the cultural context to persuade the audiences. There is no past tense in this advertisement as there is no contrast made to make the current situation more attractive. The advertiser uses emotional

feelings and judgements such as using words wow, wonderful and has expressed his personal comments and uses exclamatory sentences to show his emotional attachment and feelings. Statements are widely used in the advertisement because it is a one-way communication, and interaction cannot be made timely and effectively in two-way communications. Moreover, the advertiser tells the audiences in a poetic rhyme that his attention has been taken away to Hunde Resort every weekdays. This is a strategy to attract would be customers to drive to Hunde Resort on weekends as it is very close to Addis Ababa to get the services advertised with their family, friends and relatives.

The textual metafunction of Hunde Resort television commercial advertisement is expressed in thematic structures. In order to organize the ideational and interpersonal metafunctional meanings effectively the advertisement creates the text using textual metafunctions. For example, the textual structure is divided into thematic structures that express the facts about the resort and the writer uses the adverbial and thematic objective theme because they have strong emotions. The thematic progression is the continuous choice of the themes in the process of the formation of a discourse. To make the advertisement texture coherent and fits well smoothly through personal pronouns and substitution and cohesive devices and lexical cohesion. For example, Hunde resort is substituted by the Hotel and the language is of spoken character as the advertisement is oral and spoken out on the television commercials through the voice over narration with the interactive participants' style. The textual functions of the television commercial advertisement is represented through a logically organized content that express the different services that a multipurpose resort gives to its customers through organization and cohesive and lexical chains. For instance, the name Hunde Resort appears five times in the sentences (No, 1, 3, 8) including the substitution words for the resort like using the phrase "the hotel" in (No 5, 6) among all the 8 sentences.

5.6.4. Analysis of Visual Modes of Television Commercial Advertisement of Hunde Resort

The visual modes used in television commercial advertisement of Hunde Resort have inter-mode relations and integration between the verbal and the visual modes through visual grammar of elaboration, exemplification, or extension to convey persuasive messages to the

target audiences. We have 43 visual frames in the visual modes that make meanings through the interplay between the verbal texts of the television commercial advertisement of Hunde Resort. In this visual mode of the television commercial advertisement, the researcher analyzed the meaning making practices in the Oromo language television commercial advertisement using the interplay of the verbal and the visual modes from ideational, interpersonal and textual metafunctions of systemic functional multimodal discourse analysis.



Frame 1



Frame 2



Frame 3



Frame 4



Frame 7



Frame 8

The ideational meaning of television commercial Advertisement of Hunder Resort is created using the verbal and the visual multimodal combination through the systemic functional linguistics transitivity system of material processes and the transitivity system of visual grammar of narrative and conceptual process. In the commercial advertisement, both the visual and the verbal modes represented the experiential meanings. For example, the visual image in frame1, above represented the conceptual process, the state of being of the Gate of Salale road from Intoto upwards towards the resort which is five kilometers away from the capital city Addis Ababa. The visual image specify the road to salale with its iconic image at the gate of Salale road from the top of Intonto to the resort through narrative process of driving the car on the way to Sululta in frames 2, 3, and 4. Similarly, the images in frames 2, 3 7 and 8 depicted the dynamic actions that is traveling towards Hunde Resort through narrative process of the visual grammar. They represent the dynamic activities of traveling towards the resort through the narrative processes of visual grammar that explain the narrative and conceptual processes of traveling, the participants and circumstances related to

traveling to Hunde Resort. This narrative process of the visual grammar is depicted through the pictorial representation that show the process of traveling through the vector and directionality of the car to help the audiences identify and understand the narrative process in the visual narration to express the experiential meaning of the television commercial advertisement.



Frame 9



Frame 10



Frame 12



Frame 13

The visual images in the above pictorial representation relate the ideational meanings of the advertisement through both the narrative process and the conceptual process about Hunde Resort. Ideationally, the visual images in frame 9, 12 and 13 represent the ideational meaning of the television commercial that depicted through narrative process the movement of the represented participants to Hunde Resort. While the image in frame 10 represented the billboard of the resort through conceptual representation of the services they offer to the consumers at the resort. Therefore, this idea is in agreement with Kress and Van Leeuwen (1996, 2006) that visual images display the narrative process through the visual grammar. In frame 9, the driver sees the Signage of Hunde Resort and decides to take rest at the Resort to refresh himself and frame 10 is the signage of the resort that tells the passers by the state of affairs of the resort through verbal list of the types of foods and drinks they serve to their customers. Similarly, the signage tells the audiences symbolically the services they provide to the target audiences through conceptual process of communicating meaning visually and

symbolically. The driver decided not to pass by the resort because he is enticed by the verbal text in the advertisement on the signage and the building of the resort.

The imperative clause tells the passers by not to pass by the resort but to take rest and get some services they might want to have at the resort. So the driver is enticed with the different services the resort advertised on its signage and decided to take rest and have some drinks and food. Accordingly, in the visual images, he drove back to take rest and referesh himself at the resort through narrative process of visual grammar (see image 9 and 12). He went back attracted by the beauty of the building and advertisement text on the signage, and he has parked his car and walked to enter into the restaurants where he is welcomed by the manager of the resort at the very gate of the resort that implies the cultural and modern hotel management hospitality stated in the verbal voice-over narration of the advertisement. So the picture shows the ideational representation of the verbal text along the visual accompaniments.



Frame 14



Frame 15



Frame 16



Frame 17



Frame 18

The experiential meaning of the advertisement is represented through the visual images in the visual frames 14,15, 16 and 17 represent the narrative processes according to Kress and van Leeuwen (1996) would explain the narrative processes. They go with the verbal clauses that expain ideational meaning of the reception at the Resort based on the culture of Oromo hospitality and the cultural and scientific hotel management practices. It experientially represents the local culture of Oromo ways of welcoming guests' inline with the modern hotel mangement practices. The visual images in frames 15, 16 and 17 related through the narrative process of the warmly reception and welcoming atmosphere of the manager of the resort in his modern attire. This implicated the clauses expressed in the verbal text related the reception of the hotel as cultural and based on the modern hotel management system. Moreover, the reception is cultural because in Oromo it is natural to accept a guest to your home walking to him in your homestead and it is a modern reception based on the hotl management is painted through the reception girl at the reception desk in frame 18.

The visual images used in the television commercial advertisement of Hunde Resort represent the ideational and interpersonal meanings through relating cultural reception based on hotel management, cultural and modern foods such as kitifo, raw meat, and roasted meat, that the audiences have these foods with their kin, kith, relatives and friends in the culturally and traditionally decorated house. The image particularly depict the salale mead or hydromel in a litter when the representated participants drink, full bar and restaurant services the resort provides, comfortable beds to mention some. Moreover, the warm welcome and reception at the resort all illustrate and elaborate ideational meanings visually.

The interpersonal meaning of the advertisement respresented through the vector such as the direction of walk, the eyelines, the welcoming of the advertiser at the resort with the manger

direction of hand shake all depicted the social interaction and relations enacted in the advertisement through the pictorial representation. The warm welcome and the cultural and modern hospitality at the resort create a close relationship through the image that paint the welcoming atmosphere at Hunde Resort implicate to its potential customers and target audiences. The close social relations and a welcoming atmosphere of the hotel to entice the target audices to drive to the resort for refreshment with their kin, kith, relatives and friends on weekends. The visual images in the frame 18 pictorially signify the reception that the resort offers to its target customers visiting the resort to get some foods and drinks. It exemplifies the ideational and interpersonal relations one can face at the resort to represent the visual language use depicted in the advertisements. Conceptually, it represented the reception at the hotel as iconic and symbolic to express the warm welcome that the target audiences receive from the resort as guests.



Frame 19



Frame 20



Frame 21

The visual images in the frames 19, 20, and 21 represented the ideational meaning of the television commercial advertisement of Hunde Resort that demonstrates the experiential meanings represented in the verbal mode. For example, the clause in sentence (3) in the advertisement says: “The cultural and modern foods such as kitifo, raw meat, roasted meat in a culturally decorated house with your kin and kith,relatives and friends; Selale traditional mead/hydromel is really wonderful at Hunde Resort.It is possible to infer from the above visual images in 19,20 and 21 that there are cultural foods such as raw meat, ‘kitifo’ but we read only the modern foods in caption in super -imposition on screen next to the image of raw meat. Thus, the visual images of modern food items have more attractive power had they been used along with the traditional foods and drinks that were displayed in the visual images. The visual images represent experiential meanings through conceptual process of portraying cultural foods such as ‘Kitifo’, minced meat, (Foon Muraa raw meat and (Foon Waadamaa) roasted beef pictorially to inform and persuade the customers about the cultural and modern food availability at the resort for any customers to choose from their menue what he/she might like to enjoy with his relatives and friends on weekends at Hunder Resort.



Frame 22



Frame 23



Frame 24



Frame25



Frame 26



Frame27

Similarly, the visual images in the visual frames 22, 23 24, 25, 26 and 27 pictorially represent the ideational and the interpersonal metafunctional meaning about the cultural drinks served to customers who visit Hunde Resort through narrative and conceptual processes. Particularly, the traditional house in image 22, the traditional artifacts namely, Mosob and the stool in the image23 the state of affairs of the honey mead of salale in image 25 and the fun that family

are making at eating and drinking together in the tukul in image 24 represent the verbal sentences in a visual modes. Interactive participants in the pictures 26 and 27 depicted the target audience enjoyment in the services they get from Hunde Resort in the traditionally decorated house and drinking traditional Salale honey mead. The interpersonal meaning of represented participants through having cultural foods and drinks together in the traditional house represented the social relations and interaction between the customers and the advertisers as illustrated in the visual images in the frames 22, 23 24 25, 26 and 27.



Frame 29



Frame 30



Frame 31



Frame 32

The ideational meaning of the metafunctional use of language is expressed in the visual mode through the images in the frames 29, 30, 31, and 32 of the television commercial advertisement of Hunde Resort. The images represent pictorially the experiential meaning of the advertisement through visually painting the bar and restaurant, bed room services Hunde Resort offers to its target customers. The bar and restaurant, the bed rooms and the other services the resort provided to its customers in caption on the screen to inform the audiences.



Frame 33



Frame 34



Frame 35



Frame 36

The ideational metafunctional meaning of television commercial advertisement of Hunde Resort are painted through the visual images in the frames 33, 35 and 36 above in narrative and conceptual process of visual grammar. The images depict the facilities and the cultural aspect of the Hunde Resort to the target customers. It also represented the modern and traditional foods, drinks and the architectural design and its location that attract the attention of the clients and the implied different services the resort provides them. The visual image of the traditional house implies the traditional cuisine and the honey mead of Salale and the extended family relations where the relative and friends share food and drinks together in the typical cultural atmosphere. The images also exhibit the different facilities that the resort has for its potential customers. The visual images in the frame 33, 35 and 36 represented the various services the resort offers to the target customers such as traditional cuisine, traditional drinks, modern and comfortable bed rooms and modern meeting rooms for target consumers for business and social gathering at the resort. The owner of the resort narrates to the audiences that he has invested in more than 20 million Ethiopian Birr to construct the multipurpose resort to provide quality and efficient hotel that serves both modern and cultural cuisine and drinks to its customers. The images represent the experiential and interpersonal meanings in conceptual and narrative process to reveal general affairs of the

resort in general and the investor’s intention of the multipurpose resort and the services in mind to offer to the target customers.



Frame 37



Frame 38



Frame 39



Frame 40



Frame 41



Frame 42

The ideational meanings of the visual images in the frames 37, 38, 39,40,41,42 and 43 represent through conceptual and narrative process using the voice-over narrator as interactive and representative participants. The visual modes in the above images of television commercial advertisement of Hundee Resort symbolize the road to the resort, the building of the resort, and the signage of the resort to the passers by. The voice-over narrator driving by the resort saw the building of the resort and the signage of the resort and become surprised and decided to take rest and get some foods and drinks at the resort.

The signage grabs the attention of the passersby both pictorially and graphically in combination with the voice-over narration of the verbal text in the advertisement. In addition, the movement of the car towards the resort on the road to Sululta represented the vector of the car moving towards Hundee Resort. Besides, the images depicted the location of the resort, the building of the resort and its surrounding landscape such as the trees around the resort, the signage of the resort to inform the passersby about the resort using conceptual process of visual grammar system. Moreover, the uphill road of Intoto depicted in the image represented the location of the Hotel at five kilometers distance from Addis Ababa where

people can travel to and from to recreate their families, friends and relatives at Hunde multipurpose resort on weekends.

Interpersonal meaning of the visual modes represents the relations between the guest and the host through reception and close interaction displayed in the images. The interpersonal communication in the represented and the interactive participants and the role enacted between the hotel manager and the advertiser show the interaction between the interactive participants through the direct gaze of the owners with the audiences depicted the respected participants. In images 23, 24 and 34 clearly painted the social relations enacted and the smooth communication in the television commercial advertisement. The cultural foods, drinks, the hotel signage that easily seen from a distance, modern and cultural reception that depict the interpersonal meaning of the visual grammar represented through the camera angle, modality of the colour and the framing of the images using the narrative and conceptual processes to display the friendly relations and the welcoming atmosphere at Hunde Resort. The visual images pictorially communicate the interpersonal function through the interaction between the driver (the advertiser) and the signage of the resort and the building of the resort that paint the interaction between the advertiser and the target audiences through the narrative and conceptual process of visual meaning making practice. The ideational meaning of the advertisement is expressed through the visual images in the visual frames 37, 41, 42, and 43. The images depict the existence and the state of affairs of the resort such as depicting the building of the resort in picture, the landscape in front of the resort and the signage of the resort to grab the attention of the potential customers who pass by the resort on the road to Salale in attractive way. The voice-over narrator and the interactive participants have made the contact with the signage pulling his head out of his car to read the content of the signage while passing by were enthralled with the breathtaking views of the Hunde Resort. The role of the advertiser and the advertised message has good relations in expressing the ideational and interpersonal communication of the meaning of the advertisement to the audiences and the advertiser.

Interpersonal meaning deals with the interaction between the audience and the represented participants in the visual modes and the relations between the interactive participant in the television commercial advertisement to represent the interpersonal interaction and close social

relationship enacted through the visual communication between the target audiences and the advertisers. For example, the visual communication in television commercial advertisement of Hunde Resort represented the close relations between the interactive and the represented participants and the audiences. The interactive participants in the visual image have good appetite for the foods and the drinks served at the resort which communicate the interaction between the interactive participants in order to attract and arouse the interests of the target customers to go to the resort to demand for the foods and drinks at the resort for relish appetite. The appearance of the raw meat and the way it is trimmed and presented on the plates entices potential customers. The angle of the view of *Foon Muraa*-raw meat, *Kitifoo*-the minced meat and *Foon Waadamaa*, the roasted meat grabs the attention of the viewers' and communicate the interpersonal meaning of close relationship and the interaction between the advertised goods and services and the advertiser and the target customers (see the visual images in frames 19, 20 and 21).

The interpersonal meanings of the television commercial advertisement of Hunde Resort are represented through the interaction between the interactive participants and the viewers painted through the perspectives and angle of the camera. Pictorially, the experiential and interpersonal meanings of the advertisement display different flexible rooms that can be arranged for different meetings according to the need of the customers. The visual images accompanying the verbal modes also depict the neat and clean restaurant to the customers, clean and comfortable bedrooms visually depicted using the camera techniques such as camera angle, perspective, and distance to paint the meanings and show the relationship between the images and the viewers in the advertisement.

The textual metafunctions of the television commercial advertisement of Hunde Resort is represented through compositional arrangement of visual modes. The images have a linkage in the sequence of the narration and represented the ideational and interpersonal meanings through narrative and conceptual process of visual grammar to describe the state of being of the resort and the services that it offers to the target customers. The explanation of the logico-semantic use of the image to describe the services multipurpose Hunde resort offers to its customers using narrative and conceptual processes. The television commercial advertisement represents the ideational and interpersonal meaning of the visual modes

through informing the services the resort provides and the types of foods and drinks that it caters for its customers. The services and the foods and drinks that the resort offer to its customers are presented in a compositional lay out and arrangement of the visual message such as the signage that can be seen straight at the eye level connection. The visual images of the interactive participants in the frames^{23,24,26,27, 33,34,35 36 and 43} of the television commercial advertisement of Hunde Resort create direct contact with the viewers at eye level connection. The building of the resort is depicted using the camera angle from the bottom-up to make the hote more significant and powerful and the name of the Hunder Resort is printed on the signage in three languages namely Afan Oromo, Amharic and English in cool colour background to inform the passersby about the services the resort offers to the target customers.

The thematic structure of the visual images used in the advertisement to represent the ideational and interpersonal meanings of the metafunctional use of Oromo language used in the the television commercial advertisement are arranged in the compositional structure to communicate meanings in its visual images of represented participants and interactive participants. The visual images are logically arranged to relate the meanings in a logico-semantic relations and compositional arrangement from from right-to-left, from top-to-bottom, given-to-new and in the center-to-margin along with the captions in the visual space. It also represented the images with the background that make the meanings more salient and meaningfully integrated.

5.6.5. Analysis of Intermodal Relations of Hunde Resort Television

Commercial Advertisement

In the inter-modal relations of meaning making social practices of television commercial advertisement the copywriters used visual and verbal modes to communicate persuasively to the target audiences. The ideational meaning of the advertisement functions represented in the verbal text through the transitivity sytem of the sentence structures express the material processes, the participants involved in the processes and the circumstances in which the processes and participants are involved. Similarly, the visual modes express the process through narrative and conceptual process of visual grammar of transitivity system using

relays, anchorage and illustrations the participants involved in the processes, the participants involved in the advertisement and the circumstances of the participants. The the visual and the verbal modes interact to communicate the ideational and interpersonal meaning of the advertisement. The ideational meanings of the verbal clauses were elaborated as illustration, extension, specification and complement through the visual images in intergration with the verbal texts. The verbal and the visual mode create ideational, interpersonal and textual meanings through transitivity system of functional linguistic of material processes and the transitivity sytem of visual grammar of narrative and conceptual processes. As the verbal modes expressed through transitivity system of material processes explained the processes, the participants and the circumstances in the ideational meanings elaborated through the use of the visual modes of the advertisement in combination with the verbal modes. The visual modes in the advertisement represented the ideational, the interpersonal and textul meaning in conceptual and narrative process that conveyed the messages of the television commercial advertisements to the viewers.

The television commercial advertisement texts of Hunde Resort represented the ideational meanings in the verbal clauses through transitivity sytem of material process. The text expressed the services the resort offers to its customers. In the same vein, the visual modes in the television commercial represented the ideational meanings of Hunde Resort through narrative and conceptual process of transitivity of visual grammar of multimodal discourse applications. The experiential meanings are represented in the advertisement through narrating the kinds of services the resort offers to its customers such as the traditional foods and drink to their target customers. The images show the process through conceptual process the state of being and the events and different seVICES that the resort offers and the traveling actions that the target customers do to arrive at the resort to get the services through the narrative process in a visual grammar of transivity system. The images illustrate the meaning through specification such as anchorage, relay and extension to show more vividly to the customers in visual and verbal modes to exaplain the text of the television commercial experiential and interpersonal meanings

The interpersonal meaning of the verbal text of the advertisement is represented through mood and modality and in relation to the visual modes in modality and colour saturation.

Moreover, the textual function of the verbal text is expressed through theme and rheme, using logical arrangement of ideas creating text through cohesive devices, lexical chains and referentials. Kress and van Leeuwen (1996) noted that the representational meaning refers to how semiotic systems exhibit objects, and relations between them and outside the representational system in the cultural context (p.45). Accordingly, the verbal and the visual modes of the television commercial advertisement Hunde Resort have strong inter-mode relations that represent the ideational and interpersonal meanings. Ideational meanings are represented through the verbal and visual integration to display the services the resort offer to the audiences while the interpersonal meanings are expressed in modality and colour. The ideas expressed in the verbal mode is specified, illustrated, extended and complemented through the visual images to show the strong interplay between the verbal and the visual modes to communicate the meanings in the commercial advertisement.

Interpersonal meaning of the visual and the verbal text in the television commercial advertisement of Hunde Resort seems well intergrated because the verbal and the visual modes interplay to make persuasive meaning. This idea is in line with the argument of Kress and van Leeuwen that state the two types of participants in the visual images that can communicate clear meanings to the audiences. The images in the represented participants such as people, things and places are the case in point. In addition, the interactive participants in the images communicate with each other through images including the image producers and viewers. The internal relations of visual images can be divided into two patterns- narrative process and conceptual process (Kress and van Leeuwen,1996). Narrative process presents the development of actions and events, the process of change and implements spatial arrangement, and its hallmark is the existence of a vector. In pictures, vectors are usually created by an oblique line which is formed by the represented elements (Kress and van Leeuwen, 1996, p.570).

The textual metafunction of television commercial advertisement of Hunde Resort is arranged in a sequential order in the visual composition to communicate the ideational and interpersonal meanings of the commercial advertisement. The visual mode depicted the social roles enacted between the interactive and the represented participants and the

audiences through semiotic images using camera angle, perspectives and modality. The interactions and the relationship enacted between the advertisers and the represented and the interactive participants in the pictures were portrayed in the visual communication in the Hunde Resort Television Commercial Advertisement.

5.7. Analysis of Verbal Modes of Nazareth and Arsi Edible Oil and Soap Factory Television Commercial Advertisement

The television commercial advertisement of Nazareth and Arsi Edible Oil and Soap Factory is one minute and half long (look at the appendix 7). The advertisement combine both the verbal and the visual images that have been changed into still pictures to represent the ideational, interpersonal and textual meanings of the television commercial advertisement of Nazareth and Arsi edible Oil and Soap Factory language use. The advertisement represents the ideational meanings through the narration of the products of the factory to its target audiences. According to Gerot and Wignell (1994, P.60) functional grammar explains how the meanings are realized in a text. Therefore, the analysis of the meaning of the television commercial advertisement of Nazareth and Arsi Edible Oil and Soap Factory employ a transitivity system. By analyzing advertisement texts through a transitivity system, the writer wants to find out why a particular process appears dominantly in Oromo language advertisements. The metafunctional use of Nazareth and Arsi Edible Oil and Soap Factory is analyzed from ideational, interpersonal and textual meanings in both verbal and visual modes used in the television commercial advertisement. The analysis deals with the meanings represented in Oromo language advertisement texts are being realized by the copywriters. Ideational metafunction is represented through its transitivity system that describes the whole clause, rather than just the verb and its object in traditional grammar (Thompson 1996, 2000, p.78). This means the transitivity system shows how speakers imagine in language their mental picture of reality and how they account for their experience of the world around them. Transitivity focuses on content of the advertisement, so it has everything to do with the experiential function of language. Therefore, transitivity system expresses the ideational function of the advertisement based on the Systemic Functional Linguistics system in which each process is made up of three components (1) the process itself (2) the participants in the processes; (iii) circumstances associated with the process (Bloor and Bloor, 1995,

P.107).Accordingly, the processes in the verbal clauses of the television commercial advertisement of Nazreth and Arsi Edible Oil and Soap factory are divided into material, relational, mental, behavioural, verbal and existential process. Materials, relational and mental are the three main types of processes. They are the “principal” types in as they are the corners tones of the grammar in its guise as a theory of experience, they present three distinct kinds of structural configurations and they account for the majority of all clauses in a text.Let me start the analysis with the verbal text.

The following table summarizes the different transitivity patterns and the types of processes and participants in the commercial television advertisement of Nazreth and Arsi Edible Oil and soap factory ideational metafunction. Let us take a look at the table beneath.

Table 5.7: The transitivity patterns of ideational metafunction of Nazreth and Arsi Edible Oil and Soap Factory Advertisement

Process	Meanings	Participants	Example
Material	Verbs of doing and happening	Actor, goal	
Mental	Verbs of thinking, knowing, sensing, perceiving and feeling	Experiencer, experience	
Verbal	Verbs of saying, signaling and showing	Sayer, receiver, verbiage	
Behavioural	Verbs which combine the mental and verbal processes	Behaver	
Relational	Verbs of being, having, possessing, consisting of and locating	Token, value	Nazareth and Arsi Edible oil and Soap Factory is sponsor of the play you are watching now.Nazerth and Arsi Soap Factory is a guarantee for cleanliness, the oldest and the eldest with a symbol of cat and has been a solution for dirt. And still is a solution. It is made from quality and clean palm tree so selected everywhere for its desirable product. It has good fragrance, lasts long time, has many lath of surprise type, its price is fair, and it has good quality and substantial supply from Nazert and Arsi Soap Factory. (6) Our products are of different grams, such as 100 gram, 120

			grams 150 grams and 230 grams. In addition, based on your order we produce as per your needs.(8)Let your choice be Nazert and Arsi soap. (9) Our address is in Adama city, only three kilometers away on the way to Sodare. (10)Nazret and Arsi Edible Oil and Soap Factory Private Limited Company. (11)We wish you a great game and enjoyment.Enjoy football.
Existential	Verbs by which the existence of an entity is indicated	Entity	

5.7.1. Analysis of Lexical Features of Nazareth and Arsi Edible Oil and Soap factory Television Commercial Advertisement

A. Use of Monosyllabic and Simple Words

The copywriter of Nazreth and Arsi Edible Oil and Soap Factory Television Commercial Advertisement text employed simple Oromo words and adjectives such as *saamunaa*, *tapha*, *wabii*, *qulqullinaa*, *angafticha*, *mallattoo*, *aduree*, *rakkoo*, *foolii*, *diina*, *xurii*, *biqiltuu* which are equivalent in English translation as soap, game, gurantee, cleanliness, elderly, symbol, cat, problem, fragrance, enemy, dirty, plant and so on that are easy to read and can be easily understood by the television viewers. The literature suggests that advertisement language prefers monosyllabic and simple words are preferred in advertising, for they are easy to read and to understand.

B. Use of Nouns as Brand Names

There is no doubt that nouns are most widely used in advertising. Nouns are the key words; they are crucial and indispensable. The most representative use of nouns in advertising lies in the brand names of the products or the services. A good brand name can help develop consumers' loyalty to a specific product.

The copy writer of the television commercial advertisement text of Nazreth and Arsi Edible Oil and Soap Factory used nouns as brand names in the advertisent text. Nouns are the key words; they are crucial and indispensable features of lexical characteristics of advertising

language. Therefore, the most representative use of nouns in advertising lies in the brand names of the products or the services. A good brand name can help develop consumers' loyalty to a specific product and /or services. Accordingly, the advertisement text of Nazareth and Arsi Edible Oil and Soap Factory text beneath:

*(1) Nazareth and Arsi Edible oil and Soap Factory is sponsor of the play **you** are watching now. (2) Nazareth and Arsi Soap Factory is a guarantee for cleanliness, the oldest and the eldest with a symbol of cat and has been a solution for dirt. (3) And still is a solution. (4) It is made from quality and clean palm tree so selected everywhere for its desirable product. (5) It has good fragrance, never ends quicky and has wonderful lath, its price is fair, and it has good quality and substantial supply from Nazert and Arsi Soap Factory. (6) Our products are of different grams, such as 100 gram, 120 grams 150 grams and 230 grams. (7) In addition, based on your order we produce as per your needs. (8) Let your choice be Nazert and Arsi Soap Factory. (9) Our address is in Adama city, only three kilometers away on the way to Sodare. (10) Nazret and Arsi Edible Oil and Soap Factory Private Limited Company. (11) We wish you a great game and enjoyment. (12) Enjoy football.*

In the above sentences, the brand name of the Nazareth and Arsi Edible Oil and Soap Factory was used in different sentences for example sentence 1,2, 5,8 and 10. The advertisement used the nouns as brand name to attract the audiences to the product through repeatedly using the name of the factory and its products. In advertising, the use of simple words can help attract consumers to purchase the promoted product and/ or services. It also uses common noun and adjectives that are easily understandable to the audiences such as *qulqullina*, *qulqullu*, *xurii*, *gaarii*, *amansiisa*, etc were easy and comprehensible to the viewers. The English translation of these simple words were cleanliness, clean, dirty, good, reliable etc are simple and common oromo words used in the advertisement text to communicate the ideational meanings of the advertisement text to the target audiences. These simple words which are either nouns or adjectives were used in the advertisement text to communicate ideational meanings to the target audiences about the product of the factory to the target audience.

C. Use of Pronouns

The sentences in the television commercial advertisement text use different soap products in different grams with fair price that Nazareth and Arsi Edible Oil and Soap Factory supplies to its target customers. The copywriter used the voice-over-narration techniques in the sentences from first person point of view and second person pronouns to create the close relationship between the advertiser and the target audiences. Sentences 1, 6, 7, 8 and 11 of the advertisement text can illustrate the case: (1) *Nazareth and Arsi Edible Oil and Soap Factory is sponsor of the game you are watching now* (6) *Our products are of different grams, such as 100 gram, 120 grams 150 grams and 230 grams.* (7) *In addition, based on your order we produce as per your needs.* (8) *Let your choice be Nazert and Arsi soap.* (9) *Our address is in Adama city, only three kilometers away on the way to Sodare.* (11) *We wish you a great game and enjoyment. Enjoy football.*

In these sentences the copy writer used the personal pronoun we and you and the possessive pronoun 'our and your' to illustrate the interpersonal metafunction that represented the close social relationship and role enactment and interaction between the advertiser and the target audiences in the advertisement text. In addition, the copy writer expressed the ideational meaning of the sentences through using transitivity systems of relational process of systemic functional grammar to express the address of the factory to the target audiences using the sentences (9) *Our address is in Adama city, only three kilometers away on the way to Sodare and mental process through sentences (11) We wish you a great game and enjoyment and (12) Enjoy football.* Therefore, the first person plural pronoun we and the second person pronoun you are used in the advertisement text to help the advertiser create a friend-like intimate atmosphere between the advertiser and the consumers to persuade them to buy their soaps easily. For example, the use of the second person pronoun (you) tends to shorten the distance between the promoters and the target consumers and appeal to the consumers making sincere promises. The use of personal pronouns create a close relationship and make the target audience take action as the advertisement text make them feel that they are being thought of and taken care of through the advertiser were considered in the interactions of the advertisers through the voice-over narrations.

D. Use of Negation

Advertisement copy writers often use negative words to show the uniqueness and unparalleled quality of the product and /or services. Accordingly, the copy writer used negation in one of the sentences of the advertisement text. For example, the sentence, (5) *which reads as: (5) It has good fragrance, never ends quicky and has wonderful lath, its price is fair, and it has good quality and substantial supply from Nazert and Arsi Soap Factory.* Thus, the negation marks that the soap lasts for long time in service with a wonderful lath and with the fair price to attract the attention of the buyer as a unique selling proposition and unparalled quality.

F. Use of Inclusive Words

Apart from negative words, the advertisers use inclusive words such as all, every, always, etc. to indicate that the reference is universal. The copy writer of Nazreth and Arsi Edible Oil and Soap Factory used inclusive words in the advertisement text. The case in point is sentence (4) *It is made from quality and clean palm tree and so selected **everywhere** for its desirable product.* The word everywhere is inclusive word that makes the soap a desirable quality in every part of the world without any exception to attract and induce the buyers to request for such prodct in respect of where the target audiences live. It indicates the universal reference of the product that the company advertised.

5.7.2. Analysis of Rhetorical Features of Nazareth and Arsi Edible Oil and Soap Factory Television commercial Advertisement

A. Use of Simple Sentences

In advertisements, simple sentences are often used because complex sentences are difficult to understand and their meanings might be obscured due to their length and complexity. Therefore, copywriters prefer short and simple sentences are more often used in advertising, as they are easy to be understood and more effective in conveying the messages to the readers/listerners. Contrary to the recommendation of using simple and short sentences Nazreth and Arsi Edible Oil and Soap Factory copy writer used a mix of long and short and medium sentences. The sentences in the advertisement text can illustrate the pont as follows:

(1) *Tapha daawwachaa jirtan kanaaf Ispoonsara ta'eera.* (2) *Saamunaa Naazireetiifi Arsii wabii qulqullinaa kan durii, angaaficha, abbaa mallattoo adurree, rakkoo qulqullinaa kan furaa ture.* (3) *Har'as isnii jira maarree, diina xurii biqiltuu paalmii qulqulluu ta'ee irraa kan oomishamu eessattuu kan filatamu.* (4). *Foolii gaarii dafee kan hindhumnee oomacha ykn arafaa ajaa'ibaa gatiin madalawaa, qulqullinaan dhiyyeessi amansiisaa, Saamunaa Naazireetiifi Arasii irraa.* (5) *Oomishoonni keenya abbaa giraamii 100, abbaa giraamii 120, 150 fi 239ti.* (6) *Dabalataanis ajaja keessaniin akka fedhii keessaniin ni'oomiishnaa.* (7) *Filannoon keessani Saamunaa Naazireetii fi Arsii haata'uu.* (8) *Teessoon Magaalaa Adamaa irraa daandii Soodaree geessu kiiloomeetira sadii qofa fagannee argamnaa.* (9) *Warshaa Saamunaa fi Zayita nyaataa Naazireetiifi Arsii Dhaabbata Dhuunfaa ittigaafatamummaan isaa murta'e.* (10) *Tapha gaarii, Bashannan gaarii.*

The equivalent English translation of the Oromo sentences in the advertisement was as follows:
 :(1) *Nazareth and Arsi Edible oil and Soap Factory is sponsor of the play you are watching now.* (2) *Nazerth and Arsi Soap Factory is a guarantee for cleanliness, the oldest and the eldest with a symbol of cat and has been a solution for dirt.* (3) *And still is a solution.* (4) *It is made from quality and clean palm tree so selected everywhere for its desirable product.* (5) *It has good fragrance, never ends quicky and has wonderful lath, its price is fair, and it has good quality and substantial supply from Nazert and Arsi Soap Factory.* (6) *Our products are of different grams, such as 100 gram, 120 grams 150 grams and 230 grams.* (7) *In addition, based on your order we produce as per your needs.* (8) *Let your choice be Nazert and Arsi Soap Factory!* (9) *Our address is in Adama city, only three kilometers away on the way to Sodare.* (10) *Nazret and Arsi Edible Oil and Soap Factory Private Limited Company.* (11) *We wish you a great game and enjoyment.* (12) *Enjoy football.*

The above Oromo language television commercial advertisement verbal texts were translated in to 12 short, long and medium sentences. Most of the sentences appear easily understandable with clear meaning that the target audiences grasp them easily. However, sentence in Oromo first “*Foolii gaarii dafee kan hindhumnee oomacha ykn arafaa ajaa'ibaa gatiin madalawaa qulqullinaan dhiyyeessi amansiisaa Saamunaa Naazireetiifi Arasii irraa* and then the English translation “ *It has good fragrance, never ends quicky and has wonderful lath, its price is fair, and it has good quality and substantial supply from Nazert and Arsi Soap Factory*”. The copy writer has used a long sentence with complex structure that is difficult to understand for ordinary television viewers. That is why simple and short sentences are recommended in

advertisement text for easy understanding and clarity for the meaning that the advertisers intended to communicate to the audience.

B. Use of Interrogative Sentences

Interrogative sentences are usually short in advertisements. The copywriter of the advertisement text of Nazreth and Arsi Edible Oil and Soap Factory didn't use any interrogative sentences. All the sentences are declarative sentences that inform and try to persuade the target customers about the products of the factory to grab their attention to demand the products to purchase. But in the literature the research of advertising language recommends the use of short interrogative sentences in the commercial advertisement which is contrary to the sentences in Nazreth and Arsi Edible Oil and Soap Factory television commercial advertisement text. Therefore, in Oromo language television commercial advertisement the use of short interrogative sentences are rare and this has its own impact on the persuasiveness of the Oromo language television commercial advertisements.

C. Use of Imperative Sentences

In the Nazreth and Arsi Edible and Soap Factory advertisement sentences the copy writer used one short and powerful imperative sentence. The case in point is sentence: (7) *Filannoon keessani Saamunaa Naazireetii fi Arsii haata'u!* The English version of this sentence indicates the use of imperative for request: *Let your choice be Nazert and Arsi Soap Factory!* The copy writer used a good mix of short, long and imperative sentences but there are some sentences that might be confusing and not clear to the target audiences because of their lengthy and complex structures and arrangement of words as illustrated using example sentences in the advertisement text. Hence, the use of imperative sentences are used to give a command or make a request. They are usually short but powerful sentences. They are used to arouse the audiences' needs or desires and so far encourage them to buy the advertised product or services

D. Use of Active Voice

The linguistic characteristic of advertising language suggest the use of active voice in the advertisement sentences. For example the majority of the sentences in the Nazreth and Arsi Edible Oil and Soap Factory advertisement text above were written in passive voice. The advertisement text presented beneath can illustrate the proposition :(1) *Nazareth and Arsi Edible oil and Soap Factory is sponsor of the play **you** are watching now.* (2) *Nazerth and Arsi Soap Factory is a guarantee for cleanliness, the oldest and the eldest with a symbol of cat and has been a solution for dirt.* (3) *And still is a solution.* (4) *It is made from quality and clean*

palm tree so selected everywhere for its desirable product. (5) It has good fragrance, never ends quicky and has wonderful lath, its price is fair, and it has good quality and substantial supply from Nazert and Arsi Soap Factory. (6) Our products are of different grams, such as 100 gram, 120 grams 150 grams and 230 grams. (7) In addition, based on your order we produce as per your needs. (8)Let your choice be Nazert and Arsi Soap Factory! (9) Our address is in Adama city, only three kilometers away on the way to Sodare. (10) Nazret and Arsi Edible Oil and Soap Factory Private Limited Company. (11) We wish you a great game and enjoyment. (12)Enjoy football.

In the above text of the television commericla the copy writer used both active and passive voices to communicate direct and natural feelilng and indirect and unnatural feelings to the target audiences respectively. Contrary to the recommendation of using acctive voice in the advertising text the copy writer of the advertisement text used both the active and passive voices voice, as appropriate to communicate the intended meanings to the target audiences. Therefore, the use of passive is seldom in daily communication and so is in advertising text because the the passive voice give the target audiences an indirect and unnatural feelings. But the active voice is preferred to give the audiences the direct and natural feelings of tehe product or the services the company advertise to the target customers.

E. Use of Present Tense

The copywriter of the television commercial advertisement of Nazerth and Arsi Edible Oil and Soap factory employed present and present perfect tenses in the advertisement text. The extract from the text can illustrate the case. The following sentences used in the text can illustrate the point: *Nazareth and Arsi Edible oil and Soap Factory is sponsor of the gameyou are watching now. (2) Nazerth and Arsi Soap Factory is a guarantee for cleanliness, the oldest and the eldest with a symbol of cat and has been a solution for dirt. (3) And still is a solution. (4) It is made from quality and clean palm tree so selected everywhere for its desirable product. (5) It has good fragrance, never ends quicky and has wonderful lath, its price is fair, and it has good quality and substantial supply from Nazert and Arsi Soap Factory. (6) **Our** products are of different grams, such as 100 gram, 120 grams 150 grams and 230 grams. (7) In addition, based on your order **we** produce as per your needs. (8)Let **your** choice be Nazert and Arsi Soap Factory! (9) **Our** address is in Adama city, only three kilometers away on the way to Sodare. (10)Nazret and Arsi Edible Oil and Soap Factory Private Limited Company. (11) **We** wish **you** a great game and enjoyment. (12)Enjoy football.*

As can be seen from the above advertisement text, all of the sentences in text were written in present entirely in simple present tense active and passive voices to relate the universal timelessness and emphasize the reliability of the factory products. Thus, the use of simple present and present perfect tenses prevails in most advertisement texts because the use of present tense implies a universal timelessness of the product or services and the present perfect is used in advertising text to emphasize the reliability of the product and / or the services the company provides to its target audiences respectively.

5.7.3. Analysis of Rhetorical Features of Nazareth and Arsi Edible Oil and Soap Factory Television Commercial Advertisement

A. Use of Alliteration

The copywriter of the television commercial advertisement text of Nazareth and Arsi Edible Oil and Soap Factory used many words with the same sound in the sentences to create special communicative effects. The copywriter employed alliteration intentionally for its effect to grab the attention of the target audiences. There were many words of same sound in the sentences of Nazareth and Arsi Edible and Soap Factory television commercial advertisement text. The copywriter employed alliteration intentionally for its effect to grab the attention of the target audiences. The use of the repetition of the same sound in the words of the sentence to create poetic effects was illustrated in the text of the advertisements as follows:

(1) *Tapha daawwachaa jirtan kanaaf Ispoonsara ta'eera.* (2) *Saamunaa Naazireetiifi Arsii wabii qulqullinaa kan durii, angaaf ticha, abbaa mallattoo adurree, rakkoo qulqullinaa kan furaa ture.* (3) *Har'as isnii jira maarree, diina xurii biqiltuu paalmii qulqulluu ta'ee irraa kan oomishamu eessattuu kan filatamu.* (4). *Foolii gaarii dafee kan hindhumnee oomacha ykn arafaa ajaa'ibaa gatiin madalawaa, qulqullinaan dhiyyeessi amansiisaa, Saamunaa Naazireetiifi Arsii irraa.* (5) *Oomishoonni keenya abbaa giraamii 100, abbaa giraamii 120, 150 fi 239ti.* (6) *Dabalataanis ajaja keessaniin akka fedhii keessaniin ni'oomiishnaa.* (7) *Filannoon keessani Saamunaa Naazireetiifi Arsii haata'uu.* (8) *Teessoon Magaalaa Adamaa irraa daandii Soodaree geessu kiiloomeetira sadii qofa fagannee argamnaa.* (9) *Warshaa Saamunaa fi Zayita nyaataa Naazireetiifi Arsii Dhaabbata Dhuunfaa ittigaafatamummaan isaa murta'e.* (10) *Tapha gaarii, Bashannan gaarii.*

For example in the television commercial advertisement text the copywriter used alliteration in the sentences (1) *Saamunaa Naazireetiifi Arsii wabii qulqullinaa kan durii, angaaf ticha, abbaa mallattoo adurree, rakkoo qulqullinaa kan furaa ture.* (3) *Har'as isnii jira maarree, diina xurii biqiltuu paalmii qulqulluu ta'ee irraa kan oomishamu eessattuu kan filatamu.*

In the sentences above the copywriter used repetitively alliteration. In other words, words of the same sound were used in the text to create special communicative effects and to emphasize the meanings that the advertisement wants to express to the target audiences. The words

are: *'durii', 'xurii', 'adurree', 'ture', 'maarree', 'qulqulina', 'diina', 'biqiltuu', 'qulqulluu', 'eessattuu' and 'filatamu'*. However, in the English translation the special effect expressed through the use of these words might be lost and it could be difficult to find the same alliteration or repetition of same sounds in the English translated version of the advertisement text. The words in Oromo can be translated as previous, dirt, cat, was, just, enemy, plant, clean, cleanliness, everywhere, and choosable. In these English words you might find same sound ending such as dirt, cat, and plant only but in the Oromo version one can find more than ten Oromo words with same sound ending in the advertisement text that attract and rhythmic to the ear of the target audiences. Therefore, the copywriter of the television commercial has used the alliteration or word with the same sound to create special communicative effects. The repetition of the same sound emphasized the meaning of the advertisement to grab more attention of the target audiences and induced them to buy the products and/or the services.

C. Use of Repetition

The television commercial advertisement text of Nazret and Arsi Edible Oil and Soap Factory used rhetorical devices repetition for its effective meanings and persuasion. The sentences are used to inform the audiences the facts about the factory products using repetition of words or phrases to impress and persuade the audiences. The copywriter has used some words and phrases repetitively in the commercial advertisement text. These words and phrases are: *'qulqullina', 'qulqulluu', 'oomiishuu', and 'oomiishonii', 'ni'oomiishina' 'Saamunaa Naazreetiifi Arsii'* are common repetition words and phrases employed in the text by the copywriter for emphasizing the important features of the soap. These words are equivalent in meaning in English translation as 'cleanliness', 'clean', 'produces', 'products', 'produce'. Thus, the commercial advertisement text uses the repetition of these words and phrases to emphasize the quality of the soap products to clean and the quality of its production in order to satisfy the need of the target audiences. Therefore, the use of repetition of words or phrases in the advertising text is to emphasize the important characteristics of the products and/or the services of the Nazareth and Arsi Edible Oil and Soap Factory make the advertisement more impressive and more persuasive.

As can be inferred from the linguistic features of the above advertisement text and their use of different lexical, syntactic and rhetorical devices the copywriter of the television commercial advertisement use different transitivity system to express the various proceses types, participants and circumstances to represent the ideational meaning of the television commercial advertisement of Nazreth and Arsi Edible Oil and Soap Factory to their target audiences.

However, in the television commercial advertisement, at least, one process of transitivity system for example material process dominates in particular discourse due to the particular register it belongs to. Consequently, the first sentence of the advertisement through the voice-over narration, the advertiser promotes the image of the factory telling its audiences that the factory has sponsored the 29th all African Game in which the television commercial was broadcasted in the spot of commercial breaks to the target audiences. In sentences 2, 3, 4,5,6,7 and 8, the advertiser related to the audiences the ideational meanings of the soap such as the quality, fragrance and durability of the soap. The text narrated to the audiences that the soap is made of palm tree. The soap give a large amount of the lath when you wash clothes with in the represents television commercial advertisement. The advertiser represents the ideational meanings using transitivity system that were expressed in different material processes that elaborated the experiential meanings. In addition, the advertisement expressed the process of the participants and the the circumstances in the advertisement sentences through relational, material and verbal processes to explain the quality of the soap. In the rest sentences such as 9, 10 and 11 the relational proceses were used because the advertiser tells the audience, the address and location of the soap and edible oil factoryand invites them to choose the soap brand for their washing. The advertiser through voice-over narration expressed the mental process that the voice-over narrator wishes the audiencea nice game and enjoyment that the factory has sponsored.

From an interpersonal metafunction point of view the television commercial advertisement of Nazreth and Arsi Edible Oil and Soap Factor reveals the the social interaction between the audiences and the advertiser as reflected in the clasues of the text. The advertisement text appeared advertisement text languagefunctions between the participants express variability in the advertismetn and makethe text closer to real and authentic usage. For instance, the prounouns used in the television commercial advertisement such as “you” and “your” and the

imperative clauses like ‘let your choice be Nazreth and Arsi Soap.’”The real and authentic language use is in agreement with Thompson (1996) idea. He noted that writers use language to interact with other people, establish and maintain relations with them, to influence their behaviour, to express their own view point on things in the world and to elicit or change their views. Therefore, this in line with Thompson argument above, there is a close interaction between the advertiser and the target audience as they ask them to order the company to produce the soap for the customers based on their needs in different grams. Moreover, in the television commercial advertisement the copywriter also used language to create such interaction between the audience and the narrator. For example, in the sentences 2, 3 and 4 the narrator tells the audience his attitude, judgement and opinion about the soap to change the behaviour of the customers and urge them to buy the soap. He has mentioned some quality that is supposed to be in the soap such as fragrance of the soap, the amount of lath of the soap and the reliable quality supply of the soap, the ingredient of the material the soap is made from to persuade the target customers. Consequently, the interpersonal meanings in the commercial advertisement are expressed using the personal pronouns to depict the close relationship and interaction between the advertiser and the target audiences through direct address to the audience using the pronouns “you” and possessive pronoun “your”. Therefore, the interpersonal use of the language in the advertisement is persuasive and provides information to the target audience in statement and imperative clauses.

The textual meaning of the television commercial advertisement of Nazreth and Arsi Edible Oil and Soap Factory is expressed through organizing messages in ways which show how the contents in the text fit in with the other messages around them and with the wider context in which the advertisement is taking place. The advertisement is taking place in the context of sponsoring the 29th African football Cup Competition in South Africa. The factory has sponsored the football game and made the advertisement between the football break for the audiences.

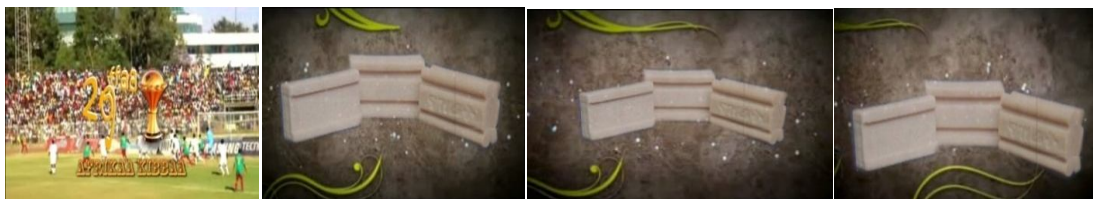
The text is coherent and organized using lexical chain and repetition such as Nazreth and Arsi Soap, the cohesive devices such as and, in addition, the referencing techniques such as cataphora and anaphora to create the text into a real texture. The text is made coherent, well organized in to texture that logically interconnected and flow from one idea to the other in

the advertisement. Hence, the advertisement text seems well formed and made into texture so that the listeners easily understand the ideational and interpersonal meanings of the advertisement.

Furthermore, the television commercial advertisement of Nazreth and Arsi Edible Oil and Soap Factory text has also used the rhyming techniques to make the text sweeter to the ear of the audiences such as “Angafticha Abbaa Mallattoo Adurree, Rakkoo Qulqulliinaa Kan furaa ture” which can be literally translated as: “the elder with the symbol of cat, it has been solving the problem of dirt.” Therefore, the advertisement is textually well organized using appropriate text creation technique to express the textual metafunctional meanings.

5.7.4. Analysis of Visual Modes of Nazareth and Arsi Edible Oil and Soap Factory Television Commercial Advertisement

The visual communication in the television commercial advertisement of Nazreth and Arsi Edible Oil and Soap Factory uses visual modes to represent the ideational and interpersonal functions of the content of the advertisement through conceptual and narrative processes of visual transitivity grammar. The narrative process relates to the audiences the event, the movement and action take place in the advertisement while the conceptual processes represent the state of being or general state of affairs of Nazreth and Arsi Edible Oil and Soap Factory ideational meanings of the advertisement. The visual images in the frames below represent the ideational meanings.



Frame 1

Frame 2

Frame 3

Frame 4

For instance, the visual modes in the television commercial advertisement in frame 1 represent the narrative process of the players which implicates the factory sponsorship of the the 29th All African Football Game in South Africa to refresh its soap target customers. The visual image in frame 1 sets the context for the advertisement because the advertisement is aired to the customers watching the 29th All African Football Game players and spectators in South Africa between the game break to persuade the target customers watching the game via

television. The advertiser set the context of the television commercial and promotes the image of the factory through announcing that it has sponsored the 29th All African Football Game that South Africa has hosted. The advertisement depicts the image of the football players in the stadium and the spectators were shown as the background to the television commercial and the advertisement is aired to the audiences in between the game during break to promote the soap products to the target audiences. However, the visual images in frames 2, 3 and 4 represent the state of affairs of the soaps that the factory produces and distributes to its target customers. The visual images represent the experiential meanings of the advertisement displaying the types of soaps the factory produces.

The visual mode used in the television commercial advertisement of Nazareth and Arsi Edible Oil and Soap Factory represent the three metafunctions of language through representation, interaction and compositional functions. This goes with the Kress and Van Leeuwen (1996) argument that claims “visual communication plays a role of communicating meanings through narrative and conceptual process which is analogous to the ideational, interpersonal and textual function of language in communicating meanings to the audiences (P.90).



Frame 5

Frame 6

Frame 10

Frame 11

In the frames 5, 6, 10, 11 above, the visual images in the advertisement represent the logo of the factory with the soap as a background to instill in the minds of the audiences the brand identity of the manufacturer- Nazareth and Arsi Edible Oil and Soap Factory. The multimodal interplay between the verbal text and the visual mode is well expressed in this advertisement. For example, the voice-over narration of the verbal text says in Oromo: “(2) *Saamunaa Naazireetiifi Arsii wabii qulqullinaa kan durii, angaaf ticha, abbaa mallattoo adurree, rakkoo qulqullinaa kan furaa ture.* (3) “*Har’as isnii jira maarree, diina xurii biqiltuu paalmii qulqulluu ta’ee irraa kan oomishamu eessattuu kan filatamu.*” Let me use the English version of the verbal sentences in the text, “(1) Nazareth and Arsi Soap Factory is a guarantee for cleanliness, the oldest and the eldest with a symbol of a cat and has been a solution for

dirt.” And it exists for you still today as a solution. It is made from quality and clean palm tree so selected everywhere for its desirable product.”

In the television commercial advertisement, the advertiser uses the logo of the factory consistently accompanying the sentences of the voice-over narration as you can see in the sentence 2 above using the iconic image of the cat and the soap as a background to the logo as anchorage of the brand identity to make it easily reconginizable to the the target audience.



Frame 7

Frame 8

Frame 9

Similarly, the visual images in the frames 7, 8 and 9 represent the ideational function of the advertisement language as illustration depicting the images of the soaps of Nazreth and Arsi Edible Oil and Soap Factory produces and distributes to its target customers through conceptual process of visual transitivity grammar system .The visual images in frames 2, 3, 4, and 7, 8, and 9 repetitively appear in the advertisement to represent the experiential meanings of the commercial advertisemtn through displaying the soap manufactured by the factory its target audiences in a conceptual process of visual transitivity grammar illustrating the types of soaps the factory produces for sale.The visual images of the soaps are the representation of the ideational meaning of the state of being of the soaps and the soaps are presented in different shapes and arrangements to visually create impression in the minds of the audiences.They communicate the ideational meaning of state of affairs of the soap that the factory produces to their customers.



Frame 22

Frame 23

Frame 24

Frame 25

The advertiser employed the visual images in the frames 22, 23, 24 and 25 represent the ideational meaning of the advertisement that the factory produces soaps in different grams to meet the needs of the target audiences. The amounts of the grams are expressed through graphic representation of the 100, 120,150 and 230g that the factory produces and distributes to the target consumers that commensurate with the purchasing power of the audiences in line with their needs.



Frame 33



Frame 34

The visual images in frame 33 and 34 illustrated the soaps the factory produces to the target customers. The advertisement illustrates the soaps types that the factory manufactures to the target customers and tried to create good impression of the products through specifying the soap types through conceptual process of visual grammar of the soaps in between the voice-over narration.



Frame 28



Frame 29



Frame30

The visual images in the frames 28, 29 and 30 represented the television commercial advertisement of Nazreth and Arsi Edible Oil and Soap Factory that depict the state of affair of the package of the soap through conceptual process of visual transitivity grammar. The visual images in the frames represented the textual meaning of the advertisement through its compositional arrangement of the packed soap and the visual lay out of the packed soaps for distribution to the different target consumers. The package of a product convey a meaning about the products and its packaging implies the protected way of distributing the soaps to

the customers in a safe and attractive fashion to the viewers. Therefore, the packaging of the product plays a great role in communicating meanings to the consumers and distributors. In the television commercial advertisement the packaging techniques grab the attention of its target audiences because the lay out of the packages, the captions and the visual communication of the packed soap convey the messages to the target audiences. The way the soaps are packed, the durability of the package, the caption and design of the package communicate ideational and interpersonal meanings represented through the textual meaning that integrate the message of the advertisement to grab the attention of the audiences to enable the audiences to demand the products.



Frame 31



Frame 32

The visual images in the frame 31 and 32 above represent the experiential meanings of circumstantial process of the location and the address of Nazreth and Arsi Edible Oil and Soap Factory through conceptual processes of the visual transitivity grammar. The visual images in the frames above display address which show the location and address of the factory conceptually to the target consumers for further information to demand the products or to work as agent to distribute the soaps to the target consumers. So both images represent the location and the address of the factory on in Adama city on the road to Wanji which was depicted in a narrative process for any interested target audiences to visit the factory in person or make a virtual contact via its address.



Frame 35



Frame 36



Frame 37



Frame 38



Frame 39

The visual images in the frames 35, 36 and 37 represent the ideational and interpersonal meaning of the advertisement through communicating the soaps and the football spectator as the background to illustrate and specify the soaps the factory produces. In addition, the meaning of the advertisement was represented through the arrangement of the soaps in different patterns and lay-out with the front view of the images at the eyeline level through the camera techniques to communicate the social relationship enacted between the audiences and the advertisers. The visual images of the soaps grab the attention of the viewers because the soaps arrangement and the patterns of the soap in the image entice the audiences to demand for the soap through brand identification of the soaps for its sanitation. In addition, the interpersonal function of the interaction between the images and the audiences were represented through narrative process of change and impermanent spatial arrangement, and its hallmark is the existence of a vector (Kress and van Leeuwen 1996, P.45). More over, Kress and van Leeuwen (1996) noted that in pictures, vectors are usually created by an oblique line which is formed by the represented elements (p.57). Interpersonally, the images communicate with the viewers through displaying in different shapes, the grams of the soaps, and the pattern of arrangement of the soaps in packages to interact with the viewers.

The images in the frames 35, 36 and 37 above of the visual mode of television commercial advertisement of Nazreth and Arsi Edible Oil and Soap Factory are used in a certain interval repetitively the soaps as foregrounding and football spectators as the background to specify the products of the factory to promote to the target audiences. The images in the above frames along with the verbal text communicate the ideational and interpersonal meanings of the advertisement through the interplay of the voice-over narration of the linguistic text and the visual images used in the television commercial.

Moreover, the visual images in frames 38 and 39 above of the visual mode of the television commercial advertisement of Nazreth and Arsi Edible Oil and Soap Factory in a certain interval repetitively used the logo along with the images of the football spectators and the visual images of the soaps as the background to instill in the minds of the audiences the brand identity through using multimodal interplay of the verbal text in sentence 2 and the symbolic representation of the logo; the iconic image of the cat persistently and consistently in between the voice-over narration. The logo with the soaps as the background used to inform the audiences and create awareness for brand identification whereas the football spectators depicted in the image as background implicates the ideational function of advertisement language to inform the audience that the factory has sponsored the 29th All African Football Game in South Africa

From a textual meaning point of view the pictures that are used along with the verbal discourse in the advertisement of Nazreth and Arsi Soap Factory, the internal organization of the visual images are well formed and coherent as they show the narrative process and the conceptual process in a logical and sensible order using appropriate means of organizing such experience and the interpersonal communication of the advertisement. The copywriter tried to develop a sequential arrangement of events and actions through narrative processes and the state of being through conceptual process and the relational process of the attributes of the soap in the visual image which the logo of the soap can express as the identified and the identifiers. In addition, the images represent the relationship enacted between the advertiser and the audiences through interpersonal meaning using visual images and visual grammars in the television commercials. The compositional arrangements of the visual images of the soaps are thematically arranged from left-to-right and from top-to-bottom in a way that create salience and modality and colour to the viewers. The soaps are arranged in frame from left to right from top to bottom and in a central position so that they grab the attention of the viewers and communicate important ideational and interpersonal meanings to the target audiences.

However, the soap is repetitively used to represent the ideational meanings of the television commercial advertisement that might make the television commercial advertisement lengthy

and boring to the audiences. The repetitions of the visual images of the soaps in the television commercial advertisement did not add a value to the messages and it took more air-time of the commercial advertisement. As a result of use of more air-time for one longer television commercial advertisement, OBN loses more air time that can be used to generate more money through broadcasting well designed, short and precise television commercials. This leads to unnecessary wastage of time, with a single boring and lengthy television commercial advertisement with the same redundant visual images. The television commercials in Oromo appear longer and repetitive because they use the same visual images to represent the ideational and interpersonal metafunctional meaning contrary to the western television commercial advertisement where short verbal text with good texture and relevant visual illustration of advanced camera techniques and animation are used in the television commercial in the world today.

5.7.5. Analysis of Intermodal Relations of Nazareth and Arsi Edible Oil and Soap Factory Television Commercial Advertisement

In the inter-modal relations of meaning-making practice in the visual and verbal modes of the television commercial advertisement of Nazareth and Arsi Edible Oil and Soap Factory is similar to the rest of Oromo language television commercial advertisement design. The advertiser used both the verbal text and the audio-visual images to communicate ideational, interpersonal and textual metafunctions to convey a persuasive message to the target audiences.

The television commercial advertisement of Nazareth and Arsi Edible Oil and Soap Factory ideational meanings are expressed in the linguistics sentences and are also represented through visual images using the transitivity visual grammar of conceptual and narrative processes to explain the meanings in intermodal integration through pictorial illustration, relays, anchorage and extension of the meanings of the advertisement to the target viewers.

The television commercial advertisement of Nazareth and Arsi Edible Oil and Soap Factory at the very beginning of the advertisement show the ideational meanings of the products through the transitivity system of relational processes in verbal narration that the factory has

become the sponsor of the 29th All African Football Game in South Africa. Similarly, the images in the frames 1 in the appendix depicts the football players. The football spectators were depicted as the background of the image of the cup and the script that says “ 29th ALL AFRICAN FOOT BALL GAME ” as foreground that implicates the factory has sponsored the game to refresh the target audiences. In the same token, the visual images in frame 38 and 39 above represent the state of being or the general affairs of the soap through conceptual processes of transitivity of visual grammar to illustrate the experiential meanings of the soaps that the factory produces and distributes to the target audiences. In the television commercial advertisement the verbal text explains the ideational metafunctions of the advertisement through the transitivity system of material, relational, mental, verbal, existential, behavioural and relational processes of the advertisement, the visual images in the advertisement through visual grammar depict the conceptual and narrative processes of the ideational, the interpersonal and textual metafunction of the advertisement. The verbal and the visual mode of the advertisement have good inter-modal relations that illustrate, extend and elaborate the meaning of the verbal discourse via the visual images represented the ideational meaning of the advertisement.

This is in agreement with the Kress and van Leeuwen (1996), the representational meaning refers to how semiotic systems that exhibit objects, and relations between them and outside the representational system or in the context of a culture (p.45). However, there is unnecessary redundancy in the use of the visual images to communicate the persuasive meanings that bore the target audiences and make the advertisement overly long and with the ineffective repetition of words and visual images. According to Janoschka (2004) while most modern television commercials are 25 to 30 seconds in length the television commercial advertisement of Nazareth and Arsi Edible Oil and Soap Factory in Oromo language is at least more than 55 seconds which is lengthy and boring the audiences through redundant use of the same image of the soaps.

5.8 Analysis of Verbal Modes of East African Tiger Brands Industry Television Commercial Advertisement

The Television Commercial Advertisement of East African Tiger Brands is a multimodal text that advertises the products of East African Tiger Brands Industry supplies to its target

customers. The television commercial advertisement of East African Tigre Brand is a one minute and 35 seconds long television commercial advertisement. In the table below, the different transitivity patterns and the types of process and participants used in the television commercial of Nazreth and Arsi Edible Oil and Soap Factory Television Commercial Advertisement was summarized for analysis.

Table 5.8: The transitivity patterns of ideational metafunction of East African Tigre Brands Industry Television Commercial Advertisement

Process	Meanings	Participants	Example
Material	Verbs of doing and happening	Actor, goal	East African Tigre Brands produces its products using latest technology and supplies them to different parts of the country. So, use East Africa Tigre Brands. Happy New Year
Mental	Verbs of thinking, knowing, sensing, perceiving and feeling	Experiencer, experience	East African Tigre brands Private limited company wishes you a happy new year. We wish you a peaceful, happy and prosperous New Year.
Verbal	Verbs of saying, signaling and showing	Sayer, receiver, verbiage	
Behavioural	Verbs which combine the mental and verbal processes	Behavior	You buy a product of East African Tiger Brands with happiness and you use it happily and last with you.
Relational	Verbs of being, having, possessing, consisting of and locating	Token, value	East African Tigre Brands is from the Eastern Industrial Park of Dukam clothes soap and powder detergent factory, printing and adhesive factory, sanitary and beauty products factory, pasta flour factory, supplementary foods factory, biscuits factory. Our products are chosen for they are certified by the national food quality agency.
Existential	Verbs by which the existence of an entity is indicated	Entity	East African Tigre brands product lasts forever with you. East African Tigre Brands Industry.

5.8.1 Analysis of Lexical Features of East African Tigre Brands Industry Television Commercial Advertisement

A. Use of Monosyllabic and Simple Words

The television commercial advertisement text of East African Tigre Brands copy writer employed simple words and adjectives such as *warshaa*, *saamuunaa*, *uffata*, *daakuu*, *meeshaalee mana maxxansaa*, *saamsaa*, *meeshaalee qulqullina*, *miidhagina*, *dhunfaa*, *warshaa nyaata gargaartoota*, *warshaa daakuu paastaa*, *warshaa buuskutii*, *oomiisha*, *keenya*, *biyoolleessaa*, *nyaataa*, *barootaa* etc to help the readers and listners understand the messages of the advertisement. The words in Oromo were equivalent in English translation to factory, soap, cloth, powder, printing houses materials, packaging, sanitary materials, personal hygien, beauty, pasta factory, biscuits factory, national, foods, years, cosmetics, so that the readers and viewers can understand them. These simple common words were used to express the ideational meaning of the advertisement messages to the target audiences. There are some words that were taken from English and modified to Oromo sound and orthographic system were adopted to oromo writing system as they are not existing in the oromo language and translating them into Oromo might cause more confusion to the target readers and listeners such as industry, detergent, and park, paastaa and biscuits in loan translation. Therefore, the simple words and adjectives used in the advertising are monosyllabic words that are easy to read and to understand the television commercial advertisements text of the East African Tigre Brands.

B. Use of Nouns as Brand Names

The copywriter of the East Afrian Tigre Brands television commercial advertisements text used nouns as Brand names of the organization and other products names to advertise its products such as soap, powder detergent, pasta, printing materials, sanitary materials, personal hygiene and adhesive so on to build the brands of the company through listing the products they manufacture for the target customers. The company's name is used as a brand to attract the audiences to the company for its services through repeatedly using the name of the East African Tigre Brands Industry.

In advertising, the use of nouns as brand name can help attract consumers to purchase the promoted product and/ or services. The nouns that are used in the advertisement text are simple words that are easy for the target audiences to understand such as *saamuuna*, *daakuu*, *buskuttii*, *miidhagina*, *warshaa* were easy and comprehensible to the viewers. The English translation of these Oromo nouns are simple words like soap, cloth, powder, biscuits, beauty, hygien, factory, detergent nouns were used as the brand names common in the television commercial advertisement text of East African Tigre Brands to communicate the ideational meanings of the advertisement text to the target audiences. Consequently, the copywriter of the advertisement text used nouns as key words crucial and indispensable for creating the brand identity of the company. The brand names of the products and /or the services were used as the most representative of advertising language features. Hence, a good brand name can help develop consumers' loyalty to the products and services the manufacturing company supplies to the target audiences.

C. Use of Pronouns

The use of personal pronouns expresses the interpersonal meanings between the advertiser and the target audiences of the advertisement text. Accordingly, the copywriter of the television commercial advertisement of East African Tigre Brands Company used different personal pronouns to show the social relationship and role enactment between the advertiser and the target audiences. For instance, the copy writer of the text of television commercial advertisement of East African Tigre Brands employ different pronouns to express the different products the company provides to its target audiences. The sentences use the personal pronouns to express role enactment and social relations between the advertiser and the target customers. The interpersonal metafunction of the television commercial advertisement text of East Africa Tigre Brands use personal pronouns such as “we, you and our” to establish the close relationship between the advertiser and the target audiences in the sentences of the television commercial advertisement text given beneath as illustration:

(1) *Baga Bara haarayaan isin ga'ee kan jedhuu Iist Afriikaan Taayigar Biraandiidha.* (2) *Iist Afriikaan Taayigar Biraandiis waldaa dhuunfaa itti gaafatamummaan isaa kan murtaa'e.* (3) *Paarkii Indaastirii naannoo Duukamitti argamuu irraa: warshaa saamunaa uffataa fi daakuu diitarjantii, warshaa meeshaalee mana maxxansaa fi saamsaa, warshaa meeshaalee qulqullinaa fi miidhagina dhunfaa itti eeggatan, warshaa daakuu paastaa, warshaa nyaata*

gargaatootaa, warshaa buskuutii, Iist Afriikaan Taayigar Biraandiis. (4) Oomishtii keenya barootaaf kan isin duukaa jiraatan, gammachuun bitattanii gammachuun kan itti fayyadamaa turtaniidha. (4) Iist Afriikaan Taayigar Biraandiis Oomiishaalee isaa Teekinooloojii ammayyaan hoomiishaman kutaalee biyya keenyaa adda addaatti nidhi'eessa. (5) Oomishtii keenya waajjira eegumsa nyaataafi qulqullinaa biyyooleessaa irraa raga waan qabuuf filatamaadha kanaaf oomiishaalee Iist Afriikaa Taayigar Biraandiittii fayyadamaa. (6) Barrii haaraan kunis kan nagaa, kan gammachuufi kan badhaadhiinaa isiniif haa ta'u. (7) Ayyaan gaarii! (8) Indaastirii Iist Afriikaa Taayigar Biraandiis.

The english translation of the commercial television advertisement of East African Tigre Brands Industry establish the role enactment and the social relations between the advertiser and the target audiences as can be inferred from the text given beneath:

*(1) East African Tigre brands Private limited company wishes **you** a happy new year. (2) East African Tigre Brands is from the Eastern Industrial Park of Dukam produces soap for clothes and powder detergent factory, printing and adhesive factory, sanitary and beauty products factory, pasta flour factory, supplementary foods factory, biscuits factory. (3) East African Tigre brands product lasts forever with **you**. (4) **You** buy a product of East African Tiger Brands with happiness and **you** use it happily and last with **you**. (5) East African Tigre Brands supplies its products produce using latest technology to different parts of the country. (6) **Our** products are chosen for they are certified by the national food quality agency. (7) So, use East Africa Tigre Brands. (8) **We** wish **you** a peaceful, happy and prosperous New Year. (9) Happy New Year. (10) East African Tigre Brands Industry.*

In the above sentences 1, 3, 4, and 8 to list the pronouns in Oromo language such as *isin*, *keenya*, and *isiniif and nuti* were used in the text that enact the roles and social relationship between the voice over narrator of the advertisement and the target viewers of the television commercial as the target audiences. The translation equivalent of the Oromo language personal pronouns were “we, you, and our”. The personal pronouns such as we, you, your and our are used as personal pronouns subjective while the possessive pronouns ‘your’ and ‘our’ are used in the television commercial advertisement text to represent the interpersonal meanings through expressing the close relationship between the advertiser and the target audiences through the use of the pronouns that depicted can illustrate the relations and interaction as the face to face dialogic interaction form through addressing personally the target audience as “you” in the advertisement text through synthetic personalization. Therefore, the use of first person plural and the second person plural (we and you) in the advertisement text help create the interpersonal metafunctional meanings that establish a friend-like, intimate atmosphere between the advertisers and the target consumers to persuade them to buy the products and services of the East African Tigre Brands. The copywriter employ second person pronouns (you) tend to shorten the distance between the

advertiser and the consumers through appealing to the consumers in making sincere promise and provide honest recommendations to the benefit of the target audiences.

D. Use of Negation

The research on features of advertisement language state that use of negation is vital for advertisement text to show the uniqueness and unparalleled quality of the product and/or services of the company they promote. However, the copywriter of the television commercial advertisement text of East African Tigre Brands did not use negation to express the unique and unparalleled selling proposition of the products and services the company provides to its target audiences. .

F. Use of Inclusive Words

The East African Tigre Brands television commercial advertisement text use inclusive words to indicate the reference of the products is universal. For example, the sentences used in the advertisement text can illustrate the case as in the following sentences given beneath :(3) *East African Tigre Brands product lasts forever with you.* (4) *You buy a product of East African Tiger Brands with happiness and you use it happily and last with you.* The sentences extracted from the advertisement text of East African Tigre Brands indicated that the products of East African Tigre Brands were quality products that have universal reference because they can buy happily and live happily with the products that can last forever serving them.

5.8.2 Analysis of Syntactic Features of East African Tigre Brands Industry Television Commercial Advertisement

A. Use of Simple Sentences

The copywriter of the television commercial advertisement of Oromia Water Works Design and Supervision Enterprise employed a mix of different sentences types such as simple short sentences like sentence 1,6, 7, 8,9 are simple sentences and the rest are compound and compound complex as can be seen from the full text of the advertisement text given beneath:

(1) *Baga Bara haarayaan isin ga'ee kan jedhuu Iist Afriikaan Taayigar Biraandiidha.* (2) *Iist Afriikaan Taayigar Biraandiis waldaa dhuunfaa itti gaafatamummaan isaa kan murtaa'e.* (3)

Paarkii Indaastirii naannoo Duukamitti argamuu irraa: warshaa saamunaa uffataa, fi daakuu fi diitarjantii, warshaa meeshaalee mana maxxansaa fi saamsaa, warshaa meeshaalee qulqullinaa fi miidhagina dhunfaa itti eeggatan, warshaa daakuu paastaa, warshaa nyaata gargaatootaa, warshaa buskuutii, Iist Afriikaan Taayigar Biraandiis. (4) Oomishtii keenya barootaaf kanisiin duukaa jiraatan, gammachuun bitattanii gammachuun kan itti fayyadamaa turtaniidha. (5) Iist Afriikaan Taayigar Biraandiis Oomiishaalee isaa Teekinooloojii ammayyaan oomiishaman kutaalee biyya keenyaa adda addaatti nidhi'eessa. (6) Oomishtii keenya waajjira eegumsa nyaataafi qulqullinaa biyyooleessaa irraa raga qulqullinaa waan qabuuf filatamaadha! (7) Kanaaf oomiishaalee Iist Afriikaan Taayigar Biraandiitii fayyadamaa! (8) Barrii haaraan kunis kan nagaa, kan gammachuufi kan badhaadhiinaa isiniif haa ta'u! (9) Ayyaan gaarii! (10) Indaastirii Iist Afriikaan Taayigar Biraandiis.

The English translation of the above Oromo television commercial advertisement sentences fulfil the syntactic features of advertising language as can be seen from the text below:

*(1) East African Tigre brands Private limited company wishes **you** a happy new year. (2) East African Tigre Brands is from the Eastern Industrial Park of Dukam clothes soap and powder detergent factory, printing and adhesive factory, sanitary and beauty products factory, pasta flour factory, supplementary foods factory, biscuits factory. (3) East African Tigre brands product lasts forever with **you** (4) **You** buy products of East African Tiger Brands that lasts forever with you with happiness and **you** use it happily. (5) East African Tigre Brands produces its products using latest technology and supplies to different parts of the country. (6) **Our** products are chosen for they are certified by the national food quality agency. (7) So, use East Africa Tigre Brands! (8) **We** wish **you** a peaceful, happy and prosperous New Year. (9) Happy New Year. (10) East African Tigre Brands Industry.*

The sentences in the above Oromo television commercial advertisement text appear well constructed with a mix of simple, compound and complex sentences. The copy writer used the mix of different types of sentences such as appropriate simple, compound and complex sentences as appropriate to inform, educate and persuade the target audiences of the television commercials. However, there are sentences that seem difficult to be understood by the target television audiences as the sentences are compound complex and lengthy to grasp its main messages for them. The case in point is the sentence 3 in the above text of the advertisement that appears as follows: (3) *Paarkii Indaastirii naannoo Duukamitti argamuu irraa: warshaa saamunaa uffataa fi daakuu diitarjantii, warshaa meeshaalee mana maxxansaa fi saamsaa, warshaa meeshaalee qulqullinaa fi miidhagina dhunfaa itti eeggatan, warshaa daakuu paastaa, warshaa nyaata gargaatootaa, warshaa buskuutii, Iist Afriikaan Taayigar Biraandiis.* The English translation of this sentence goes as “ East African Tigre Brands from the Eastern Industrial Park of Dukam provides its target customers soaps for

clothes and powder detergent factory, printing and adhesive factory, sanitary and beauty products factory, pasta flour factory, supplementary foods factory and biscuits factory.

The above oromo language television commercial advertisement sentence and its equivalent translation of the sentence in to English was complex and was not easy to comprehend it because the way the copywriter constructed the sentences was not clear and convey the intended message clearly to the target audiences in Oromo language. In addition, to its length and complexity the sentence used words borrowed from other foreign languages as there is equivalent Oromo terms for the products and concepts related to industry and factory, so it appears a bit difficult to understand the messages of the advertiser clearly. Moreover, the word such as adhesive was translated into 'saamsaa' which was a bit confusing to understand in the context of different Oromo dialects. The length and some of the vocabulary employed by the writer made the message of the sentence obscured and unclear to the target audiences of the products of East African Tigre Brands.

The literature on advertising language features suggest the use of short simple sentences .Contrary to the research recommendation the copywriter of the sentences of the East African Tigre Brands employed a mix of different sentences and predominantly the compound and complex sentences that can create a confusion to understand the intended messages of the television commercial advertisements. it is recommended in the advertisement text the use of short simple and clear sentences that can be easily understood by the target audiences. Thus, copywriter of advertisement text should prefer both short and simple sentences more often in advertising, as they are easy to be understood and more effective in conveying the persuasive messages to the readers/listeners

B. Use of Interrogative Sentences

In the same manner, the copywriter of the television commercial advertisement text of East African Tigre Brands did not use the interrogative sentences in the advertisement text. But short interrogative sentences are usually important features of advertising language. Therefore; the sentences structures used in the text appeared that the copywriter was not adept in its sentence skills to attract and impress the target audiences. Hence the copywriter intended to convey the message of the advertisement text using awkward sentence structures in Oromo.

C. Use of Imperative Sentences

The copywriter of the East African Tigre Brands in his sentences used three imperative sentences to request the target audiences. In the sentences he told the quality of the products, asked them to choose the products and wished them happy New Year. For instance sentence 6, 7 and 8 illustrate the case. “(6) *Oomishtii keenya waajjira eegumsa nyaataafi qulqullinaa biyyooleessaa irraa raga waan qabuuf filatamaadha!* (7) *Kanaaf oomiishaalee Iist Afriikaa Taayigar Biraandiittii fayyadamaa!* (8) *Barrii haaraan kunis kan nagaa, kan gammachuufi kan badhaadhiinaa isiniif haa ta’u!*”

The copywriter used these imperative sentences to request the target audiences in a polite way to attract their attention and persuade them to use the products of the East African Tigre Brands. The writer used declarative sentences to inform the target audiences about the quality of the products and the different types of industrial products manufactured under the East African Tigre Bands Industry. In addition, the copywriter employed powerful imperative sentences to request the target customers to buy the products for the company best quality using attractive and impressive language as in the sentence in Oromo language as (4) *Oomishtii keenya barootaaf kan isin duukaa jiraatan, gammachuun bitattanii gammachuun kan itti fayyadamaa turtaniidha* which is equivalent in English as: (4) *You buy products of East African Tiger Brands that lasts forever with you with happiness and you use it happily.*

In sum, the copywriter of the advertisement text used imperative sentences to make a request to the target audiences to arouse the need and desire of the target audiences so that they will be motivated to buy the advertised products of East African Tigre Brands.

D. Use of Active Voice

All of the sentences in the East African Tigre Brands television commercial advertisement text were written in active voice. It is clear from the full text of the advertisement text as given below: (1) *East African Tigre brands Private limited company wishes you a happy new year.* (2) *East African Tigre Brands is from the Eastern Industrial Park of Dukam clothes soap and powder detergent factory, printing and adhesive factory, sanitary and beauty products factory, pasta flour factory, supplementary foods factory, biscuits factory.* (3) *East*

African Tigre brands product lasts forever with you. (4) You buy a product of East African Tiger Brands with happiness and you use it happily and last with you. (5) East African Tigre Brands supplies to different part of the county its products that are produced using latest technology. (6) Our products are chosen for they are certified by the national food quality agency. (7) So, use East Africa Tigre Brands. (8) We wish you a peaceful, happy and prosperous New Year. (9) Happy New Year. (10) East African Tigre Brands Industry.

The copywriter of these sentences used a mix of both passive and active voices in the sentence construction to communicate its intended messages about the products of the East African Tigre Brands Industry. For example, two of the sentences written in passive voice were presented to illustrate the point as follow while the rest sentences were written in active voice to express direct and natural feelings, “*East African Tigre Brands supplies to different part of the county its products that are produced using latest technology. Our products are chosen for they are certified by the national food quality agency.*”

E. Use of Present Tense

The present tense prevails in most advertisements because it implies a universal timelessness. The simple present or the present perfect is used in advertising to emphasize the reliability of the product. The sentences in the television commercial advertisement for east African Tigre Brands Industry were written in present tense to express the universal timelessness of the products use for the target audiences. (1) *East African Tigre brands Private limited company wishes **you** a happy new year. (2) East African Tigre Brands is from the Eastern Industrial Park of Dukam clothes soap and powder detergent factory, printing and adhesive factory, sanitary and beauty products factory, pasta flour factory, supplementary foods factory, biscuits factory. (3) East African Tigre brands product lasts forever with **you**. (4) **You** buy a product of East African Tiger Brands with happiness and **you** use it happily and last with **you**. (5) East African Tigre Brands supplies to different part of the county its products that are produced using latest technology.(6) **our** products are chosen for they are certified by the national food quality agency. (7) So, use East Africa Tigre Brands. (8) **We** wish **you** a peaceful, happy and prosperous New Year. (9) Happy New Year. (10) East African Tigre Brands Industry.*

It is possible to use passive voice in a daily communication seldom and in television commercial advertisement, however; it gives indirect and unnatural feelings to the target audiences. Thus, it is preferred to be written in active voice usually to create direct and natural feelings to the target audiences. Hence, the copywriter has written the sentences in active voice in line with the recommended features of advertisement language use in the text for advertisements.

5.8.3 Analysis of Rhetorical Features of East African Tigre Brands Industry Television Commercial Advertisement

A. Use of Alliteration

The copywriter has used different lexical, syntactic and linguistic features of advertising in the East African Tigre Brands. However, he did not use any alliteration in the sentences of the television text. The use of alliteration makes special communicative effects. It emphasizes the meaning that the advertisement wants to express to the target audiences. Thus the use of alliteration encourages the target audience to pay more attention to the advertisement to purchase the products and /or services from the business company.

B. Use of Repetition

The East African Tigre Brands television commercial advertisement text employed repetition for its effective meanings and persuasion in the sentences. For example, the copywriter of East African Tigre Brands used repetition of words and many times in its sentences. In addition, he used the words such as “*warshaa, qulqullina, gammachuun, oomishiti, oomiishaalee, oomiishaman etc* are wisely used to attract the attention of the target audiences and impress and persuade them using the repetition of these words in the sentences. These repetitive words were used to express about the products or how the manufacturing processes undergone at the factory to justify the quality of the products from East African Tigre Brands industry at Eastern Industrial zone in Dukam. The repetitively used words impress and persuade the audiences about the products. The words were translated into English such as factory, quality, happily, products, produced and productions to refer to the products of East African Tigre Brands on sale; it emphasizes the production processes the products

undergone to mark their quality production through utilizing latest technology to convince the target audiences.

Therefore, the use of repetition in the advertisement text emphasizes the important features of the products and / or services. It also makes the advertisement more impressive and more persuasive to the target audiences. The copywriter has tried to do so to make the product of East African Tigre Brands more impressive and more persuasive using repetition words to emphasize the important features of the products of the company for the target consumers.

These sentences expressed the three layers of meanings of ideational, interpersonal and textual metafunctions of the systemic functional linguistics use in the text and contextual use. Imperative sentences are used to give a command or make a request. They are usually short but powerful sentences. They are used to arouse the audiences' needs or desires and so far encourage them to buy the advertised product or services. The discussion of the result of the verbal text of television commercial advertisement of East African Tigre Brands indicated that the copywriter has used some of the features of advertising language. The verbal discourses of the television commercial advertisement of East African Tigre Brands are made up of ten sentences. In comparison to the modern western standard television commercial advertisement, Oromo television commercial advertisement of East African Tigre brands uses more sentences and and visual mode that appear repetitively in the commercial and takes more than one minute air-time on the television. The linguistic text of the television commercial advertisement is a bit longer and use repetitive in certain intervals the visual images to specify, illustrate and extend the ideational and interperson and textual meanings of the advertisement. The text of the television commercial advertisement of East African Tigre Brands is examined in terms of the three metafunctional uses of language that is ideational function, clause as representation, interpersonal function, clause as exchange and textual function, clause as message. Therefore, the television commercial advertisement of East African Tigre Brands is used in a clause as representation because the content of the advertisement talks about the products that the East African Tigre Brands supply to its target audiences such as the soap, detergent, supplementary foods, biscuits and sanitary materials, beauty cosmetics, and adhesives for the potential consumers from experiential metafunctions.

The ideational functions of the television commercial text in its clauses express the products and goods such as soap, powder detergent, biscuits, sanitary material, flour and past cosmetics and other necessary sanitary products that the East African Tigre Brands Industry supplies to its target customers. It narrates the different types of products and /or goods that different factories under the East African Tigre Brands produces and supplies to the potential customers. The manufacturing industries under company namely printing and packing factories, soap and powder detergent factory, printing and adhesive factory, past flour factory, supplementary foods factory and biscuits factory. The television commercial relates to the customers about the products and/or goods that from the East African Tigre Brands supply to the consumers are durable and request the customers to enjoy using the products. The content of the television commercial of East African Tigre Brands in its verbal text fit into the argument of Morely (2000) which asserts “the ideational function narrates our experiences of the world as the 'factual' or 'content' element of what we say” (P.7).

The interpersonal functions of the television commercial advertisement of East African Tigre Brands represented the interactions between the representative participants and the interactive participants and the social relationship enacted between the target audiences and the advertisers. The linguistic text of the television commercials use personal pronouns to represent the interpersonal functions or the clause as exchange to show the relationship and the role exchange among the interactive participants and the represented participants in the advertisement and the target consumers who views the advertisement via television. The social relations and the status between the advertiser and the target customers are represented in the interpersonal functional meaning of the verbal text. The interpersonal functions of the advertisement are expressed through the uses of voice-over narration in telling the audiences about the products that East African Tigre Brands Industry supplies to the target customers.

The verbal discourse of the voice-over narrator uses pronouns such as “we, you, our, and yours” which show close interpersonal social relations enactment and the status of the participants in the advertisement. The relations and the communication is intimate with the customers as the text create a close ties between the advertiser and the potential customers as

you and we which indicated the relations and roles they assume as producers and target consumers in the television commercials.

In the television commercial advertisement of East Africa Tigre Brands the verbal text of the advertiser uses textual metafunction or clause as message to show the text creation process and how the copywriters made the text into texture. The text in the commercial advertisement of East African Tigre Brands uses the name East African Tigre Brands repetitively and the lexical cohesion to make the text into well organized and coherent texts that enabled the ideational and interpersonal meanings of the television commercial to be easily understandable and well formed texture of textual metafunctions. Contrary to Oromo television commercial advertisement, Janoscka (2004) noted that today, radio and television commercials use informative shorter sentences and illustrative visual images to communicate meanings of television commercial advertisement. They last from 10 to 30 seconds and are broadcast during commercial breaks, which interrupt program time. Commercial breaks are of different lengths, i.e. from some seconds to a few minutes, in which one commercial follows another (p.12). Most of Oromo television commercial we have seen above is longer than one minute and use repetitive images that appears at certain intervals in the television commercials and make the commercial take more air time.

5.8.4 Analysis of Visual Modes of East African Tigre Brands Industry Television Commercial Advertisement

Television commercial advertisement of East African Tiger Brands Industry is a multimodal text which combines the verbal and visual modes to represent the ideational and interpersonal functions of the advertisement. The visual images elaborate, illustrate, and extend the meanings of the commercial advertisement. It tells about the products and products that the East African Tigre Brands Industry supply to the target audiences through representational, interactive and compositional meanings in a more comprehensive way to the television viewers.



Frame 1

Frame 2

Frame 3

Frame 4

The visual images in the frame above communicate ideational meaning through visual transitivity grammar to the target audiences using the represented participant that is the ‘adey’ flower signify the the circumstantial time of the New Year in the television commercial advertisement. The image in the frame 1 sets the context of the television commercial because the ‘adey’ flowers in the image represented the occasion of Ethiopian New Year as the yellow flower symbolize the Ethiopian New Year season during which the ‘adey’ flower blossoms. In addition, the linguistic text that says *Ayyana Garii* is superimposed on the screen to tell the ideational functions of the the New Year. The advertiser depicted the circumstantial features of the television commercial using the Adey flower which is common in Ethiopia during the New Year as the background to narrate the circumstance of the time of the advertisement. The phrase “Ayyana Gaarii” which literal mean “I wish you a nice holiday” displayed on the screen with superimposition in conjunction with the represented participants in the visual image that the Adey flower used as the background exemplify the circumstantial time of the New Year to grab the attention of the target customers.

The visual images in the frames 2,3,4 and 5 represented the interpersonal functions of the advertisement because the interactive participant in the frame in a dialogic face-to-face interaction communicate with the audiences and wish them happy New Year through direct gaze with straight eye contact. The interactive participants in the visual frames 2, 3, and 4 represented through the transitivity system of mental process using the verb “wish”. In the same fashion the visual image of the girl represent the interpersonal functions through direct gaze at the audiences that is expressed using the vector of the eye line that the social interaction between the interactive participant and the viewers is friendly and very close.



Frame 5

Frame 6

Frame 7

Frame 8



Frame 9

Frame 10

Frame 11

The ideational function of the visual images represented in the frames 5, 6,7and 8 above represent the logo of East African Tigre Brands in order to create a positive impression in the minds of the target audiences to enable them identify the company’s brand identity.In visual frames 9, 10 and 11 represent the logo and the different products /or goods manufactured under the corporate East African Tigre Brands in Amharic tell the target customers the ideational meanings of the advertisement. The different manufacturing industries under the corporate produce different product and goods that the East African Tigre Brands offer to the target consumers. The content of the advertisement are illustrated through the visual images such as powder, packed food and biscuits that East Africa Tigre Brands manufactures and supplies to target market. The products that are represented through pictorial display are also elaborated, illustrated, and specified with the captions at the bottom in Amharic language to name the industry and the logo at the top in superimposition and voice-over narration of the verbal text in Oromo to grab the attention of the target audiences.



Frame 12



Frame 13

The visual images in the frames 12 and 13 above represent the ideational meaning of the television commercial of East African Tigre Brands Industry that narrate the circumstantial time of the advertisement through the pictorial representation of the particular season flower to signify the New Year festivity in Ethiopia. The flower specifies and symbolizes the hope and well wishes of the new year in order to advertise the products of the corporate East African Tigre Brands in this context to the target consumers. The representative participants in the visual frames 12 and 13 represented the through the conceptual process the circumstantial time of the advertisement during the Ethiopian New Year.



Frame 14

Frame 15

Frame 16

Frame 17

The visual images in visual frames 14, 15, 16 and 17 of the television commercial advertisement of East African Tigre Brands represent the products and goods that are manufactured under the industry. The visual frames pictorially represent the production process through the participants who are working at the manufacturing industries such as the workers manufacturing the products at the factory through narrative process of visual transitivity of grammar monitoring the quality of the products, packaging and processing the production. Moreover, the visual images illustrated the products through narrative process of packing the products, involves the action, the actor, and the goal of the the manufacturing process of different goods and products under different factories of the corporate East African Tigre Brands to offer to the target consumers.



Frame 18



Frame 19



Frame 20



Frame21

Frame 22

Frame 23

Frame 24

The visual images in the frames 18, 19,20, 21,22,23 and 24 of the television commercial advertisement represent the various commercial products that East African Tigre Brands Industry offer to its target customers such as soaps, powder detergents, pasta and flour, printing and adhesive materials, personal hygienic materials and beauty cosmetics. The latest technological narrative processes through the pictorial narration of the process of manufacturing are depicted in the visual images. The images represent the ideational functions through the narrative and conceptual process of visual transitivity grammar that display the metafunction meanings of the process of manufacturing of different products that they supply to the target consumers. The commercial advertisement use the strategy of depicting the products and its production process to persuade and grab the attentions of the target customers. The advertisement in the East African Tigre Brands utilizes the AIDA model to attract the attention of the audiences using both verbal and visual modes to appeal to the interest of the target audiences.



Frame 25



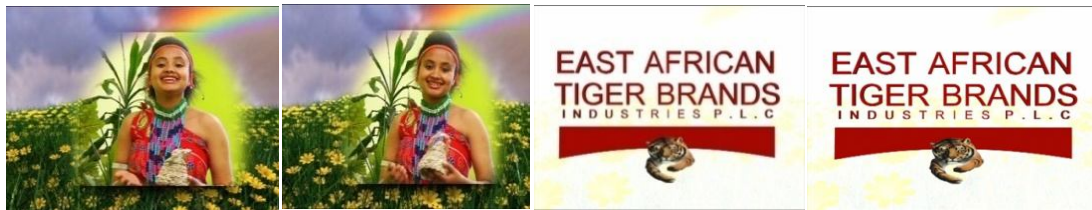
Frame 26



Frame 27

The visual images in the frames 25, 26, 27 above represent different products of East African Tigre Brands Industries manufacturing process through narrative process of visual transitivity grammar that depicted the products of the corporate manufactures to supply to the target consumers. The pictorial representation illustrates the ideational functions of the television commercial advertisement using dynamic narrative processes. However, the visual images used repetitively to illustrate the ideational, interpersonal and textual metafunctions make the

television commercial repetitive, lengthy and boring and redundant to the customers and take more air time of the television commercial advertisement.



Frame 28

Frame 29

Frame 30

Frame 31

The visual images in the frames 28, 29, 30 and 31 represent the interpersonal function of the advertisement in interacting with the audiences through pictorial display of the represented participant- the girl and the logo of East African Tigre Brands. The girl made an eye contact with the audiences to show the social relations enacted between the target audiences and the advertiser represented through the represented participant the girl. She is in Oromo cultural dress and with Oromo cultural artifacts that symbolized the Oromo culture as the target of the advertisement is the Oromo speaking community. This goes with the idea of Guy (1990) that assets advertisement as a culture”(p29). The interpersonal meaning of the television commercial advertisement of East African Tiger Brands Industries PLC depict the social relationship and interaction between the interactive and represented participants and the target audiences through the vector that show the eye contact or direct gaze and eye level communication between the audiences and the advertisers. The represented participants in the visual frames 1, 5, 7 and again frames 28,29 , 30 and 31 illustrate the interpersonal function of the television commercial using the interactive and the represented participants such as the girl and the logo of East African Tigre Brands Industries portrayed the state of being of the company and the various products the company offers to its target audiences through the conceptual processes.

The social relationship between the target audiences and the advertiser is expressed through the visual images of the represented and interactive participants’ vector and interaction between the advertisers and the target audiences. For example, the interactive participants direct face to face wish of New Year and also concludes the advertisement with the same girl wishing the New Year a peaceful and prosperous new year in a friendly interpersonal dialogic communication with the target audiences through direct gaze (see the visual images

in 28, 29) and the logo of the East African Tigre Brands paint the brand identification for the target customers through the use of its logo for easy identification of the company.

5.8.5 Analysis of Intermodal Relations of East African Tigre Brands

Industry Television Commercial Advertisement

Television Commercial Advertisement of East African Tiger Brands employed the visual modes that convey the three core meanings through ideational, interpersonal and textual metafunctions. The visual modes represented the ideational meanings through the verbal text using voice-over narration that related about the different products of East African Tigre Brands Produces and supplies to the target consumers. The visual modes elaborated the ideational meaning as illustration and extension through pictorial representation. For example, the verbal text such as the biscuits and detergent etc are represented as illustration to represent pictorially the ideational functions of the advertisement through the packed products with the captions. Moreover, the clauses in the verbal text explained the ideational meanings through pictorial illustration as specification and complement using the visual transitivity grammar of narrative and conceptual processes. The East African Tigre Brands manufacture such as soaps, biscuits, the pasta and flour, the fast washing powder were displayed through visual images to express the content of the television commercial through the interplay of the verbal and the visual modes that created persuasive advertisement of East African Tigre Brands Industries PLC.

The interpersonal meanings of the television commercial is represented showing different types of products that the East African Tiger Brands Industries PLC produce through creating interpersonal interaction through the camera techniques. This means the visual images represent the relations between the advertiser and the target audiences. The advertiser uses the products as represented participants to create a direct communication through vector of eye line and the production process in the factory to have contact with the target audiences. The products are displayed to the viewers via the television screen using the camera angles, perspectives and frame size and modality. The products are displayed videoed through frontal view to enable the audiences to make eye contact directly with the interactive or represented participants in the television commercial advertisement. The social relationship between the advertiser and the target audience are enacted through the

communication of the visual images of the products used to illustrate the verbal texts through represented participants in the television commercial advertisement.

5.9 Analysis of Elemtu Integrated Milk Agro Industry Share Company Television Commercial Advertisement

The Elemtu Integrated Milk Agro-Industry Share Company television commercial advertisement starts with Tsegaye Dandana's background music which depicts about cattle deployment to drink Salt Lake (*Horaa*) in Oromo tradition. The Oromo cattle tender's request his mother to provide him with a milk to drink with a calabash before he takes his herd of cattle to Salt Lake or Horaa for drinking. After he drinks milk, the tender will take the cattle to the pastures and water. So the music sets a right context for advertising milk and milk products with the popular Oromo folksong that represented the experiential meanings of the Oromo traditional practice of deploying the cattle to pasture. It is a about the cattle deployment to good pasture and water to have good harvest of milk and milk products from the herd of cattle. Thus, in this advertisement, the song sets a right context that grab the attention of the audiences for the television commercial advertisement of Elemtu Integrated Agro-industry that promotes about milk and milk products. The verbal text in its clauses through the voice-over narrator express the transitivity system of and different process and participants the television commercials to express the ideational, interpersonal and textual meanings using systemic functional linguistics in the verbal modes of the advertisement.

The television commercial advertisement of Elemtu Integrated Agro-Industry is one minute and thirty seconds long. The television commercial uses verbal modes in addition to the visual modes to convey the messages of the Elemtu Integrated Agro-Industry Share Company to the target audiences.

In the table below the different transitivity patterns and the types of process and participants used in the television commercial of Elemtu Integrated Agro-industry Share Company advertisement verbal text will be summarized for analysis.

Table 5.9: The transitivity patterns of Elemtu Integrated Milk Agro-industry Share Company advertisement

Process	Meanings	Participants	Example
Material	Verbs of doing and happening	Actor, goal	All white substance poured and drank alone do not qualify as milk. Ask Elemtu check and buy Harmee milk. We distribute our products from the location of our factory in Sululta town. You can get our products from distributors and supermarkets. For those of you who want to distribute...
Mental	Verbs of thinking, knowing, sensing, perceiving and feeling	Experiencer, experience	
Verbal	Verbs of saying, signaling and showing	Sayer, receiver, verbiage	
Behavioural	Verbs which combine the mental and verbal processes	Behaver	
Relational	Verbs of being, having, possessing, consisting of and locating	Token, value	Our products are known for their symbol of mother, pasteurized milk, yogurt, butter, cheese are very wonderful. Elemtu products are suitable for all. Just all milk like substance is not milk.
Existential	Verbs by which the existence of an entity is indicated	Entity	Elemtu Integrated Milk Share Company....you can find us at Sanga Tara Biftu Adugna building 11th floor. Elemtu Integrated Milk Industry Share Company.

5.9.1 Analysis of Lexical Features of Elemtu Integrated Milk Agro – Industry Share Company Television commercial Advertisement

A. Use of Monosyllabic and Simple Words

The copywriter of Oromia Water Works Design and Supervision Enterprise used simple words such as ‘*harmee,*’ ‘*annan, itittuu, dhadha, qarruu, annanii, baaduu, oomiishoota,* in the sentences of the advertisement text. These words are equivalent translation into English

like mother, milk, yogurt, butter, cream, cheese, and products, so on that the readers and viewers can easily read and understand them. These words and other similar simple words and adjectives were used in the advertisement text which is simple to understand the meanings of the television commercial advertisement text. *For example ajaa'ibuma, qulqullina, paascharaayizdii, were* equivalent to English adjectives such as wonderful, quality, pasteurized were used in the text to modify the nouns used in the advertisement text about the products of Elemtu Integrated Milk Agro-Industry Share Company.

Therefore, the language features of advertisement suggested the use of monosyllabic and simple words in the advertisement so as to make the message easy to read and understand. Accordingly, the copywriter of Elemtu Integrated Agro Industry Television Commercial Advertisement text made use of simple, short and imperative sentence that are easy to read and understand for the target audiences.

B. Use of Nouns as Brand Names

The copywriter of the television commercial advertisement text of Elemtu Integrated Milk Agro-Industry Share Company employed different nouns that help the target audiences to develop customer's loyalty. The writer has used the nouns that can create customers' loyalty in the sentences of the television commercial advertisement text. The lexical nouns used in the syntactic features of the advertisement text of Elemtu can illustrate this point as follows :*(1) Oomishoonii keenya mallatoo Harmeeiin beekaman Aannan Paascharaayizdii, itittuu, dhadhaa, qarruu aannanii ykn kireemii, baaduun keenya ajaa'ibuma! (2) Waldaa Aksiyoonii Integireetid Aannanii Elemtuu. (3) Oomishoonii Elemtuu, namaaf sifa hundumtuu (4) Addaatee kuufameefbuufamee dhugameef hundii aannanii miti. (5) Elemtuu gaafadhuu aannan Harmee biti. (6) Warshaan keenya magalaa Sulultaattii argamuu irraa isin biraan geenya. (7) Raabsitoota irraas, suuppar maarkeetoota irraayis argachuu dandeessuu. (8) Qulqullina Hoomiishoota keenyaaf warra dhamdhametuu raga keenya. (9) Raabsuu Kan barbaaddaniifi Finfinnee sangaa taraa gamoo Biiftuu Addunyaa darbii kudha tokkooffaa irratti nu argattu. (10) Waldaa Aksiyoonii Integireetiid Induustirii Aannanii Elemtuu!*

The nouns employed in the above sentences of the advertisement are key words and crucial to understand the ideational meanings of the advertisement message. The nouns such as

milk, yogurt, cheese, cream and butter were vital words that illustrate the brand identity of the company. Particularly, the word 'Elemtuu' is the name of traditional Oromo people's traditional artifacts for cows and it semiotically represents the Oromo culture of milking and milk products use practice in the experiential meanings. In addition, the word 'Harmee' is used as a brand name for the milk and milk products of Elemtu Integrated Milk Agro-Industry Share Company to attract the audiences to Elemtuu milk and milk products using the noun as the brand name in television commercial advertisement as it connotes as quality milk like that of Mother's milk.

Moreover, in advertising, the use of simple words can help attract consumers to purchase the promoted product and/ or services. It also uses common nouns that are easily understandable to the target audiences such as *waldaa*, *raga*, *raabsitoota*, *suupermaarkedoota*, *gamoo*, are easy and comprehensible to the viewers of the television commercials. These Oromo words were translated into English as: association, certificate, distributors, supermarkets, building and so on were employed in the advertisement text to communicate the ideational meanings of the advertisement text to the target audiences.

Consequently, the copywriter widely used key nouns in the television commercial advertisement text because they are crucial and indispensable words of the advertisement information. The writer used nouns to represent the brand names of the milk and milk products of Elemtu Integrated Agro-Industry Share Company to the target audiences as they help them develop customer's loyalty to specific milk and milk products of the Agro Industry Share Company.

D. Use of Pronouns

The copywriter of the television commercial advertisement text of Elemtu Integrated Milk Agro-Industry employed pronouns in the sentences of the advertisement text to represent the different milk and milk products that Elemtu Integrated supply to its target customers. As can be seen from the advertisement text below the copywriter has used first person plural (we) and second person plural (you), the possessive (our) and the personal pronoun objective (us) in the sentences to express the interpersonal metafunctional meanings of the advertisements.

The copywriter has used we repetitively and you sparingly in order to show the social relations and role enactment between the advertiser through the voice-over narrator and the target audiences. The extract of the advertisement text can illustrate these issues:

(1) Oomishoonii keenya mallatoo Harmeeitiin beekaman Aannan Paascharaayizdii, itittuu, dhadhaa, qarruu aannanii ykn kireemii, baaduun keenya ajaa'ibuma. (2) Waldaa Aksiyoonii Integireetid Aannanii Eleemtuu. (3) Oomishoonii Eleemtuu, namaaf sifa hundumtuu (4) Addaatee kuufameef buufamee dhugameef hundii aannanii miti. (5) Eleemtuu gaafadhuu aannan Harmee biti. (6) Warshaan keenya magalaa Sulultaattii argamuu irraa isin biraan geenya.(7) Raabsitoota irraas, suuppar maarkeetoota irraayis argachuu dandeessuu. (8) Qulqullina oomiishoota keenyaaf warra dhamdhametuu raga keenya. (9).Raabsuu Kan barbaaddaniifi Finfinnee sangaa taraa gamoo Biiftuu Addunyaa darbii kudha tokkooffaa irratti nu argattu. (10) Waldaa Aksiyoonii Integireetiid Induustirii Aannanii Eleemtuu!

The writer of the television commercial of the above text illustrated that the text used to express the interpersonal functions using the personal pronouns to show the relations between the advertiser (the voice-over narrator) “we” in the context of the advertisement “Us and our” and the target audiences through using the pronoun “you”. In general, the use of pronouns particularly the first and second persona pronouns “we and you” mainly used in the television commercial advertisement of Elemtu Integrated Milk Agro-Industry Share Company to create intimate atmosphere between the advertisers and the consumers to persuade them to buy the milk and milk products of the share company. The use of the second person pronoun “you” shorten the distance between the voice-over narrator (the advertiser) and the target customers. The pronouns in a face to face dialogue mode appeal to the consumers that the advertiser is making sincere promises and providing them with honest recommendation to use the products. The use of the pronouns made the advertisement to stand a better chance to move the target audiences to take action to buy the milk and milk products from Elemtu as the language the advertiser used represented the company’s care to the target audiences through the friend like conversation context. In this regards, Sternkopf (2005) claimed that “the heavy use of the pronoun you cannot be seen in isolation from the appellative character of advertisement. Through the use of personal pronouns, advertisers

manage to appeal to a wide audience and create an effect of addressing every customer personally” (P.271).

D. Use of Negation

According to the recommendation of the literature on linguistic characteristics of advertising language, the copywriter of the television commercial advertisement of Elemtu Integrated Agro-Industry Share Company employed negation in the sentences of the text. The following sentences taken from the text can illustrate the case (4) *Addaatee kuufameef buufamee dhugameef hundii aannanii miti; Eleemtuu gaafadhuu aannan Harmee biti*. These sentences go in English as follows: (4) *Just milk like white substance is not milk at all, because of its whiteness so ask Elemtu, check and buy Harme Milk.*

Therefore, Elemtu Intergrated Milk Agro-Industry Share Company used the negation word ‘miti’ which is not in English to show the uniqueness and unparalleled quality of the milk and milk products because they are only white substances. The copy writer used the negation not to mark the milk and milk products unique in its quality and seamless in the supply of the milk and milk products of top notch quality.

F. Use of Inclusive Words

The copywriter of Elemtu Integrated Milk Agro-Industry Share Company employed the inclusive words to express the reference is universal about its milk and milk products on sale with the brand name Harme. Sentence 5 illustrates this point. (5) *All milk like white substance poured and drank alone does not qualify as milk, so ask Elemtu, check and buy Harme Milk.* The sentence 5, in the above text of the advertisement used inclusive words namely all which show universal reference for the milk and milk products of Harme brand. Thus, using the inclusive words such all, every, always and so on can make the advertisement more attractive and appealing to the target audiences showing the universal reference of the products on sale as the literature on features of advertising language suggests. The writer of the advertisement text made use of the inclusive words to make the advertisement attractive and persuasive to the readers and listeners.

5.9.2 Analysis of Syntactic Features of Elemtu Integrated Milk Agro – Industry Share Company Television Commercial Advertisement

A. Use of Simple Sentences

The copywriter of Elemtu Integrated Milk Agro-Industry Share Company advertisement has used simple and short sentences in the text of the television commercial text. The simple and short sentences used in the text can illustrate the point as follows: (1.) *Oomishoonnii keenya mallattoo Harmeeitiin beekaman Aannan Paascharaayizdii, itittuu, dhadhaa, qarruu aannanii ykn kireemii, baaduun keenya ajaa'ibuma!* (2) *Waldaa Aksiyoonii Integireetid Aannanii Elemtuu.* (3) *Oomishoonnii Elemtuu, namaaf sifa hundumtuu* (4) *Addaatee kuufameef buufamee dhugameef hundii aannanii miti.* (5) *Elemtuu gaafadhuu aannan Harmee biti!* (6) *Warshaan keenya magalaa Sulultaattii argamuu irraa isin biraan geenya.* (7) *Raabsitoota irraas, suuppar maarkeetoota irraayis argachuu dandeessuu.* (8) *Qulqullina Hoomiishoota keenyaaf warra dhamdhametuu raga keenya!* (9) *Raabsuu Kan barbaaddaniifi Finfinnee sangaa taraa gamoo Biiftuu Addunyaa darbii kudha tokkooffaa irratti nu argattu.* (10) *Waldaa Aksiyoonii Integireetiid Induustirii Aannanii Elemtuu.*

The above Oromo language text can be translated into English beneath and the sentences can illustrate the use of simple and short sentences employed that can be read easily and be understood by the target audiences about the intended message of the advertisement to convey to the Target audiences.

(1) *Our products known for their symbol of mother are pasteurized milk, yogurt, butter, cheese are wonderful!* (2) *Elemtu Integrated Milk Share Company.* (3) *Elemtu products are suitable for all.* (4) *Just milk like white substance is not milk at all.* (5) *All milk like white substance poured and drank alone does not qualify as milk.* (6) *Ask Elemtu check and buy Harmee's milk!* (7) *We distribute our products from the factory, located in Sululta town.* (8) *You can get our products from distributors and supermarkets.* (9) *Our witnesses for the quality of our products are those who have tasted it!* (9) *For those of you who want to distribute, you can find us at Sanga Tara Biftu Adugna building 11th floor.* (10) *Elemtu Integrated Milk Industry Share Company.*

The copywriter used simple and short English sentences as illustrated in the sentences of the Oromo language television commercial advertisement of text. The sentences are short, simple and medium sized ones that were easy to understand their meanings. In addition, the sentences have clarity of messages for the target audiences and can be comprehended. Therefore, the sentences are easily readable and grasped by the target audiences. The

ideational, interpersonal and textual meanings of the text in simple syntactic structures were understood by the target audiences. The copywriter used a mix of simple, short and medium sentences to communicate the message about the milk and milk products of Elmetu Intergrated Agro-Industry Share Company.

B. Use of Interrogative Sentences

Despite the copywriter use of the lexical, syntactic and rhetorical devices in the advertisement text, the advertisement text of Elemetu television commercial did not use any interrogative sentences. But interrogative sentences are usually short that provoke the target audiences to think about some questions and pay attention to get the answers from the advertisers.

C. Use of Imperative Sentences

Imperative sentences are used to give a command or make a request. They are usually short but powerful sentences. They are used to arouse the audiences' needs or desires and so far encourage them to buy the advertised product or services. The copywriter of Elemetu Integrated Milk Agro-Industry Share Company television commercial advertisement text used imperative sentences. The writer employed imperative sentences with interjection words to express the quality and good taste of Elemetu milk and milk products to the customers. The sentences expressed and testified the quality and good taste of the milk and milk products of Harme Brands to the customers. The writer used most of the simple words and borrowed some foreign words to express milk and milk products processing techniques for its quality and taste to inform and persuade the target audiences. The sentences used as imperative in the text were to express the feelings of the target customers in relations to the taste and quality of the products to impress them to buy the products through appealing to the emotional feelings of the audiences using interjection words. The sentences expressed the ideational and interpersonal meanings using the transitivity and the mood and modality system in the advertised messages. For example sentence 1, 8 and 10 illustrate this point clearly: (1) Oomishoonii keenya mallatoo Harmeetiin beekaman Aannan Paascharaayizdii, itittuu, dhadhaa, qarruu aannanii ykn kireemii, baaduun keenya ajaa'ibuma! (5) Eleemtuu gaafadhuu aannan Harmee biti! (8) Qulqullina Hoomiishoota keenyaaf warra dhamdhametuu raga

keenya! The English translation of the Oromo sentences are: (1) *Our products known for their symbol of mother are pasteurized milk, yogurt, butter, cheese are wonderful!* (6). *Ask Elemtu, check and buy Harme's milk!* (8) *Our witnesses for the quality of our products are those who have tasted it!*

D. Use of Active Voice

Most of the sentences in Elemtu Intergrated Milk Agro-Industry Share Company television commercial Advertisement text were written in active voice. The extract of the text from Elemtu Integrated Milk Agro-Industry Share Company can illustrate this point: (1) *Oomishoonii keenya mallatoo Harmeetiin beekaman Aannan Paascharaayizdii, itittuu, dhadhaa, qarruu aannanii ykn kireemii, baaduun keenya ajaa'ibuma!* (2) *Waldaa Aksiyoonii Integireetid Aannanii Eleemtuu.* (3) *Oomishoonii Eleemtuu, namaaf sifa hundumtuu* (4) *Addaatee kuufameef buufamee dhugameef hundii aannanii miti.* (5) *Eleemtuu gaafadhuu aannan Harmee biti!* (6) *Warshaan keenya magalaa Sulultaattii argamuu irraa isin biraan geenya.* (7) *Raabsitoota irraas, suuppar maarkeetoota irraayis argachuu dandeessuu.* (8) *Qulqullina Hoomiishoota keenyaaf warra dhamdhametuu raga keenya!* (9). *Raabsuu Kan barbaaddaniifi Finfinnee sangaa taraa gamoo Biiftuu Addunyaa darbii kudha tokkooffaa irratti nu argattu.* (10) *Waldaa Aksiyoonii Integireetiid Induustirii Aannanii Eleemtuu.*

The English translation of the Oromo language sentences indicated that most of the sentences were written in active voice to express the direct and natural feelings of the milk and milk products of the Elemtu Agro industry to the customers.

(1)Our products known for their symbol of mother are pasteurized milk, yogurt, butter, cheese are wonderful! (2) *Elemtu Integrated Milk Share Company.* (3) *Elemtu products are suitable for all.* (4) *Just milk like white substance is not milk at all.* (5) *All milk like white substance poured and drank alone does not qualify as milk.* (6). *Ask Elemtu check and buy Harme's milk!* (7) *We distribute our products from the factory, located in Sululta town.* (6) *You can get our products from distributors and supermarkets.* (8) *Our witnesses for the quality of our products are those who have tasted it!* (9) *For those of you who want to distribute, you can find us at Sanga Tara Biftu Adugna building 11th floor.*(10) *Elemtu Integrated Milk Industry Share Company.*

This revealed that the sentence of the text were mostly written in active voice except sentence 9 in the above extract in both Oromo and English that was written in passive voice like the daily communication to give the target audiences an indirect and unnatural feeling

about the company. The copywriter has used active voice in the majority of her sentences to give direct and natural feelings to the target audiences about Elemtu Intergrated Share company of Harme Brand milk and milk products on sale.

E. Use of Present Tense

As can be seen for the text of the television commercial advertisement of Elemtu Intergrated Milk Agro-Industry Share Company can elaborate the case: (1) *Our products known for their symbol of mother are pasteurized milk, yogurt, butter, cheese are wonderful!* (2) *Elemtu Integrated Milk Share Company.* (3) *Elemtu products are suitable for all.* (4) *Just milk like white substance is not milk at all.* (5) *All milk like white substance poured and drank alone does not qualify as milk.* (6). *Ask Elemtu check and buy Harme's milk!* (7) *We distribute our products from the factory, located in Sululta town.* (6) *You can get our products from distributors and supermarkets.* (8) *Our witnesses for the quality of our products are those who have tasted it!* (9) *For those of you who want to distribute, you can find us at Sanga Tara Biftu Adugna building 11th floor.* (10) *Elemtu Integrated Milk Industry Share Company.*

The above sentences of the text illustrate that all the sentences in the television commercial advertisement text of Elemtu Integrated Milk Agro-Industry Share Company were written in present tense and present perfect tense to express the universal timelessness of the milk and milk products that the company offer to its target customers.

5.9.3 Analysis of Rhetorical Features of Elemtu Integrated Milk Agro – Industry Share Company Television Commercial Advertisement

A. Use of Alliteration

The copywriter of Elemtu Integrated Agro-Industry Share Company used alliteration or repetition of the same sounds at the end of the words of the sentences of Television commercial advertisement. These repetitions have rhythmic and poetic effects to attract the attention of the target audiences to buy the milk and milk products. The use of repetition of the same sounds in the following extract sentences can illustrate the point clearly. (1) *Oomishoonii keenya mallatoo Harmeetiin beekaman Aannan Paascharaayizdii, itittuu,*

dhadhaa, qarruu aannanii ykn kireemii, baaduun keenya ajaa'ibuma! (2) Waldaa Aksiyoonii Integireetid Aannanii Eleemtuu. (3) Oomishonnii Eleemtuu, namaaf sifa hundumtuu (4) Addaatee kuufameef buufamee dhugameef hundii aannanii miti. (5) Eleemtuu gaafadhuu aannan Harmee biti! (6) Warshaan keenya magalaa Sulultaattii argamuu irraa isin biraan geenya. (7)Raabsitoota irraas, suuppar maarkeetootairraayis argachuu dandeessuu. (8)Qulqullina Hoomiishoota keenyaaf warra dhamdhametuu raga keenya! (9).Raabsuu kan barbaaddaniifi Finfinnee sangaa taraa gamoo Biiftuu Addunyaa darbii kudha tokkooffaa irratti nu argattu. (10) Waldaa Aksiyoonii Integireetiid Induustirii Aannanii Eleemtuu.

In the sentence 3 above television commercial text, the Oromo word Elemtu and hundumtu, addaatee, and buufamee, 'kuufameef' and 'dhugameef' use the same ending sounds that rhyme. In addition, miti and bitii also rhyme with each other with the same ending sounds. (1) *Our products known for their symbol of mother are pasteurized milk, yogurt, butter, cheese are wonderful! (2) Elemtu Integrated Milk Share Company. (3) Elemtu products are suitable for all. (4) Just milk like white substance is not milk at all. (5)All milk like white substance poured and drank alone does not qualify as milk. (6). Ask Elemtu, check and buy Harmee's milk! (7) We distribute our products from the factory, located in Sululta town. (8) You can get our products from distributors and supermarkets. (8) Our witnesses for the quality of our products are those who have tasted it! (9) For those of you who want to distribute, you can find us at Sanga Tara Biftu Adugna building 11th floor. (10) Elemtu Integrated Milk Industry Share Company.*

However, the same sound ending words in the English translation might be lost to communicate the meanings in the way the copywriter used the same sounds in Oromo which might be lost in the translated versions. The Oromo language copywriter employed the repetition of the same sound at the end of some of the words in the sentences to communicate special effects to the target audiences which is common in advertising languages all over the world. Accordingly, she employed alliteration or repetition of same sound words to emphasize the meanings of the message of the commercial advertisement. The use of such repetition of same sound or the rhetorical device of alliteration is to encourage the target audiences to pay more attention to purchase Milk and Milk products from Elemtu Integrated Agro-Industry Share Company known for its brand name Harmee in a poetic verse.

B. Use of Repetition

Elemtu Intergrated Agro-Industry Share Company television commercial advertisement text used the repetition of same words and phrases in the sentences for its effective communication of meanings and persuasion of the target audiences. The sentences were used to inform the audiences the facts about Elemtu Share Company's milk and milk products using rhetorical repetition to impress and persuade the audiences. Hence, the copywriter used repetition of words and phrases in the sentences of commercial advertisement text. For examples words such as: *Mother, Milk, Milk Products, quality, taste, and the Elemtu Integrated Milk Share Company* were used repeatedly to impress and communicate the ideational meanings of the products that the company distribute to its target clients.

The copy writer used rhetorical devices repetition of the same words or phrases in the sentences to emphasize the important features of the Elemtu milk and milk Products. The use of the repetition in Elemtu television commercial advertisement more persuade and impress target audiences to buy the milk and milk products known for its brand name Harme. Hence, the copywriter utilized the rhetorical device repetition to make its advertisement text more persuasive and impressive to the readers and listerners.

The verbal modes of the television commercial advertisement of Elemtu Integrated Agro-Industry represented the ideational and interpersonal meanings using transitivity system of material, mental, relational, and existential and behavioural processes to elaborate about milk and milk products. The commercial advertisement expresses the material, mental, existential and relational processes to communicate the ideational and interpersonal meanings of the verbal mode through transitivity sytem of functional linguistics in its clauses. For example, the sentence 1 in the above commercial advertisement represents through the mental process the different products that the agro industry produces and distributes to its potential customers but sentence 8 in the clause tells the audiences through the transitivity sytem of existential process explain the existence of the office of the agro industry for thos who want to work as a distributor of the products of Elemtu milk and milk products at Sanga Tara Biftu Adugna Building on the 11 floor that reveals the the existential process. Mental process is expressed in the clause that expresses about the quality witnesses for Elemtu milk

and milk products explained through people who have tasted it. So the verb taste expresses the mental process of the transitivity system of functional grammar (cf the sentence of the verbal mode above). These transitivity systems express the ideational meaning to the viewers because they tell the audiences the content of the advertisement through systemic functional linguistics in a transitivity system of material, mental, relational and existential processes in the commercial advertisement in its sentences. Moreover, the visual images of the television commercial explain the verbal text in illustration, specification and anchorage of the ideational and interpersonal metafunctions expressed in the clauses of the verbal text. In other words, the verbal text in the voice-over narration related the milk and milk products such as pasteurized milk, yogurt, butter, cheese etc orally while the visual modes through its specific images of the products illustrated the ideational meanings through narrative and conceptual processes. Similarly, the interpersonal meanings were represented in its mood and modality and colour, camera angle and the textual meanings were expressed through the information value, saliences to the target audiences.

The copywriter used the verbal clauses to represent the experiential meanings of the television commercials to elaborate the content of the advertisement through using different words such as Harme which has both denotative and connotative meanings. It symbolizes Harem Milk as brand. It also has the connotation of having the milk of your mother right from her breast like a newborn baby. It is a real mark of difference from other milks which are on the market with the similar products. Harme symbolizes the closeness and the good quality milk that the company supplies to the target consumers. Sentence 3 in Oromo language used the rhyming techniques such as *Hoomishonnii Elemtuu, namaaf sifa hundumtu*. The term *Elemetu* rhymes with *Hundumtu* which is literally translated into Elemetu products all are suitable to consumers.”So the poetic assonance in the sentence *Elemtuu and Hundumtuu* rhymes in the advertisement text to make the words sweet to the ears of the target audiences. Similarly, the Poetic verse in Oromo “Addaatee kuufameef buufamee dhugameef hundii aannanii miti, Elemtuu gaafadhuu aannan Harmee biti” The poetic verse ends with the rhyming assonance. For instance, the word ‘miti’ rhymes with the word ‘biti’ so that the text has a poetic verse that rhymes in Oromo is literally translated into English as “what ever poured and drank is not just quality milk so ask and buy true Harme Milk from Elemtu” The

poetic verse represent the ideational meaning that the copywriter of the advertisement want to communicate to the audiences about the good quality of Elemtu milk and milk products with the Harme brand.

The textual meanings of the linguistic clauses in the verbal mode of the television commercial advertisement appears well made into texture. The verbal text has used logical arrangement of ideas in the clauses and used lexical repetition to make the link more meaningful and textual. For instance, the word Elemtu is used repetitively to make the cohesion stronger. The verbal text also used conjunctive adverbs such as because and for to make the logical connection between the ideas in the text clear and logically organized for the audiences to easily comprehend. It also used the referencing technique and replaced for instance, milk with, the inanimate pronoun; it, to make the connection clear and smoothly flow from one stencence to another for simple and clear comprehension of the viewers.

5.9.4 Analysis of Visaul Modes of Elemtu Integrated Agro-Industry Share Company Television Commercial Advertisement

The commercial televisionadvertisement of Elemetu Integrated Agro-Industry is one minute and thrity seconds'long. The visual mode of the video footage was changed into 28still pictures using window movie maker for the visual mode analyses. In the next section, the research deal with the in depth analysis of the visual modes of meaning making practices in ideational, interpersonal and textual metafunctions to create persuasuve television commercial advertisement to the target audiences.



Frame 1



Frame 2



Frame 3



Frame 4

Frame 5

Frame 6



Frame 7

Frame 8

Frame 9

All the visual images in the frame1, 2, 3, 4,5,6,7 and 8 above represent the ideational meanings of television commercial advertisement about the different milk and milk products of Elemtu Agro Industry. The visual images in the above frames illustrated and specified to the customers the different milk and milk products that the industry supplies to its customers from its headquarter in Sululta Town. The company produces and supplies to the consumers pasteurized milk brand known as Harme, Milk Products such as Yogurt, butter and cheese to its target audiences using pictorial representation of the products with the captions that state the products name. The different products that are expressed through voice over narration of the advertiser such as pasteurized milk, yogurt, butter and cheese are pictorially used to illustrate these products along with the written captions.

The television commercial advertisement of Elemtu Integrated Agro Industry depicted all the milk and milk products through visual representation as elaboration depicting the packed pasteurized milk and milk products such as yogurt, butter and cheese known with Harme Brand. Pictorially the Elemetu products are represented through narrative and conceptual process of visual transitivity grammar. For example, the visual image in frame 7 above signified the building of Elemtu Integrated Agro Industry Share Company. The image represented the head quarter of Elemtu Integrated Agro- Industry in Sululta town at which the milk and milk products were processed and distributed to the target customers. It created

the brand identity of Elemetu in the minds' of the consumers' depicting the building where the milk and milk products were processed for distributions to the clients.

The interpersonal functions of the advertisement text that is the clauses as exchange represented the social relationships enacted between the audience and the advertisers. It illustrated the close relationship and interaction between the advertiser and the target audiences to grab their attention. For example, the advertisers use pronouns such as you, us, ours, etc in the verbal modes that can form the close relations and equal status and mutual relations between the buyers and suppliers of the agro industry products. The language used creates smooth relations and communication as an exchange of ideas where both can reciprocally interacted with their different roles and positive attitudes between them. In the same vein, the visual frames in the above visual modes relate to the customers through eye level contact with the audiences to displayed the products with their captions to the target audiences. The visual images in the represented participants visually communicated interpersonal meaning using camera angle, perspectives and modality of colour to the target audiences.



Frame 10



Frame 11



Frame 12



Frame 13



Frame 14



Frame 15



Frame 25

Frame 26

Frame 27

The visual images in the frames 10, 11, 12, 13, 14, 15, 25, 26 and 27 represent the ideational and interpersonal meanings of the television commercial advertisement of Elemtu Integrated Agro- Industry Share Company. These visual images represent the ideational and interpersonal meaning of the industry products through displaying the images of milk and milk products in a conceptual process and the milk and milk products processing activities through the narrative process of the visual transitivity grammar at the factory.

Basically, the visual mode in the above frames represents the ideational meaning of the television commercial advertisement through illustration of clauses in the verbal text. The images in visual frames 10 to 15 represent the narrative process to illustrate the process of milk and milk production at the factory. The rest visual images in the frames 25, 26 and 27 above represented the state of the being of the milk and milk products processed and packed for distribution to the target customers. In other words, the pictorial representation of the visual modes in the frames 10, 11, 12, 13, 14, and 15 illustrate the experiential meanings of how Elemtu Integrated Agro Industry manufactures milk and milk products through the narrative processes of visual transitivity grammar. On the contrary, the visual grammar used in the frames 25, 26 and 27 depicted the state of being of the milk and milk products packed for sell to the target consumers. The television commercial advertisement created an interest in the consumers through visually exhibited the packed final products with its descriptions. This dovetailed with the idea of Kress and van Leeuwen (1996) that stated the conceptual process of displaying the state of being of the given products or goods that the advertisement offers to the consumers.



Frame 16



Frame 17



Frame 28

The visual images in the frames 16, 17 and 28 represent the ideational meaning of the state of being of the factory of the Elementu Integrated Agro-Industry and the the way the company distributed Harme's Milk and milk products to its target customers. The images in 16 and 28 depicted the company's headquarter at Sululta while the image in 17 illustrate how the milk and milk product is distributed to its potential consumers in a truck Harme's milk to attract the attention of the audiences through narrative processes of visual transitivity grammar.



Frame 18



Frame 19



Frame 20



Frame 21



Frame 22



Frame 23



Frame 24

The visual images in the frames 18, 19, 20, 21, 22, 23, and 24 represented the ideational meaning of the television commercial advertisement through visual grammar illustrate the represented participants enjoying the milk and the milk products of Harme. The visual images in the frames represented the facial expressions and gestures of the participants to the target audiences that depicted the feelings of the participants as they have tasted and liked the quality milk and the milk products from Elementu Integrated Industry. The visual images in 18, 19, 20, 21, 22, 23, and 24 pictorially specify the individual consumer of Harme Milk and Yogurt of Elementu Integrated Agro industry. The visual modes in frames 18, 19, 20, 21, 22,

23 and 24 communicate the experiential meaning of the television commercial through narrative process of visual grammar depicting target consumers of different age and sex as adult, teenagers and children as the target consumers of Elemetu milk and milk products, particularly, milk and yogurt.

The visual images in the above frames 18, 19, 20, 21, 22, 23, and 24 also express the interpersonal meaning of the represented participants' social relations to the target audiences through extending their internal feeling they have as they have tasted the Harme milk and yogurt products through the pleasant feeling visible on their faces. The visual images depict the happy face of the consumers who taste the Harme Milk and Yogurts.

In the same line of argument, the ideational functions of the television commercial is presented through the visual portrayal of Elemtu Milk andmilk products implying as appealing and favourite among different sex and age group because pictorial representation of different persons of age, sex and social status.

The Elemtu Intergrated Agro-Industry television commercial advertisement expresses the interpersonal meaning through the compositional arrangement of the visual grammar. Like the verbal mode, the visual modes represent the ideational, the interpersonal and textual meaning of the television commercial advertisement. For instance, the ideational meanings of the advertisement are represented through narrative and conceptual processes of transitivity of visual grammar system. In other words, the contents of the advertisement- the milk and milk products such as pasteurized milk, yogurt, and butter with its good packages and captions on them are pictorially represented to communicate the ideational functions to the consumers with good packages and captions on it.

In addition, the interpersonal functions of the advertisement are enacted through the use of the rerepresented participants to illustrate the relations in camera angles, colour and modality, the vector that enact the social interacton between the advertiser and the target audiences. The relation between the products and the consumers is revealed through the represented participants pictorially shown while they drink the milk and milk products and their internal feelings expressed on their facial expression about the quality and pleasant taste of

Harme milk and yogurt products to the target audiences. The facial expressions, the gaze and gestures of the represented participants in the images painted the interpersonal functions of the visual modes to the target audiences. The close social relations between the milk and milk products and the participants who tasted the milk and milk products revealed the feelings that were displayed on the faces of the represented participants in the visual image encourage the target customers to demand to buy Elemtu milk and milk products. The visual images show the attitudes and feelings of the represented participants; as they appreciate the taste of the milk and milk products to the viewers through their gaze, head nodding and happy internal feeling on their facial expressions to convince the audiences to take similar action to buy and taste the Elemtu milk and milk products in their day to day consumption.

Textual metafunctions of the television commercial advertisement is represented through the compositional arrangement of the visual images to show information values from the left-to-right, top-to-down, given-to-new and center-to-margin to represent the arrangement of the ideational and interpersonal meanings of the advertisement through thematic arrangement. The textual meaning of the visual grammar is expressed through compositional arrangement of visual modes in the advertisement in a coherent and cohesive manner to depict the ideational and interpersonal meanings through compositional information value and thematic organization of information salience, frame and modality conveyed using visual composition to elaborate the meanings narrated through voice-over narration in the verbal discourse to enable the meanings of the two metafunctions-the ideational and the interpersonal meanings in the pictorial representation as well. The visual images are well formed and fit into each other through the use of similar pictorial sequence with meaningful arrangement to display the same narrative and conceptual process that strengthen and further elaborate or illustrate and extend the ideational and interpersonal meanings of Elemtu Integrated Agro Industry Share Company messages to the target audiences.

The television commercial advertisement of Elemtu Integrated Agro Industry, through its compositional structure using represented participants in the advertisement tells the ideational, interpersonal and textual meanings to the audiences. For example, the compositions of the images are from given-to-new, centre-to-margin, left-to-right

arrangement based on the information value to convey the messages of the advertisement to the audiences. The image in frame 19 illustrates the given milk products and the images in 20 and 22 describe the happy moods and feelings of the person who tasted quality milk and yogurt of Harme as a new information through facial expressions. Some of the visual textual links used in the visual communications were vectors such as eye contact, head nodding, gaze and facial expressions to convey the interpersonal meaning through attracting the attention of the audiences. Moreover, the manufacturing activities the milk and milk products processing undergoes at the factory and the state of being of the the milk and milk products that company offers to its target audiences through conceptual and narrative process in a coherent visual links convey the ideational and the interpersonal metafunctional meanings of Elemtu through textual functions to the target audiences.

The textual meaning of the advertisement is created in to texture in a coherent and cohesive manner through smooth flows of idea and organization of contents of the advertisement. It is clear and simple to follow the idea in the text as the text creation is done through using logical arrangement of ideas and rhetorical devices to connect ideas among the texts both verbally and pictorially.

5.9.5 Analysis of Intermodal Relations of Elemtu Integrated Agro-Industry Share Company Television Commercial Advertisement

The verbal and the visual modes in the television commercial advertisement advertisement of Elemtu Agro Industry Share Company represent the ideational, interpersonal and textual functions in close interplay between the two modes of communications. The verbal text narrates through voice-over narrator the ideational meaning of the advertisement and the visual mode illustrate the ideational meaning of the television commercial through relay, anchorage and extension to elaborate the meaning of the verbal text.

The Television Commercial Advertisement of Elemtu Integrated Agro-Industry, the verbal text in a systemic functional grammar of transitivity system of material processes explain the different milk and milk products the industry provides to the target customers. Likewise the visual mode through the visual transitivity grammar of narrative and conceptual processes to communicate the ideational and interpersonal meaning of the target consumers about the

milk and milk products pictorially to elaborate as illustration, specification, and extension to make the advertisement more persuasive.

The visual mode works in integration with the verbal text to illustrate the ideational and interpersonal meanings of the television commercial advertisement as complements, specification, anchorage and relay and extension to explain the message the advertisement convey to their intended audience in a narrative and conceptual and narrative processes presentation of pictorial portrayal. The image and text relations in the television commercial advertisement of Elemtu Integrated Agro Industry explain the ideational and interpersonal meanings through interplay of the different modes in illustrating, extending and relay to strengthen the metafunctional use of the television commercial advertisement. The commercial advertisement employs visual images to clearly elaborate the ideational and the interpersonal meanings of the advertisement. It also uses mood and modality to explain the interaction between the advertiser and the audiences and to represent the ideational and interpersonal functions of the advertisement using the textual function of theme and rheme and information value in the pictorial representations.

5.10 Analysis of Verbal Modes of Cream and Soap Producing Industry of Primavera Television Commercial Advertisement

The television commercial advertisement of Primavera lasts 58 seconds on air between the commercial break on the television commercial spots. The verbal mode of the television commercial advertisement texts did not use sentences formal written sentences. They are conversational oral language style taking place between two rural women living in the same neighbourhood as you can understand from the circumstantial context in which the conversation between the two women took place near the heap of *teff* crops. The two women talk about the ideational metafunctions of the prima vera soaps for both washing clothes and for body in the local oral language styles. The audience can understand the context of the interaction between the two rural women in the context of the culture and situations. The text is in oral dialogue form in which the interrogative and declarative moods as the question and answer form between the two the represented and interactive participants' women in the television commercial advertisement.

The following table summarizes the different transitivity patterns and the types of processes and participants in the commercial television advertisement of Cream and Soap industry of Primavera Television Commercial Advertisement from the ideational metafunctions. Let us take a look at the table beneath.

Table 5.10: the transitivity patterns of ideational metafunction of Cream and Soap Industry Television Commercial Advertisement.

Process	Meanings	Participants	Example
Material	Verbs of doing and happening	Actor, goal	H: Oh, where are you to? M: Today is a market day so I am going to the market. H: Hurrah, so buy me some thing. M; No, no I have a lot of things to carry. M: My darling, hoye? Does the money suffice to buy both? H: Sure. It is enough. Female Voice-over narrator Z: Inkoy soap for clothes and hoye soap forbody at low price from Primavera.Soaps with sweet fragrance inkoy and hoye. Female voice-over narrator: Cream and Soap Producing Industry of Primavera!
Mental	Verbs of thinking, knowing, sensing, perceiving and feeling	Experiencer, experience	
Verbal	Verbs of saying, signaling and showing	Sayer, receiver, verbiage	
Behavioural	Verbs which combine the mental and verbal processes	Behaver	
Relational	Verbs of being, having, possessing, consisting of and locating	Token, value	M: Check that it has Hinkoy written on it. My dried body is healing; thanks to appealing hoye soap. H: Mine is not heavy. Hinkoy soap for my clothes and Hoye soap for my body.So buy me these soaps.
Existential	Verbs by which the existence of an entity is indicated	Entity	

5.10.1 Analysis of Lexical Features of Cream and Soap Industry of Primavera Television Commercial Advertisement

A. Use of Monosyllabic and Simple Words

The copywriter of Primavera Cream and Soap Industry television commercial advertisement used simple conversational words such as *eessa*, *gabaa*, *biti kottu*, *lakkii*, *uffannaa*, *qaama*, *saamuunaa*, *barreeffama*, *ilaalii*, and *ulfaatu*, were used in the advertisement text. The English translation of the Oromo words used in the commercial advertisement were simple and easy to understand their meanings by the target audiences like: where, market, buy, come, no, clothes, body, soap, label, look, and heavy are some of the words mentioned as illustration of the use of simple words. The text of the advertisement sentences are made up of words that are common in the vocabulary of the Oromo people so that they can easily understand and comprehend the meanings the copy writer intended to convey to the target audiences. The advertisement must use simple words that express the different products and services that the company offers to the target audiences in the advertisement text. Accordingly, the simple words used in the television commercial advertisement of Primavera Cream and Soap Industry were oral form of conversation between the two familiar and of equal status women in the rural areas and the voice-over narrator tell the target audiences about the soap products namely Inkoy and Hoye using simple words such as nouns, verbs and adjectives to communicate to the target audiences.

Thus, the use of simple monosyllabic words and adjectives that explain about the products to attract the attention of the target audiences to purchase the two soap products such as Inkoy and Hoye goes inline with the recommended features of advertising language use in the commercial advertisement to impress and persuade the customers.

B. Use of Nouns as Brand Names

The copywriter of the television commercial advertisement text of Prima Vera Cream and Soap Industry employed nouns such as Inkoye and Hoyye soap products as brand names to

attract the target audience's attention to buy the soap products from the company. The simple words particularly the nouns Inkoy and Hoye were used in the advertising to help attract consumers to purchase the promoted products of Primavera. It also used common nouns that are easily readable and understandable to the target audiences. The Oromo words in the advertisement texts were simple words such as cloth, body, buy, look, check were the English equivalent translation of them that the copywriter used in the advertisement text to communicate the ideational meanings of the advertisement text, so that the target audiences can understand the message of the advertisement text and focus on the nouns as the brand names of the product of Primavera. Therefore, the copywriter has used nouns in the primavera advertisement text because the nouns are key words that are vital and indispensable to understand the ideational meanings of the advertised products. The use of nouns in the brand names of the products such as 'Inkoy' and 'Hoye' for cleaning clothes and human body respectively help to develop the consumers' loyalty to these specific products supplied to the target consumers on the market.

C. Use of Pronouns

The text of the advertisement is presented in the form of conversation between the two familiar women with the equal social status. Thus, the sentences in the advertisement text of Primavera Cream and Soap Industry copywriter has used personal pronoun singular "I" and the second person singular pronoun "you" and possessive pronouns such as "mine" and "me" to represent the interpersonal metafunctional meanings. These pronouns show close social relations and role enactment between the advertiser and the television viewers through mood and modality system of functional grammar to express the social relations and intimacy between the advertiser and the target audiences of the company using personal pronouns *Naa, Koo, Ana* "you" "I" "Mine" and "My" in the sentence beneath with its English translation in juxtaposition.

H: Ehii, eessatti kaatee?

M: Har'aa gabaa mitiiree gabaan dhaqakaa.

H: Ishoo yoosoo mee waa naa bitii koottu.

M: Lakkii, lakkii ofiifuu ani ba'aan natti baayyate.

H: Kan Koo Kan ulfaatuu mitii, uffaan naa koof, saamunaa Inkooyii, qaama koof immoo Hooyyee naa bitii koottu giiftii Koo.

H: Oh, where are you heading to?

M: Today is a market day, so I am going to the market.

H: Hurrah, so buy me some thing.

M: No, no I have a lot of things to carry.

H: Mine is not heavy. Hinkoy soap for my clothes and Hoye soap for my body my queen. So buy me these soaps.

M: My darling, hoye? Does the money suffice to buy both?

Hence, as can be seen from the above text of the television commercial, the copywriter has used first person and second person pronouns singular such as I and You to create a friend-like intimate atmosphere between the represented participants that is the two rural women acting in the dialogue to persuade the target audiences to buy the soap products; particularly, Inkoy and Hoye soaps for cleaning her clothes and body respectively. The use of the pronouns I and You tends to shorten the distance between the advertiser and the consumers because it appeal to the consumers through the making of sincere promises and providing honest suggestion about the benefit that the target audiences can get from the products on the sale. In such away, the copywriter moved the target audiences to take action to buy the products because the consumers would feel that advertiser is taking care of the safety of the target consumer to induce him or her to buy the products on market.

D. Use of Negation

The copywriter of the PrimaVera Cream and Soap Industry television commercial advertisement text employed negation to express the uniqueness and unparalleled quality of the soap products namely Inkoye and Hoye for cloth and body wash. The use of negation was used in the following sentences:

M: Lakkii, lakkii ofiifuu ani ba'aan natti baayyate. H: Kan Koo Kan ulfaatuu mitii, uffaannaa koof, saamunaa Inkooyii, qaama koof immoo Hooyyee naa bitii koottu giiftii Koo. the English translation of the the negation was expressed as: M; No, no I have a lot of things to carry. H: Mine is not heavy. Hinkoy soap for my clothes and Hoye soap for my body.

The advertisement copywriter of Primavera Cream and Soap Industry has used negative word such as no and not as can be seen from the above extract conversation to express the uniqueness of the favour she is requesting her to do for her. She used the negatin to convince her friend who is going to the market to buy her the two soaps from the Primavera with fair

price. Therefore, the negative word mark the uniqueness of the favour the woman is asking her friend to purchase and bring her home Inkoye and Hoye soaps for her clothes and body respectively.

F. Use of Inclusive Words

Despite the suggestion of the literature about the use of inclusive words in the advertising languages, the copywriter of Primavera Cream and Soap Industry did not use any inclusive words that indicate the reference of the product as universal. Hence, the text appears lacking one of the features of advertising language that can create the reference of the soap as universal product in need among the target audiences.

5.10.2 Analysis of Syntactic Features of Cream and Soap Producing Industry of Primavera Television Commercial Advertisement

A. Use of Simple Sentences

The copywriter of Primavera Cream and Soap Industry television commercial advertisement text employed simple, short oral sentences in the text that can be easily read and understood by the target audiences. The entire sentences in the text of the commercial advertisement structured in conversation format and the voice -over narrator that inform the audiences about the two products- Inkoy and Hoye. The full text of the dialogue can illustrate the case:

H: Ehii, eessatti kaatee?

M: Har'aa gabaan mitiiree gabaan dhaqakaa.

H: Ishoo yoosoo mee waa naa bitii koottu.

M: Lakkii, lakkii ofiifuu ani ba'aan natti baayyate.

H: Kan Koo Kan ulfaatuu mitii, uffaannaa koof, saamunaa Inkooyii, qaama koof immoo Hooyee naa bitii koottu giiftii Koo.

M: Hooyee ihii lachuu kanumaan bitamaa? Kanumaa hinga'a innoo.

H: Barreeffama Inkooyii qabaachuu isaa sirritti gagalagalchii ilaalii.

M: Inkooyii, Hooyee?

H: Inkooyiifi Hooyee, nagaan galii.

Female voice-over narratorZ: Saamunaa wayyaa, Inkooyii fi Kan dhaqnaa Hooyee Gatii salphaatiin Piriimaa veeraatiin. Urgooftuu akka ajaa'ibaa Inkooyi!

H: Qaamii Koo daalachaa'ees fayyee galannii Kan saamunaa Hooyee

Induustirii Oomisha Dibataa fi Saamunaa Piriimaa Veeraa!

The English translation of the advertisement use the same short and simple sentences that is typical features of the advertisement language that can be easily read and understood by the

target audiences as can be seen from the Primavera Cream and Soap Industry television commercial advertisement text given beneath:

H: Oh, where are you heading to?

M: Today is a market day, so I am going to the market.

H: Hurrah, so buy me some thing.

M; No, no I have a lot of things to carry.

H: Mine is not heavy. Hinkoy soap for my clothes and Hoyo soap for my body my queen. So buy me these soaps.

M: My darling, hoye? Does the money suffice to buy both?

H: Sure. It is enough.

M: Check that it has Hinkoy written on it.

Female Voice-over narrator

Z: Inkoy soap for clothes and hoye soap for body at low price from Primavera. Soaps with sweet fragrance- inkoy and hoye!

My dried body is healing; thanks to appealing hoye soap.

Female voice-over narrator: Cream and Soap Producing Industry of Primavera!

The Oromo language television commercial advertisement conversation and the voice-over narration text were translated into English and all of the translated version of the Oromo language are similarly short sentences that can illustrate the use of short and simple sentences for ease of readability and clarity of the meanings to help the target audiences understand the information. It is oral dialogue between the two familiar women who are neighbours in the rural areas exchanged the information about the soap products using common simple words and adjectives and short and clear sentences that are not complex and obscure the meanings to the target audiences.

Thus, the use of simple sentences made the television commercial easy to understand and more effective in conveying the message to the readers and listeners in the advertisement text of Primavera Cream and Soap Industry.

B. Use of Interrogative Sentences

Accordingly; the copywriter used three interrogative sentences in the text to illustrate the information related to the quality of the soap products and their prices .

H: Ehii, eessatti kaatee?

M; Har'aa gabaamitiiree gabaan dhaqakaa.

M: Hooyee ihii lachuu kanumaan bitamaa? Kanumaa hinga'a imoo?

H: Barreeffama Inkooyii qabaachuu isaa sirritti gagalagalchii ilaalii.

M; Inkooyii, Hooyyee?

*H: Oh, where are **you** heading to?*

*M: Today is a market day, so **I** am going to the market.*

M: Hooyyee ihii lachuu kanumaan bitamaa? Kanumaa hinga'a imoo?

H: Barreeffama Inkooyii qabaachuu isaa sirritti galagalchii ilaalii.

M; Inkooyii, Hooyyee?

The copywriter of the advertisement text used interrogative sentences to elicit information about the woman going to the market and the soap products and their prices. The writer made one of the women to ask provocative questions that the other woman can provide the answer for and the other one to respond in turn taking. The interrogative sentences were used in the sentences of the text above in a proper way to elicit necessary information that the target audiences might request for more information to decide to buy the soaps for themselves.

Thus, the interrogative sentences were used in the advertisement text to give explanation and clear information about the quality of the two soaps and their prices to the target audiences in the form of questions and answers to attract the attention of the target audiences toward the television commercial advertisement for primavera soap products on sales.

Interrogative sentences were usually short in the advertisements. Therefore, the copywriter of the Prima Vera Cream and Soap Industry Television Commercial Advertisement text used some interrogative sentences. The interrogative sentences used in the above advertisement text were a good illustration of the use of the interrogative to make the information clear to the target audiences through poking questions

C. Use of Imperative Sentences

The copywriter of the television commercial advertisement text did not use any imperative sentences that are usually short and power full to persuade the target audiences. There is no sentence that gives command and make request to the represented participants in the advertisement. In fact, the copywriter used short and simple sentences of spoken language to express the information about the soap products but not the imperative sentences that give command or make request in the text to the target audiences. But the voice-over narrator expressed her internal emotional feeling about the brand names Inkoye using the next

sentence in the text as: *Urgooftuu akka ajaa'ibaa Inkooyi!* Soaps with sweet fragrance-inkoy!

Therefore, the lack of imperative sentences that give command or make request to arouse the target audiences' needs and desires to encourage them to buy the advertised soap products might have impact on the skillsful use of syntactic features of advertising language suggested in the literature.

D. Use of Active Voice

The sentences used in the conversation of the Primavera Cream and Soap Industry were written in active voice. In a daily communication passive voice can be used seldom in advertising text because it gives the target audiences an indirect and unnatural feelings about the products advertised. But, copywriters usually use active voice to write their advertisement text. The extract from the conversation of the Primavera Cream and Soap Industry can illustrate the case in the next sentences given below:

H: Oh, where are you heading to?

M: Today is a market day, so I am going to the market.

H: Hurrah, so buy me some thing.

M; No, no I have a lot of things to carry.

H: Mine is not heavy. Hinkoy soap for my clothes and Hoye soap for my body my queen. So buyme these soaps.

M: My darling, hoye? Does the money suffice to buy both?

H: Sure. It is enough.

M: Check that the label Hinkoy has written on it.

Female Voice-over narrator

Z: Inkoy soap for clothes and hoye soap forbody at low price from Primavera. Soaps with sweet fragrance- inkoy and hoye!

My dried body is healing; thanks to appealing hoye soap.

Female voice-over narrator: Cream and Soap Producing Industry of Primavera!

The copywriter has written all of the sentences in the television commercial advertisement text to express the direct and natural feelings of the target audiences about the product or services they are promoting on the market.

E. Use of Present Tense

The copywriter of Primavera Cream and Soap Industry television commercial advertisement text of used simple present and present perfect tense to express the ideational, interpersonal

and textual meanings of the advertisement text. It is possible to infer from the dialogue of the two women in the conversation given below:

H: Oh, where are you heading to?

M: Today is a market day, so I am going to the market.

H: Hurrah, so buy me some thing.

M; No, no I have a lot of things to carry.

H: Mine is not heavy. Hinkoy soap for my clothes and Hoyo soap for my body my queen. So buy me these soaps.

M: My darling, hoye? Does the money suffice to buy both?

H: Sure. It is enough.

M: Check that it has Hinkoy written on it.

Female Voice-over narrator

Z: Inkoy soap for clothes and hoye soap for body at low price from Primavera. Soaps with sweet fragrance- inkoy and hoye!

My dried body is healing; thanks to appealing hoye soap.

Female voice-over narrator: Cream and Soap Producing Industry of Primavera!

The copywriter of the text used simple present tense in the advertisement to express the universal timelessness of the use of the soap products while the present perfect tense was used to emphasize the reliability of the products and its effect in the use on both for cleaning clothes and body.

5.10.3 Analysis of Rhetorical Features of Cream and Soap Industry of Primavera Television Commercial Advertisement

A. Use of Alliteration

The copy writers of advertisement text use different rhetorical devices to attract the attention of the target audiences. Hence, the Oromo language television commercial advertisement copywriters have used alliteration or same sound words to create a special communicative effect through the poetic verses. The words used in the dialuge can illustrate the case as follows:

H: Ehii, eessatti kaatee?

M; Har'aa gabaa mitiiree? Gabaan dhaqakaa.

H: Ishoo yoosoo mee waa naa bitii koottu.

M: Lakkii, lakkii ofiifuu ani ba'aan natti baayyate.

H: Kan Koo Kan ulfaatuu mitii, uffaan naa koof, saamunaa Inkooyii, qaama koof immoo Hooyee naabitii koottu giiiftii Koo.

M: Hooyee ihii lachuu kanumaan bitamaa? Kanumaa hinga'a imoo?

H: Barreeffama Inkooyii qabaachuu isaa sirritti gagalagalchii ilaalii.

M: Inkooyii, Hooyyee?

H: Inkooyiifi Hooyyee, nagaan galii.

Female voice-over narrator Z: Saamunaa wayyaa, Inkooyii fi Kan dhaqnaa Hooyyee Gatii salphaatiin Piriimaa veeraatiin. Urgooftuu akka ajaa'ibaa Inkooyi!

H: Qaamii Koo daalachaa'ees fayyee galannii Kan saamunaa Hooyyee

Induustirii Oomisha Dibataa fi Saamunaa Piriimaa Veeraa!

H: Oh, where are you heading to?

M: Today is a market day, so I am going to the market.

H: Hurrah, so buy me some thing.

M: No, no I have a lot of things to carry.

H: Mine is not heavy. Hinkoy soap for my clothes and Hoye soap for my body my queen. So buy me these soaps.

M: My darling, hoye? Does the money suffice to buy both?

H: Sure. It is enough.

M: Check that it has Hinkoy written on it.

Female Voice-over narrator

Z: Inkoy soap for clothes and hoye soap for body at low price from Primavera. Soaps with sweet fragrance- inkoy and hoye!

My dried body is healing; thanks to appealing hoye soap.

Female voice-over narrator: Cream and Soap Producing Industry of Primavera!

The copywriter of the sentences of the text of the television commercial advertisement of Primavera Cream and Soap Industry has used repetition or the same sound words in the beginning. Similarly, the words phrase like *gatii salphaatiin Priimaa veeraatiin* in the sentences illustrate the copywriter's effort to use the same sound words or repetition for special communicative effectiveness to the target audiences. In the same vein, the sentence words spoken by the woman who request her neighbour to buy her the soap in the dialogue taken from the text revealed that the copywriter has used repetition of the same sound for poetic effects. For example, "*Qaamii Koo daalachaa'ees fayyee galannii kan saamunaa Hooyyee.*" The words *fayyee* and *Hooyyee* in bolds in the sentence are same sound words at the end. It has a melodious sound to the ears of the target audiences to grab their attention to induce them to buy the products. The English translations also reveal similar poetic verse as "Thanks to Hoyyee Soap's appealing power, my body that has become insipid has become appealing." The two words in the verse at the end of the Oromo language *fayyee* and *hoyyee* rhymes because both end in the same assonance sound of 'ee', which are equivalent in English as *healing* and *appealing* that rhymes too. So, in Oromo television commercials advertisement, the copywriters used the poetic language of rhyming and rhythmic structure for its appealing effect to the eye of the readers and ears of the listeners. The poetic verse in

Oromo version that goes as: “Qaamikoo daalachaa’ees fayyee; galannii kan saamunaa Hoyyee” is meant to express the healing power of the soap using the oromo word ‘fayyee’ rhymes with ‘hoyyee’ and the English literal translation is “Thanks to hoyyee soap’s healing power; my body that has become insipid is appealing” The two words in the verse at the end of the Oromo language fayyee and hoyyee rhymes because both end in the same assonance sound of ‘ee’, which are equivalent in English as healing and appealing which rhyme in English too. So, in Oromo television commercials advertisement, the copywriter used the poetic language of rhyming and rhythm structure for its appealing effect to the eye and ears of the audiences.

Finally, the voice-over narrator tells the audience about the two soaps in a consonance rhyming “Saamunaa wayyaa, Inkooyii fi Kan dhaqnaa Hooyyee; Gatii salphaatiin Piriimaa veeraatiin.” She also tells through voice-over narrator to the audience that the soap has a sweet fragrance of admirable quality in the sentences that reads as follows; “*Urgooftuu akka ajaa’ibaa Inkooyii*, which means in English “of Sweet fragrant of superb quality, Inkoye soap”.

The copywriter of the advertisement text use rhetorical devices of the advertising language such as alliteration or same sound words in order to make a special communicative effect to the target audiences. The sound effect or the repetition of the same sound create a poetic effect that encourages the audiences to pay more attention to the advertisement and motivated the customers to purchase the products. In the Oromo language television commercial advertisement, the copywriter has used same sound words in the beginning and in the end to impress and attract their attention to take action to purchase the products.

B. Use of Repetition

The copywriter of PrimaVera Cream and Soap Industry television commercial used repetition of words and phrases in the sentences to emphasize the important features of the products. The text of the commercial can explain this point:

H: Ehii, eessatti kaatee?

M: Har’aa gabaa mitiiree? Gabaan dhaqakaa.

H: Ishoo yoosoo mee waa naa bitii koottu.

M: Lakkii, lakkii ofiifuu ani ba'aan natti baayyate.

H: Kan Koo Kan ulfaatuu mitii, uffaannaa koof, saamunaa Inkooyii, qaama koof immoo Hooyyee naa bitii koottu giiiftii Koo.

M: Hooyyee ihii lachuu kanumaan bitamaa? Kanumaa hinga'a imoo?

H: Barreeffama Inkooyii qabaachuu isaa sirritti gagalagalchii ilaalii.

M; Inkooyii fi Hooyyee?

H: Inkooyiifi Hooyyee, nagaan galii.

Female voice-over narratorZ: Saamunaawayyaa, Inkooyii fi Kan dhaqnaa Hooyyee Gatii salphaatiin Piriimaa veeraatiin. Urgooftuu akka ajaa'ibaa Inkooyi!

H: Qaamii Koo daalachaa'ees fayyee galannii Kan saamunaa Hooyyee.Induustirii Oomisha Dibataa fi Saamunaa Piriimaa Veeraa!

The English translation of the conservation of the Oromo television commercial is given below for analysis and the copywriter has used the same words in the conversation repeatedly for its emphasis.

H: Oh, where are you heading to?

M: Today is a market day, so I am going to the market.

H: Hurrah, so buy me some thing.

M; No, no I have a lot of things to carry.

H: Mine is not heavy. Hinkoy soap for my clothes and Hoye soap for my body my queen. So buy me these soaps.

M: My darling, hoye? Does the money suffice to buy both?

H: Sure. It is enough.

M: Check that it has Hinkoy written on it.

Female Voice-over narrator

Z: Inkoy soap for clothes and hoye soap for body at low price from Primavera. Soaps with sweet fragrance- inkoy and hoye!

My dried body is healing; thanks to appealing hoye soap.

Female voice-over narrator: Cream and Soap Producing Industry of Primavera!

For example, the copywriter has used the word market, the product names such as inkoy and hoye, price, clothes and body are also repeated in the sentences of the conversation. therefore, the use of the repetition of the same words or phrases in the advertisement text give emphasis to the important features of the products and make the advertisement more impressive and persuasive to the target customers.

According to the analysis of the verbal text, the Oromo language television commercial represented the ideational, interpersonal and textual metafunctional meanings of the product or the services the advertiser intends to convey to the target audiences.

As it is stated in the advertisement, the ideational functions of the television commercial advertisement represented the content of the television commercial advertisement. The advertisement employed the cultural context of the rural life and the women in their cultural dressing and cultural artifacts represented the ideational meanings of the way of life. In the conversation, the two women use informal language. One of the women is going to visit her relatives wearing cultural clothes and carrying cultural food box that implied a visit to her relatives and kin and kith while the other is working in the field to thrash cereal crops. The oral language exchange between the two women reveals the language style and the level of its formality.

The television commercial advertisement of Primavera represented the ideational functional use of language in the above conversation between two neighbours. They are the represented participants that discuss about the soaps produced by Prima Vera Cream and Soap Industry to their target audiences in simple, clear oral language to persuade and grab their attention to the products using the metafunctional use of language. The television commercial advertisement conveys its message to the intended audience through a transitivity system that explain the ideational meaning of the commercial advertisement through the material relational and behavioural processes.

The verbal clauses revealed that the ideational functions of the advertisement through systemic functional grammar of transitivity system of material and relational processes. The oral conversation between the two neighbours represented the experiential meaning. For example, the content of the conversation is common ideational or experiential meanings among the Oromo rural community of requesting their neighbours who travel to town or market for favour to buy them some goods and products for their family.

The interpersonal meaning of the television commercial advertisement text represented the social relationships and the roles enacted between the advertiser and the target audiences through the oral conversation between the interactive participants and the voice-over narration and the target audiences. Moreover, the woman in traditional clothes didn't ask her

in a formal polite way. She just said “if you are going to market; so buy me ‘Inkoy’ and ‘Hoyyee’ soaps.” This clause is “informal and shows the role relationship between the two women.” They have close relations and equal status in the interactions. The relationship and roles enacted between the interactive participants revealed that the interpersonal meaning of the metafunctional use of language in the television commercial advertisement. And she requested her if the money is enough to buy both because she has no information and has no familiarity with the soaps before. Therefore, she told her to check the captions on the soaps and confirm them that they were ‘Hinkoy’ and ‘Hoyyee’ soaps. The few birr she has given to the woman implicated that the soaps are of quality and fair prices.

All the words in bold in the conversation of the advertisement text were repetition of words or phrases that the copywriter used in the text. For example, bold words such as *gabaa*, *baayyate*, *ulfaataa*, *uffannaa*, *saamunaa inkooyii*, *saamunaa Hooyyee*, *saamunaa wayya Inkooyii*, *saamunaa dhaqnaa Hooyyee*, *qaama*, *dhaqna*, were used in oromo language repeatedly to emphasize the important features of the products and its quality to the target customers. The use of repetition in Oromo language can be illustrated through equivalent translation that the copywriter has employed to emphasize the important features of the products to the target customers. The brand name Hoyyee and Inkooye Soaps, Inkoye soap for clothes, and Hoyyee soap for body, the words such as body is synonyms to *qama* and *dhaqna* and *wayya* and *uffanna*, *baayyee* and *ulfaata* were nearly equivalent in English translate to body, clothes, and heavy, in English. Moreover, the word *gabaa* is market in which she stated in the first sentence as a market day and then I am going to market in the conversation. Therefore, the copy writer used repetition of some words and phrases in the commercial advertisement text to inform and persuade the target audiences to purchase the products. The repetitive use of the words and phrases emphasized the important features of the products of Prima Vera Cream and Soap Industry in Oromo language television commercial advertisement.

The textual functional meaning of the television commercial advertisement represented the texturing and text creation to convey the messages of the advertisement through the logical flow of ideas in adjacency pairs of the oral conversation between the interactive participants in the television commercial advertisement. The oral dialogue between the two women is

logical and flow smoothly from idea to idea. For example, the question of the first speaker can lead to the response of the second speaker which created logical relations between ideas. Besides, the logical ideas are arranged in coherent way through the use of cohesive devices, repetition, back chaining and referencing techniques. For example, the text is made into texture using repetition of the names of the soaps as a brand Hoyyee and Hinkoy. The clause also uses substitution of one word with the other. Inkoy and hoyyee are replaced by the demonstrative adjective “these”. The word “both” also stands for the two products Hinkoy and Hoyyee. So, the text is created in a logical arrangement through logical flow of ideas in the conversation using conjunctives, substitution and lexical repetition to create the advertisement text into a well formed texture. There is one conjunction that the woman who is going to market uses only to mean Hinkoy and Hoyyee and the woman makes it more connected using the conjunctives. She just said Hinkoy and Hoyyee to the woman. In addition, she warned her to take notice of the label on the soap to confirm that it is the right products Hinkoye and Hoyyee that she was interested to buy. The woman bought the soap for the woman. Then the woman washed her hands with the soap and narrates to the audiences in poetic verse about the healing and cleaning capacity of the soap.

Finally, the voice-over narrator tells the audience about the two soaps in a consonance rhyming “Saamunaa wayyaa, Inkooyii fi Kan dhaqnaa Hooyyee; Gatii salphaatiin Piriimaa veeraatiin.” The advertisement also tells through voice-over narrator to the audience that the soap has a sweet fragrance of admirable quality in the clause that goes as follows; *Urgooftuu akka ajaa’ibaa Inkooyii*, which means in English “of sweet fragrant of superb quality, Inkoye soap”. All the words used in the conversation between the represented participants and the voice-over narrator tell the audience about the soaps using repetition, substitution, conjunction and referencing to the soaps in the text to create the the textual metafunctional use of the language to make the ideas in the advertisement text more coherent and cohesive and smoothly flow from one idea to the next one.

5.10.4 Analysis of Visual Modes of Cream and Soap Industry of Primavera Television Commercial Advertisement

The visual mode of the television commercial advertisement of Primavera Cream and Soap Industry sets the context in the rural area because a heap of teff, common cereal crop in Ethiopia is seen as a background where the two friends met on the road. The commercial advertisement employed the visual mode besides the verbal modes illustrate and extend the ideational, interpersonal and textual functions of advertisement language use. The visual modes portrayed the ideational and interpersonal metafunctional meanings of the advertisement using visual communication to illustrate, extend or corroborate and decorate the television advertisement. The visual mode is vital to strengthen the meanings expressed in the verbal text from the three metafunctional meanings of language use in the television commercial advertisement. The commercial advertisement text described the ideational, the interpersonal and the textual meanings. Similar to the verbal modes the visual modes explained the representation, the interactive and the compositional meanings of the advertisement messages through the visual transitivity grammar of narrative and conceptual processes.



Frame 1

Accordingly, the visual modes in the visual frame 1 above were used in television commercial advertisement of Primavera. It has used the logo of the company to introduce the brand identity to its viewers. The visual image in the first frame sets the context of the television commercial through displaying the logo of Primavera for easy identification of the brand identity of the Soap and Cream Industry of Primavera. The television commercial advertisement of Primavera introduced through depicting the logo of the industry created a context of the advertisement and makes them familiar with the brand identity to grab the attentions of the target customers.



Frame 2



Frame 3



Frame 4



Frame 5



Frame 6

The visual mode in the visual images in frames 2, 3, 4, 5, and 6 in the above television commercial advertisement represent the ideational meaning of the rural community life through depicting the heap of *teff* crop as the background to illustrate the rural atmosphere and the interpersonal function of the interactive participants in the advertisement visually. The visual images depict the experiential meaning of the advertisement using the two soaps known as ‘Inkoy’ and ‘Hoyye’ through the interactive participants’ conversation between the two women about the soaps. The advertisement set a context in the rural areas through using the heap of *teff* as the background and the traditional food box (*agelgil*) that the woman carries on her back. What is more, the casual clothes that the other woman going to the market is wearing represent the ideational and experiential and interpersonal meanings of the advertisement through the interactive participants.



Frame 7



Frame 8



Frame 9



The visual modes in the visual frames 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17 and 18 represent the ideational and interpersonal meanings of the advertisement depicted in the transitivity visual grammar of narrative and conceptual process and the mood and modality of the visual grammar used in the television commercial advertisement. The visual images in the above frames represent the experiential meaning of the rural social life where one can buy some products from the market for her neighbours. Besides, the voice-over narration of the verbal and the visual modes of the television commercial advertisement visual expressed the interpersonal meanings through the facial expressions such as gaze, and gestures and vector of eye lines and walking direction and searching for the money in her waist cord as depicted in the visual images the of interactive participants. The interaction and the social relationship between the two woman show they have equal status and have close social and living standards to each other. The visual images in the frames depict the woman in the traditional costume as the actor and the woman in the casual cloth as the goal or receiver of the action. The woman in casual cloth is acting as reactional while the woman in traditional cloth acts as actional in her effort to persuade her to buy her the soaps. Finally, she convinced her because

of the social interaction between the two women. The conversation between the two women ends in positive understanding. So that she agreed to buy her the soap. Thus the AIDA mode in creating this television commercial was used through providing the information to the woman. She convinced her to buy the soap for her. The images illustrated the ideational and the interpersonal meanings through narrative processes. They portrayed the ideational and interpersonal meanings through narrative process using the vectors, the actional and transactional interaction between the two represented participants in the visual images. The woman in the traditional cloth acts as actional and the woman in casual cloth as reactional to the narrative process depicted in the visual images. The woman in traditional cloth tries to persuade the other woman to buy her the soaps that was being promoted in the commercial advertisement. However, the woman in the casual cloth refuses her because she has a lot of stuff that she takes home back from the market. The woman insisted that the soaps were not heavy to carry and and the prices were fair as both can be bought with a few birr notes she has handed to her. The woman was also surprised as the facial expressions and her verbal utterance illustrated that the two soaps can be bought for a few birr.



Frame 19



Frame 20



Frame 21



Frame 22



Frame 23



Frame 24

The visual images in the frames 19, 20, 21, 22, 23 and 24 represent the ideational meanings of the verbal text illustrated, extended and relayed in the visual modes to elaborate the message of the advertisement. The verbal information represented through transitivity grammar of functional linguistics is elaborated through the material processes further

strengthened and illustrated through the visual modes in the visual transitivity grammar of narrative and conceptual process to explain the ideational and interpersonal meanings about Inkooy and Hoyyee soaps produced by Primavera. For instance, the visual images in the frames 19 and 20 depict both soaps 'Inkooy' and 'Hoyyee' packed and with their respective name written in both Amharic and Oromo language. In addition, the visual images in frames 21, 22, 23 and 24 portray the soaps with its captions in Amharic. Moreover; the conversation between the two women about the soaps is shown as flashback to remind her names of the soaps on the packages that she told her to check for its genuine brand confirmation before she buys. Furthermore, the visual images in frames 21, 22, 23, and 24 represented the soaps in its packages through conceptual processes to depicted the state of being or the general state of affairs of the *Inkooy* and *Hoyyee* Soaps through their packaging and captions. The flashback of the conversation between the two women are used to remind the woman the names of the soap so that she will check the label of the soaps for being the genuine products of Primavera.



Visual images in frames 25, 26, 27, 28, 29 and 30 illustrated the experiential and the interpersonal meanings of the soaps through transitivity grammar of narrative and conceptual processes. For example the images show the woman at the shop when she checks the quality of the soap through smelling the fragrance of the soaps through olfactory sense. The image shows in a narrative process when she moves into the shops to buy the soaps from the shopkeepers and check the quality of the soap through smelling to check its quality and the labels to identify its genuineness. Moreover, the visual images depicted the activities of the

woman to buy the soap at the shop such as requesting the soaps, smelling, checking its written labels and paying the money to the shop keepers to take the soaps with her to her neighbour. The visual images in the visual frame also represented the interpersonal meaning of the television advertisement as the woman and the shop keeper have a social relations and communication depicted through the images. The woman interacted with the shop keeper in face to face communication and there is an interaction between the woman and the fragrance smell of the soaps through the olfactory sense. The interactive participant the woman and the shop keep interacted both orally and in offering the product and the cost of the soap in a friendly manner. The advertisement also offered information about the company's contact address through superimposition, the telephone number and invited any interested person to work as agent in distributing the soaps along with the contact detail such as mobile number for further communications (See images 31 and 32).



Frame 31



Frame 32



Frame 33



Frame 34



Frame 35



Frame 36



Frame 37



Frame 38



Frame 39

The visual images in the frames 31, 32,33,34,35,36,37,38 and 39 through represented and interactive participants depicted the ideational and interpersonal meaning of the television

commercial advertisement. After the woman has brought her the soaps from a market, the woman pictorially extended the quality of the soaps through narrative process that depicted the woman washing her hands with *Hooyee* soap. She is showing the soap in a narrative process from removing the soap from its package to then washing her hands with and showing the appealing relief it has given to her body through demonstrating the soaps for the customers to grab their attention. She has expressed the quality of the soaps to clean, the abundance of its lath, and the sweet fragrance of the soaps and its healing effects through displaying the woman's dried hands healing as she has washed her hands with the soaps to induce the target consumers to buy the soaps. The visual images also depicted the ideational meanings of the soap through pictorial display of narrative and conceptual processes.



Frame 40



Frame 41



Frame 42

The visual image in frames 40, 41 and 42 represented the logo of the industry and its products Inkoy and Hoye in English and in Amharic on its packages to create a brand image in the minds of the target audiences. The representation of the soaps through conceptual process of the visual transitivity grammar and the captions of the names of the soaps in English and Amharic create positive impression about the company and its products Inkoy and Hoye to potential consumers. The visual images in the above frames do not show action or reaction between the soaps and the participants. They simply represent the state of affairs of the soaps and its company and its relations and compositional arrangement of the soaps and its packages to make the soaps attractive to the viewers. The logo and the products arrangement in colourful images and design of the packing materials can grab the attention of the viewers based on the AIDA model of persuasive television commercial advertisement theory.

The television commercial advertisement of Primavera Soap and Cream Industry elaborated the interpersonal meaning of the advertisement as illustration through the interaction of the

visual images in the frames such as :2,3,4,5,6,7,8,9,10,11,12,13,14,15,36,and38.The women in the represented participants and the woman in the interactive participants expressed the exchange between the two women and their interactions. The relations and role of the two women is of equal status and they are interactive participant in the advertisement as they have a message to convey to the audiences.The visual images describe the interactions and ideas exchangetaking place between the interactive and represented participants in the frames. The woman in white and the women in the teff field as it is shown in frames 3, 4, 5, 6, exchange ideas in clauses as interpersonal meaning. The visual communication also reveals through a narrative processes the action that take place in the commercial advertisement.For example, the interpersonal meaning between the two neighbours depicted that the woman in white cloth try to convince her to buy her Inkoy for her body and Hoye for her clothes. The visual mode showed the two women have good relations and equal status as can be inferred from their conversation. The case in point is, the two women represented in the images as represented participants illustrate the positive relations between them through vector, close eye contact and gaze that they have good interpersonal relations.The interaction between the two women represented the interactions and relationship between the women and the target audiences through direct eye contact and vector. The relations between the two interactive and represented participants in the frames demonstrated the equal status and informal and friendly relations between the two. Thus, the interpersonal metafunctional meaning of the television commercial advertisement depicts the positive interactions and the interpersonal communication pictorially portrayed their role relations between both the interactive and the represented participants and the target audiences. It also describes the interpersonal relations through a narrarive process of gaze, gesture and vectors to show the visual linkages of the movement, and action.

From a textual or compositional meaning point of view the Primavera television commercial advertisement was visually composed and organized. The visual grammar in the visual communication is compositionally organized in a visual grammar design to depict the textual meaning in a coherent way to communicate the meaning of the advertisement to the viewers. The verbal discourse of the advertisement is textually well formed using the lexical reptition, reference, substitution, and ellipsis to create a cohesive and coherent text. In the

same fashion, the visual communication uses the visual images to display the textual metafunctions through a narrative and conceptual process to represent and express the ideational and interpersonal meanings using camera angle, aspects, frame size and colour and perspectives.

The narrative processes are sequentially interconnected and interrelated to convey the message that the advertiser wants to communicate. There is a logical relations and connection between the images in expressing the views of the actor passing over to the goal and the relations between the actors and the reactors in the narrative process with transactional action and absence of vectors in the non-transactional process through conceptual process of visual transitivity grammar and mood and modality of the interpersonal meanings.

5.10.5 Analysis of Intermodal Relations of Cream and Soap Industry of Primavera Television Commercial Advertisement

The verbal and the visual modes used in the television commercial advertisement of Soap and Cream Industry of Primavera works in close relations to create meaning through integration of the visual and verbal modes to convey the three core metafunctional uses of language in designing persuasive multimodal advertisement discourse. The verbal text were elaborated through the use of the visual text and the vice versa to communicate the ideational and interpersonal and textual meanings of the television commercial advertisement to the audiences. The verbal text narrated to the audiences about the company products especially the two different types of soaps such as *Inkooye* and *Hooyyee* for washing clothes and for body. The television commercial uses both the verbal and visual modes depicted the ideational, interpersonal and textual meanings of the advertisement to the target consumers. The quality of the two soaps are narrated in the verbal clauses were further elaborated through visual images as specification, illustration, relay and anchorage made the advertisement text clear, illustrative and persuasive to the target consumers.

The visual images work with the verbal text as illustration, anchorage and relay to explain, illustrate and specify the meaning in the text using the pictorial representation both in conceptual and narrative processes of visual transitivity grammar. Therefore, this agrees with

the idea of the visual grammar of Kress and van Leeuwen (1996). The image-text relations in the commercial television advertisement of Soap and Cream Industry of Primavera exhibits the clear integration between the visual and verbal modes to strengthen and corroborate multisemiotic multimodal text to convey the message to the audience ideationally, interpersonally and textually. Both the language and the visual codes work integratively to elaborate the meanings of the television commercial advertisement synergistically through vivid utilization of illustration, explanation, relay and anchorage through narrative and conceptual process. The television commercial advertisement pictorially represents the ideational, interpersonal and textual meanings utilizing different camera angles and colour coding orientations visually and lexicogrammatical systems verbally to make the meaning more descriptive, illustrative, clear and understandable to the viewers. The dressing style and the modality of the colour and the iconic cultural symbols in the visual images of the two presented participant women add more layers of ideational and interpersonal meanings which were deployed through the compositional layout of the visual grammar used in the advertisement.

CHAPTER SIX: SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

6.1. Summary of Major Findings

This study was concerned with the analysis of verbal and visual modes and the interplay between the two modes in Oromo language television commercial advertisements broadcasted via OBN. Using systemic functional multimodal discourse analysis methodology, the study investigated the language features used in the Oromo language television commercial advertisement to express ideational, interpersonal and textual metafunctions. The study investigated the lexicogrammatical and syntactic features used in the advertisement and visual images used in creating meanings in the commercial advertisements. In sum, the study explored the inter-modal relations between verbal and visual modes used in the television commercial advertisement to convey educative, informative and persuasive messages to the target audiences about the products and or the services they advertise. Accordingly, this chapter briefly summarizes the findings from the present study.

The result of the investigation of the verbal mode revealed that the copywriters of Oromo language television commercial advertisement used the verbal, visual, audio (i.e. voice-over narration and background music) and superimposition on screen as a means to advertise the products and /or the services of the business companies to the target audiences. Accordingly, the result from the verbal analysis pointed out that Oromo language television commercial advertisements copywriters employed the lexical, syntactic features and rhetorical devices of language of advertisement to create interest and attract the attentions of the target audiences to induce them to buy or demand the services offered. Moreover, the study found out that the advertisement use background music, the verbal and the visual modes and the interplay between the two modes in creating ideational, interpersonal and textual metafunctions in Oromo language television commercial advertisements to grab the attention of the audiences to inform and convey persuasive messages to them so that they can buy the products and /or demand the services. In addition, the result of the study indicated that the verbal and visual modes were commonly used across all the commercials television advertisements in the same manner to create informative, educative and persuasive messages to the target audiences. For

instance, the spoken language was used as as the dialogue between the represented participants in the television commercial of primavera cream and soap industry. The conversation between the two women represents the spoken language features. In the rest of a television commercial, the written language was used along with the voice-over narration as super imposition on the screen to express and highlight the key information of the products and services to the target audiences. Moreover, as far as the linguistic features used in the television commercial advertisement is concerned, the result of the verbal mode analysis of the study revealed that the copywriters used monosyllabic, simple words, nouns as brand names. The results of the study disclosed that the features of advertising language like use of negation such as never, no, none and inclusive words like all, every, always were employed wisely in the Oromo language television commercial advertisement texts. Besides, concerning the syntactic features, the study discovered that the copy writers of Oromo language television commercial advertisement employed long sentences, simple sentences, active voices and present simple tense to express the message of the advertisement to the target audiences. The study results indicated that the copywriters used rhetorical devices such as alliteration and repetition of words such as rhyme and rhythmical arrangement to create special communicative effects to attract the attention of the target audiences in the advertisements to express the ideational or experiential meanings of the products or the services in promotion. The findings of the study also confirmed that the copywriters employed rhetorical figures namely personification to express abstract concept and an inanimate substance are impersonalized and attributed with human abilities to perform certain actions. The result of the study also exposed that Oromo language lexical features used in the television commercial advertisements were monosyllabic and simple words like verbs, adjectives and nouns. For example, some of the simple words and monosyllabic and disyllabic words employed were words like “find, come, wish, new, hot, business etc” in the sentences.

Furthermore, the findings indicated that the copywriters of Oromo language television commercial advertisements employed personal and possessive pronouns such as “you, we, I, yours, our, my and mine respectively to represent the close relationships and role enactment to represent the interpersonal meanings between the advertiser and the target audiences.

The results of the study also discovered that the copywriters of Oromo language television commercial advertisement used syntactic features common in language of advertisements such as the use of simple and short sentences, the interrogative and imperative sentences.

Generally speaking, simple sentences are quick and direct in conveying information, while complex sentences will create some suspense dragging the readers' understanding behind. Therefore the findings showed that the copywriters of Oromo language television commercial advertisement used simple sentences to communicate direct information to the viewers so that they can easily read and understand the messages of the television commercials. In the same manner, the copywriters were observed using imperative and interrogative sentences. They also utilized some imperative and interrogative sentences were observed in the television commercial analysis that they employed to express either command or request and interrogative sentences to provoke the target audiences in order to make them ready and eager to listen to seek answers for the rhetorical questions posed by the advertisers and to command and request them to buy the products and/or the services the advertisers want to impart to the target audiences using questioning techniques.

In addition, the results of the study disclosed that the copywriters of Oromo language television commercial advertisements sentences written in active voices to show direct and natural feelings of the products and the services that the business companies advertise to the target audiences. Similarly, the findings indicated that the copywriters employed simple present tense to express the timelessness and the general truth about the products or services that the companies supply to their target audiences. However, few copywriters used passive voice in their sentences to make the sentence complicated and to avoid taking responsibility for the information they are sending to the target audiences.

The findings concerned with the ideational, interpersonal and textual metafunctional use of Oromo language television commercial advertisement revealed that the copywriters used the language to represent the ideational or experiential meanings of the television commercial advertisements to express the content of the advertisements. Consequently, the copywriters represented the ideational meanings of the television commercial advertisements through systemic functional grammar of transitivity system using material, mental and relations

processes along with the participants and the circumstances involved in the message of the text. Consequently, the study showed that the ideational meanings were represented through transitivity systems of material, relational, mental and behavioral processes to express to represent the ideational meanings of the advertisements.

The study showed that Oromo television commercial advertisement represented the ideational meanings of the advertisements through the utilization of systemic functional grammar of transitivity systems of material, relational and mental processes, participants and the circumstances involved in the processes to convey the message of the advertisement to the target audiences.

The findings of the study reported that the Oromo television advertisement text were made into texture using organization of ideas through logical arrangement of ideas and use of cohesive devices to create a meaningful unified text in the commercial advertisements. For example, the written texts of the advertisement were made into coherent text using logical arrangement of ideas to enable the flow of ideas smoothly from one idea to the next in the text. In addition, the copywriters used the lexical chains, references, substitutions and cohesive devices to enable the ideational and interpersonal meanings in coherent textual meanings for easy understanding of the messages conveyed by the copywriters to the target audiences.

With regards to the visual meaning making practices in Oromo language television commercial advertisements, the study revealed that the visual modes were used to communicate ideational, interpersonal and textual functions parallel and in conjunction with the verbal modes. The findings from the study indicated that the visual images expressed the ideational, interpersonal and textual meanings in the same way to the verbal modes in its visual grammar system. The visual images used in the television commercial were video footages of human, animals, places, offices and things related to the context of the advertisements and can illustrate, extend and elaborate the ideational, interpersonal and the textual or composition meanings of the images to communicate the intended meanings of the products and/ or the services to the target audiences.

The investigation of the visual modes used in the television commercial advertisement were images of human beings, cultural artifacts and places that offer ideational meanings through the visual grammar of narrative and conceptual process of the participants and the circumstances involved in the meanings making practices to represent the ideational or experiential meanings of the content of the advertisements.

The study demonstrated that the interpersonal meanings of the visual modes used in the Oromo television commercial advertisement were explained through camera techniques of vector, eye line, gaze and camera angle such as close shot, distance shot and close personal and long shot. Besides, the interpersonal metafunctional communication was elaborated through the use of colour coding orientations to communicate the interpersonal meanings of the close social relations and roles enactment between the advertisers and the viewers. The study exposed that the interpersonal meanings of the Oromo television commercial advertisement were executed using the camera angle and the color coding orientations. For example the dominant colour coding orientation in the visual modes were the naturalistic coding orientations that illustrate the image of the objects and the persons in natural coding orientations in photographs.

The study pointed out that Oromo television commercial advertisement communicated interpersonal metafunctional through the use of visual images namely photographs. Besides, the study illustrated the use of visual modes such as abstract coding orientations in the logos. The findings also confirmed that the Oromo television commercial advertisement did not use technological coding orientation because the designers did not use sophisticated animation as they employed only the images taken through photographs and video footages in natural coding orientations.

The study also revealed that the visual modes of the Oromo language television commercial advertisements proved that the copywriters and designers employed the visual images in a logical sequence to communicate both the ideational and the interpersonal meanings of the advertisements. The compositional meanings of the images in order to communicate both the ideational and the interpersonal meanings were based on the visual grammar of information value and salience. The information that are very important were put in the visual structures

such as from left-to-right, given-to-new, center-to-margin and top-to-bottom to communicate the meanings. Besides, through the color coding orientations, the salience of the vitally important information were also illustrated and arranged in the centre using the colour coding orientation to attract the attention of the target audiences and with the vector that show the direction such as gaze, eye line and visual frame size and the close, medium and long shot camera techniques and aspects of the images. However, the study noted that there were missing links about the interpersonal meanings of the advertisements from the visual images due to lack of appealing colour coding orientations, shot sizes, the camera angles, saliences given to the images to emphasize the message and information values in the visual modes to communicate the intended messages about the products and/ or services teatually to the target audiences.

Furthermore, the findings from the metafunctional use indicated that the ideational meanings of the advertisement were expressed using systemic functional linguistic transitivity system of material, mental and relations processes predominantly used in the advertisement, while the mood and modality were employed in the impersonal meanings .The rhetorical and cohesive devices were used to create texture of the advertisement messages that represented the textual metafunctions of the television commercial advertisements.

The result of the study disclosed that the visual modes in the television commercial advertisement represented ideational, interpersonal and textual meanings about the products and /or services to the target audiences. The visual modes explained the meanings of the television commercial through visual grammar of narrative and conceptual process to express the material and relational process of the content of the advertisements. The study reported that the visual images were used to elaborate, to extend, to illustrate and to express as a relay of the meanings expressed in the verbal modes through the voice-over narrators and in written super screen for presumed key points to be imparted to the target audiences about the products and /or services.

The study also indicated that Oromo television commercial advertisements result confirmed that the interplay between the verbal and the visual modes were integrated to make

ideational, interpersonal and textual metafunctional meaning making practices. The two modes work in close interaction to create synergistic communicative effects to inform, educate and persuade the target audiences about the products and/ or services that the business companies advertise to increase their sales volume and profitability.

The study also proved that the ideational and the interpersonal meanings of the commercial advertisements expressed in the verbal modes were strengthened and explained further using the pictorial elaboration as illustration, relay, anchorage, exemplification, and extension of the verbal modes through the deployment of the visual modes that represent the messages of the advertisements. The verbal mode explain the information expressed using lexicogrammatical choices whereas the visual modes represent the same meanings through pictorial means to illustrate the information through specification, extension, relay and anchorage to make the meanings more specific, clear, lucid and vivid to the target audiences. The deployment of the multiple modes of semiotic elements to make meanings in television commercial advertisements discourses from systemic functional linguistic multimodal discourse analysis of meaning making practices of the advertisements functions.

In other words, the study exhibited that the verbal and visual modes integration and the co-creation of meanings of the television commercial meanings ideationally, interpersonally and textually in Oromo television commercial advertisements texts. However, contrary to the principle of the integration principles of the images-text relations of the Oromo television commercials used the images repetitively and take longer air time without adding values to the meanings that a single mode, for instance, the verbal modes only can make instead of the combination of the verbal and the visual modes in integration. This is related to high context culture of Oromo people meaning is transmitted through actual words used or implied by the context. Thus, the lack of skills in the visual grammar and the meaning making practices in the high context cultural practices using multiple modes of semiotic elements to communicate the intended messages to the target audiences. The use of high context culture implies a lot of unspoken information and meanings which are implicitly transferred on the contrary during the communication of the advertisements messages through multiples modes of verbal and visual modes.

The study also revealed that the skills and experience of the copywriter in multimodal advertisement texts copywriting and designing to convey the intended message to the target audiences through linguistic choice and the visual modes separately and in combination of the multiple modes of advertising language features to create integrated short, illustrative informative, educative and persuasive television commercial advertisement seem not well developed skills among the copywriters and designers

The study revealed that the interplay between the verbal and the visual modes as an integrated meaning making practices were discovered that the two modes supported each other in making the ideational, interpersonal and textual meanings of the television commercial advertisements. the verbal modes expressed in the verbal texts were further elaborated through the use of visual images as elaboration, extension, exemplification and illustration of the ideational, meanings whereas the interpersonal meaning were expressed using mood and modality, camera angle, colour coding orientations and the the textual meanings were expressed through using information value and saliences.

The study further confirmed that relevant Oromo musics were used as background to set contextual and cultural context for the audiences. The case in points were the advertisement for 2020 Open college and the Elemtu Integrated Agro-Industry Share Company used music named barnoota (education) and ‘Oromoon horii bobbaasee qajelche gara horaatti’ (Oromo deployed cattles to salt lakes) which set the relevant situational and cultural contexts for the audiences before offering the target audiences the information about the products and / or the services to be promoted to grab the attention of the target audiences. The copywriter represented the ideational metafunctional use of the Oromo language television advertisement using the transitivity grammar system of material, relational and mental processes. The findings also indicated that the ideational meanings were represented in transitivity system of systemic functional grammar of transitivity system of material processes, participants and circumstances.

In addition, the study identified that animation and other advanced techniques of television commercials common in modern advertisement were not common features in Oromo language television commercial advertisements. However, Oromo language television

commercial advertisements try to make multimodal integration of verbal and visual modes were employed to create ideational, interpersonal and textual metafunction to convey persuasive messages integrated in both verbal and visual modes to promote the products and/or service the company supply to the customers. The commercial advertisement also use the visual and verbal strategies to grab the attentions of the target audience and induce them to take action either to buy the products or to demand the services that the company advertises to the target audiences in line with the theory of AIDA model.

The findings of the study also reported that the Oromo television commercial advertisements advertisers used superimposition of key information of the branch offices such as address, telephone number on screen and through voice-over narration were displayed to the audiences.

The represent and interactive participants in the television commercial advertisements promote some of the products and/or services that the company offers to the target audiences using the different products on sale. The voice-over narration and the super on the screen dovetailed where the super is used to high light the very important points that the advertisers presumed to be highlighted to the audiences such as the telephone number of the company, the location of the factory or the industry headquarter, the company branch offices and key services and / or products the company or enterprise supply to the target consumers and the location and address details and invitation for people who can work as an agent for the products as distributors. The background music also set context and form a mood for the products or services advertised to grab the attention of the target audiences. Some of these musics are created for the sake of the advertisement while the majorities are from the commercial album where the song is very illustrative and relevant to the products and/ or services the commercial advertisements intends to advertise to target audiences.

The findings of the study reported that the verbal and visual modes were represented ideational, interpersonal and textual metafunctional use of languages to promote the products and/or services of the business companies to the target audiences. The verbal modes used the systemic functional grammar of transitivity for ideational meanings , mood and modality for interpersonal meanings and theme and rheme and information values and cohesive

devices express the textual meanings to the target audiences whereas the visual modes employed narrative and conceptual processes to express the representational meanings, camera angle, modality and colour coding orientation to express interactive meanings and information values, salience and frame size to illustrate the compositional meanings of the advertisements messages to the target audiences.

The result also pointed out that the multimodal texts were created through the interplay between the verbal and visual modes. In other words, the study disclosed that the integration between the verbal and the visual modes in the television commercial advertisement was realistic means of meaning making practices that further elaborate the meanings of the verbal modes the information told through the voice over narration, through pictorial relay, illustration, extension and anchorage of the central meaning of the texts of the advertisements. Similarly, there were colour harmonies in the frames except few frames with non-harmonized colour use. The result also exhibited that represented and the interactive participants in the visual grammar represented the ideational, interpersonal and textual metafunction both through using transitivity system of material, relational and mental processes in the verbal discourse and while the visual modes utilized the conceptual and narrative processes of the visual transitivity grammar to convey the messages to the target audiences.

The interpersonal meaning between the advertisers and the viewers were created in the verbal texts that show the friend-like intimate social relations that the copywriters illustrated through the use of the personal pronouns such as we, our, ours, you, your, yours, and they, them, their, it, its etc. These pronouns can communicate the interpersonal meanings to enact the roles and social status of the advertiser and the target audiences. In the same token, the result of the study indicated that the interactive meaning that elaborated the social relations and roles enacted between the interactive participants and the target audiences in the advertisement through the visual modes feature of interactivity. For example, the visual images in the television commercial advertisement represented the interaction using the vector lines such as eye lines, body movement, gaze, gestures through a narrative process and transactional role of the actors and the goals. Similarly, the conceptual processes were also

revealed the action and reaction and the interaction that was taking place between the represented participant and the viewers in the visual images without vector. The transactional dynamic processes in the visual transitivity grammar of narrative processes communicate through vectors, horizontal and oblique lines. It also used perspectives and camera angles use of shot types and distance, frame size, aspect of the gaze, gesture and color saturation to elaborate, illustrate, and extend the meanings of the verbal discourse of the television commercial advertisement of Soaps and Cream Industry of Primavera to the target audience.

Textual meanings of the verbal and the visual modes of Oromo television commercial advertisements were created using logical organization to form cohesive text through the application of cohesive devices such as linking words and repetition of words, lexical cohesion, referencing like anaphora, substitution and ellipsis etc to make the text into texture and organized through the arrangement of the ideas in logical flow and relevance. Similarly, the visual images use the cohesion between the frames using the multimodal integrative connection that reveal the meaning of the cohesiveness of ideas through using conceptual and narrative processes that strengthen the verbal discourse and make meanings to the viewers through using vector to express the ideation and interpersonal meaning using the textual function that enable the meanings for the audiences through the visual communications to help them understand the message conveyed. Moreover, cohesion was also created through the visual displays in elaboration and specification and extension techniques' to create a cohesive meaning to convince the target audience about the services or the products the company advertise to its target audiences through horizontal and vertical composition such as given-to-new, left-to-right, top-to-bottom and central-to-margin structuring techniques to producing representational, interactive and compositional meanings in the advertisement using visual grammar.

Therefore, the study identified two mainly used semiotics in Oromo television commercial advertisements were the verbal and visual modes with musics as background and the superimposition on the screen to highlight key points of commercials to the viewers about the information of the commercial advertisements besides, the voice-over narration of the verbal modes in the advertisement texts. The study pointed out that the verbal text describes

the use of Oromo language to create persuasive ideational, interpersonal and textual functions in the television commercials advertisements. In the same vein, the visual semiosis also communicate meaning from representational, interactive and composition perspective of visual grammar to persuade the audiences about the product and/or the services the advertiser promotes to the target audiences.

Finally, the study disclosed about Oromo television commercial advertisements use of linguistic features such as lexical, syntactic and rhetorical devices and the visual modes such as images, colour coding orientatiosn and modality to create the persuasive and impressive meanings to convey commercial advertisements messages to its intended audiences. The copywriters and designers employed both the verbal and the visual modes and created an integrated meaning making practices through elaboration of the messages using anchorage, relay, illustration and extension of information given in verbal text in the visual modes and vice versa. The verbal text meanings were elaborated through the visual modes deployment to convey the intended ideational, interpersonal and textual meanings to convey informative and persuasive messages about the goods and services the company advertised to the target audiences.

6.2. Conclusions

Based on the findings, the following conclusions were drawn:

From the analysis of the present study, it can be inferred that the Oromo language television commercial advertisement verbal text seemed to be meaningfully written using some of the features of advertising languages such as lexical, syntactic characteristics and rhetorical devices common in Advertising languages to represent ideational, interpersonal and textual meanings to convey the intended informative, educative and persuasive messages to the target customers. Similarly, the copywriters of Oromo television commercial advertisements utilized the advertising techniques such as visual modes to elaborate and extend the meanings of the verbal text through illustration, extension, relay and anchorage. In other words, monosyllabic and disyllabic words such as simple adjectives, verbs and nouns and personal pronouns, negation and inclusive words were used in the advertisement texts copywritten in Oromo language broadcasted viaOromia Broadcasting Network (OBN) to the target

audiences. In addition, the syntactic features such as the use of that reflect the features of advertising languages like simple, short and complex, interrogative and imperative sentences, rhetorical devices such as alliteration and repetitions like rhyme, assonance and personification in the advertisement texts to attract the attention of the target consumers of the goods and services that the companies supplies to its customers.

In addition, the verbal modes analysis result indicated that the Oromo language television commercial used systemic functional grammar transitivity system of material, relational and mental processes of the process, the participants and the circumstances involved in the activities to represent the ideational meanings, the mood and modality such as personal pronouns and possessive pronouns like you, your, we, I, our, ours, mine and my and will and may and might for modality to express the interpersonal meanings and the rheme and theme and logical information organization structure and cohesive devices to create a texture of the advertising texts for smooth flow of ideas from one to the other in the texts.

From the visual modes analysis the study reported that the visual modes representations of the advertisement text depicted the representational, interactive and compositional meanings using visual grammar designs of Kress and Van Leeuwen (1996) such as the camera angle, modality and colour coding orientations to elaborate the intended messages of the advertisements.

The television commercial advertisements text employed the pictorial deployment to inform and persuade the target audiences about the products and/or services through narrative and conceptual processes. The interactive meanings were expressed through the direct gaze, vector and eye line through the use of camera angle and frame size and eye contact. The interactivity or textual metafunctional meanings of the participants in the advertisement were represented through information values, salience and colour coding orientations.

From the intermodal relations of the verbal and the visual modes analysis, it can be concluded that the interplay between the verbal and the visual modes were expressed through the synergetic effect of the combination of the two modes to express the intended messages through elaboration of the verbal texts using pictorial deployment such as illustration, extension, specification, relay and anchorage and vice versa with the verbal modes.

Generally, based on the findings of both the verbal, visual and the intermodal relations analysis of oromo language television commercial advertisements, it can be concluded that there were some strong and weak points observed in the Oromo language television commercial advertisements broadcasted via Oromia Broadcasting Network (OBN). In other words, the commercial television advertisement in oromo language seem to reveal that the copy writers and designers to have a gap of knowledge, skills and experiences in multimodal television commercial advertisement creation using the principles of the design of visual grammar. The strong points to be listed were Oromo language television commercials advertisement broadcasted via Oromia Broadcasting Network (OBN) employed both the verbal and the visual modes and the characteristic features of language of advertisements. The commercial television advertisements analyzed in this study were found to represent the three metafunctional meanings of language use ideational, interpersonal and textual meanings in its verbal and visual modes and in combination of the two to convey the intended messages of the advertisements to the target consumers. On the contrary, the weak points of the Oromo language television commercial advertisement observed were utilization of complex sentences, and few rhetorical devices in the verbal modes and redundant use of the same images more than necessary to elaborate the meanings of the verbal text that made the commercial advertisement a bit longer and boring to the target viewers. In the same vein, the same visual images were used repetitively to illustrate, extend and complement the meaning of the television commercial advertisement messages in explanation, specification and extension were made excessively longer and boring instead of short, informative and illustrative commercial advertisement in between the commercial break as Janoschka (2004) noted in her study of television commercial advertisement. For example on average the air-time of the commercial television advertisement stay on air for more than 30 seconds due to the unnecessary redundant images and long and complex sentences that don't appeal to the ears of the target audiences. Similarly, the colour quality of the pictorial representations of the television commercial advertisement visual text elaboration of the products and/ or services were used to advertise companys' product as illustration in the form of anchorage, relay and extension and vice versa. Consequently, though they might have advantages to explain and specify and illustrate the ideational meanings of the commercial advertisement, the repetitive use of the same images again and again in the advertisement made the

television commercial a bit longer, boring, dry, unpleasant and unattractive to the target audiences.

6.3. Recommendations

Based on the conclusions drawn from the findings, the following recommendations were forwarded. In copywriting and designing Oromo television commercial advertisements Oromo language television commercial advertisement copywriters should be aware of the cultural backgrounds and the high cultural contexts of Oromo people in order to create impressive and persuasive commercial advertisement messages. The copywriters and designers should have skills training in appropriate lexical, syntactic and rhetorical devices use in copywriting Oromo television commercial advertisement text to attract the attention of their target customers.

In addition, the copywriters and designers need to have audiovisual skills training and experiences in how to create short, attractive and persuasive multimodal television commercial advertisements with the interplay of the verbal and the visual modes.

Moreover, the copywriters and designers should take training in cultural knowledge, linguistic skills and audiovisual and visual grammar design technical skills such as colour, coding orientation and modality, camera angles, shot size and so on to create and design impressive and persuasive copywriting and designing multimodal Oromo television Commercial advertisements to convey information with clear meanings and easy to read about the products and/ or service they promote on behalf of the business companies via television as outlets.

More specifically, the copywriters and other private commercial advertising companies working in sponsorship in collaboration with OBN should take training on features of advertising languages specifically television commercial advertising features and audiovisual skills on how to copywrite and design short, informative and persuasive television commercial advertisements that represent ideational, interpersonal and textual meanings that attract and impress the attentions of the target audiences.

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Appendix A: Verbal Modes of Oromo Television Commercial Advertisement

5.1 Beeksiisa Televiziyinii Baankii Hojii Gamtaa Oromiyaa

(1)Hawwata tuuriistii hedduu bakka qabatee kibba Itoophiyaa buutan, biyya qamadii fi garbuu Arsii fi Baalee deemtan, biyyaa bunaa Jimma hanga Wallagga ceetan, daldalaan ho'ituu Finfinnee keessa baatan,qabeenya gaalaatiin kan beekamtu naannoo Soomaaleetti gortan, sangoolee isheetiin caalaaman beekamtu Harargee geechan, bakka kana hundaattu nu argattu. (2)Kanaan hindhaabanuu qe'eetti isinii dhufnaa.(3) Waliin hojjennee waliin guddannaa! (4)Bara haaraa gaarii siniif haa ta'uu! (5)Jijjiirama Gaariif Kan Onnate!

Television Commercial Advertisement of Cooperative Banks of Oromia

(1)If you travel to Southern Ethiopia a center that has many tourist attractions, if you travel to Arsi and Bale the land of wheat and barley, if you cross over the coffee land from Jimma to Wollega if you pass through Finfinne the commercial center of the country, if you stop at Somale region prosperous in camel resources, if you arrive at Hararghe a land known for its fatten oxen in particular, once you reach all these destinations you can find us. (2)We never stop at these destinations; we will come to your doorstep /home to serve you. (3)We work together and prosper together.(4)We wish you a happy new year. (5) Committed for breakthrough.

5.2 Beeksiisa Oromiyaa Inshuraansii Kaampaanii

(1)Yoomiiyyuu jireenya, nageenyaafi qabeenya keessaniif kan dhimmamuu Oromiyaa Inshuraansii Kaampaniin ooltee bulteen keessan nagaan akka isiniif ta'u hawwa. (2)Biyya keenyatti balaa konkoolaataatiin badiin lubbuufi qabeenyaa irra ga'aa jiruu daran yaaddeessaa ta'aa dhufeera.(3)Keessumaayyuu, imala halkaanitiin badiin ga'aa jiruu sukkanneessaa ta'aa jira.Kanaafuu yeroo itti imaltaniif maaliin akka imaltan irratti of eeggannoo cimaataasiisaa.(4)Of eeggannoon keessan guutuu akka ta'uuf ammoo gaachana nageenyaafi qabeenya keessanii Oromiyaa Inshuraansii Kaampaanii irraa wabii bitachuu hindagatiina! (5)Yeroo hundaa nagaan ba'aa nagaan gala.(6) Oromiyaa Inshuraansii Kaampaanii Wabii Guddinaa!

Television Commercial Advertisement Oromia Insurance Company.

(1)Oromia Insurance Company that is always committed to your health and wellbeing of your property. (2) It wishes you a peaceful day and night. (3)The fatal car accidents and the damage to property have becoming very much critical in our country. (4) Particularly, the loss of life has become nerve-racking. (5)Therefore, make a great care in your time to travel and the means of transport you use to travel by. (6)To make your careful travel decision complete, don't forget to buy insurance guarantee from Oromia Insurance Company-the shield of your life and property! (7) Always wish you peaceful travel and return. (8) Oromiya Insurance Company a guarantee for development! (9)Oromia Insurance Company.

5.3 Beeksisa Daldalaa Dhaabbata Diizaayeenii To'annoo Hojiiwwan Biishaanii Oromiyaa

(1) Dhaabbati Diizaayanii To'annoo Hojiiwwan Biishaanii Oromiyaa daandiiwwan, gamoowwaniifi qorannoowwan karooratti, ittigaafatama lafaa irratti gorsa bilchaata ta'e nikenna. Qorannoo haayidirooliiksii, jalliisii fi qorsa lafaa, bishaan dhugaatiifi dhangala'aa hojiiwwaan haayidirooliiksii, ittisa humna ibsaa, ji'ooteekniikii, ijaarsota jalliisii, ittisa lolaa, bishaandhugaatii fi dhalgala'aa akkasumas kunneenbiroottiis sarveeyiingii nigegeessa. Dizaayeenii hojiiwwan bishaanii nigamagama, to'annoo ijaarsaafi bulchinsaa kontiraataa piroojeektoota kunneenii geggeesuudhaan guddina hawaasaa dinagdee biyya Keenyaa dhugoomsuuf nihojjata. Tajaajila laabooraatoorii, sarveeyiingii, kaartoogiiraafii yoofetan Dhaabbata To'annoo Hojiiwwan Biishaanii Oromiyaa isinii jira.

Television Commercial Advertisement of Oromia Water Works Design and Supervision Enterprise

Oromia Water Works Design and Supervision Enterprise construct roads and buildings monitors and evaluates design, executes land management and gives matured consultancy services. It works in hydraulics, irrigation and geological studies, safe drinking water and sewerage, hydraulics works, hydroelectric dam, geo-techniques, irrigation dam construction, flood control and other like geological survey as well. Oromia water works and design enterprise works to realize the socio-economic development of our society in evaluating water works and evaluating and monitoring construction and management projects. If you want laboratory services, surveying and cartography, Oromia Water Works Design and Supervision Enterprise exists to serve you.

5.4 Beeksisa Tuweentii Tuweentii Oppeenii Baga Birran Isinii Barite Jechaa Bara 2005 Barnoota Fagootiin Beekkamtii Ministeera Barnootaa Irraatii Argateen Akkaawoontiingii, Maanaajimantii fi Eekoonoomiksiitiin Galmee Eegaluu Isaa Beeksisa. Akkasumas, Barnoota Idileetiin Kaampaasotaa Isaa Baalee Roobee, Asallaa, Arsii Roobee, Doodoolaa fi Najjootti Sadarkaalee Tokko, Lama, Sadii fi Afuriin Dipaartiimantiwwan Adda Addaatiin Galmee Eegaluu Isaa Gammachuudhaan Ibsaa! Dhumarrattis, kolleejii keenyatti sagantaa barnoota fagootiin kan xumurtan hanga Onkoloolessa 30tti kaffaltii isin irra jiruu karaa baankiitiin kaffaluudhaan raga keessan akka fudhattan cimsinee isin beeksifna. Baratootaa guyyaa kana booda dhufan kolleejiiich Kanhinkeessumeessinee ta'uu beeksifna. Kollleejii 2020 Ooppeenii.

Television Commercial Advertisement 2020 Open College

1.) 2020 Open College wishes you a happy 2013 New Year and announces that the college has started registration with accreditation it has got from the Ministry of Education in accounting, management and economics in its distance education programs. 2. Likewise, the college in its regular program announces happily that it has started registration in its regular program in diploma at Bale Robe, Asella, Arsi Robe, Dodola, and Najo campuses in first, second, third and fourth levels in different departments. 3. Lastly, we strongly inform those of you who have graduated in distance education to settle the overdue payment via bank till

October 30/2013 and receive your credentials. 4. Those students who appear after the deadline will not be entertained. 2020 Open College.

5.5 Beeksisa Biftu Adugna Business Share Company

(1)Waldaan Akisyoonii Bizinas Biftu Adunyaa maashinoota gurgurtaa gosa gara garaa gatii madalaawaan daldaltootaaf dhi'eessuu jalqabuu isaa gammachuudhaan ibsa. (2).Kanaafis, qophilee barbaachisu xumureera. (3).Itti fayyadama maashinootaa irratti leenjii ga'aa nikenna.(4).Hojii Fiiziikaalayiiizeeshiinii niraawata.(5)Maashinootaafis suphiinsa tajaajila ga'aa nikenna. (6)Maamiloota isaas ciminaan tajaajiluudhaaf qophaa'eera. (7).Teessoon keenya Waajjira Olaanaa Waldaa Akisyoonii Biiziinasii Biftu Addunyaa Finfinne Staadiyamii fuuladuratti kana argamu Gamoo Anbassaa Lakkofsa lama Darbii Tokkoffarrati. Lakkoofsi bilbilaa: 0115533746, lakkoofsafaaksii0115534218,Dameeleen keenyawalisoo 0922727364,Ambo 0922727361,Asallaa 0922727365,Jimmaa 0922727363,Naqamtee 0922727362 Damee Raabsaa Finfinnee 0922727367 Sangaa taraa Kolleejjii Hoojii Daldalaa fuuladura Gamoo Bifutu gammoo lammaffa irra lakkofsa biiroo 222. (001:012)

(1). Biftu Adugna Business Share Company announces happily that it has started supplying different kinds of goods at fair prices to merchants. (2). It has finalized all necessary preparations.(3).It will execute physicalization work. (4).It provides adequate maintainance services. 5. It provides enough training on how to use the machines to the customers. 6. It is ready to serve its customers.

Our address is: the headquarter of Biftu Adugna Business Share Company in Addis Ababa near stadium in front of Anbassa Building first floor, office number 2. Our telephone numbers are: 0115533746; Fax No: 0115534218.Our branches: Waliso Branch0922727364, Ambo branch 0922727361, Asela branch 0922727365, Jimma branch 0922727363Nekemte branch 0922727362, Addis Ababa distributor office 0922727367 is located at Sanaga Tara in front of commercial college Biftu Building second floor, office number 222.

5.6 Beeksisa Riizoort Hundee

(1) Eeyyeen inxooxxoorra sharartanii gara Salaaleetti yemmuu imaltan Finfinnee irraa kiloomeetira Shan akkuma deemtaniinRizoortiin Sadarkaa isaa eeggate isin simata-Rizoortii Hundee.(2) Him, Him, hindarbiinaa, gora malee; nooruu simmannaan keenya aadaa fi seera hoteela manaajimantiin kan deggeerameedha. (3) Nyaata aadaa fi ammayyaawwaa: kitifoo, foon muraa, foon waadamaa, manneen aadaa faayyaman keessatti maatiin, firaa fi hiriyyoo keessan waliin daadhii Salaalee beekamaan sun Riizoortii Hundeeetti ajaa'ibumaa! (4) Tajaajila baariifi reestoraantii guutuu, sireewwan ciisichaa nageenyaa qaban, galmaa akka feedhii maamiiltootaatti qophaa'u sirnoota garagaraaf kam kafnee kam dhiifna! (5) Abban qabeenyichaas birri miiliyoona 20 ol baasanii jaaran.(6) Isiniis akka ittifayyadamtan afeeramantiirtuu.(7) Qalbiin Koo na fuudhate bade.(8). Sanbataa fi dilbataa gara Riizoortii Hundee.

Television Commercial Advertisement of Hundee resort

(1)Yes when you travel on Intoto road towards Selale five kilometers away from Addis Ababa a standard quality resort will receive you. (2)Wow!Don't passby please, take rest and our reception is cultural and based on the modern hotel managementsystem .(3) The cultural and modern foodssuch as kitifo, raw meat, roasted meat in a culturally decorated house with

your kin and kith, relatives and friends; Selale traditional mead/hydromel is really wonderful at Hunde Resort. (4) Full bar and restaurant services, comfortable bed rooms, flexible halls for different events what to mention and what to leave. (5) The owner of the hotel has invested to construct more than 20 million birr. (6) You are cordially invited to use the hotel. (7) My spirit takes me on trot to the restaurant. (8) On Saturday and Sunday to Hunde Resort. Hunde Resort.

5.7 Warshaa Saamunaa fi Zayita Nyaataa Naazireetii fi Arsii Dhaabbata Dhunfaa Itti gaafatamummaan isaa Kan murta'ee

(1) Tapha daawwachaa jirtan kanaaf Ispoonsara ta'eera. (2) Saamunaa Naazireetiifi Arsii wabii qulqullinaa kan durii, angaaficha, abbaa mallattoo adurree, rakkoo qulqullinaa kan furaa ture. (3) Har'as isnii jira maarree, diina xurii biqiltuu paalmii qulqulluu ta'ee irraa kan oomishamu eessattuu kan filatamu. (4). Foolii gaarii dafee kan hindhumnee oomacha ykn arafaa ajaa'ibaa gatiin madalawaa qulqullinaandhiyyeessi amanasiisaa Saamunaa Naazireetiifi Arsii irraa. (5) Hoomishoonni Keenya abbaa giraamii 100, abbaa giraamii 120, 150 fi 239ti. (6) Dabalataanis ajaja keessaniin akka fedhii keessaniin nihoomiishnaa. (7) Saamunaa Naazireetii fi Arsii haata'uu. (8) Teessoon Magaalaa Adamaa irraa daandii Soodaree geessu kiiloometira sadii qofa fagannee argamnaa. (9) Warshaa Saamunaa fi Zayita nyaataa Naazireetiifi Arsii Dhaabbata Dhuunfaa ittigaafatamummaan isaa murta'e. (10) Tapha Gaarii, Bashannan Gaarii.

Television Commercial Advertisement Nazareth and Arsi Edible oil and Soap Factory Private Limited Company.

(1) Nazareth and Arsi Edible oil and Soap Factory is sponsor of the play you are watching now. (2) Nazareth and Arsi Soap Factory is a guarantee for cleanliness, the oldest and the eldest with a symbol of cat and has been a solution for dirt. (3) And still is a solution. (4) It is made from quality and clean palm tree so selected everywhere for its desirable product. (5) It has good fragrance, lasts long time, has many lath of surprise type, its price is fair, and it has good quality and substantial supply from Nazareth and Arsi Soap Factory. (6) Our products are of different grams, such as 100 gram, 120 grams 150 grams and 230 grams. (7) In addition, based on your order we produce as per your needs. (8) Let your choice be Nazareth and Arsi soap. (9) Our address is in Adama city, only three kilometers away on the way to Sodare. (10) Nazareth and Arsi Edible Oil and Soap Factory Private Limited Company. (11) We wish you a great game and enjoyment. Enjoy football.

5.8.1 Beeksisa Iist Afrikaan Taayigar Biraandii

(1) Baga Bara haarayaan isin ga'ee kan jedhuu Iist Afrikaan Taayigar Biraandiidha. (2) Iist Afrikaan Taayigar Biraandiis waldaa dhuunfaa itti gaafatamummaan isaa kan murtaa'e. (3) Paarkii Indaastirii naannoo Duukamitti argamuu irraa: warshaa saamunaa uffataa fi daakuu diitarjantii, warshaa meeshaalee mana maxxansaa fi saamsaa, warshaa meeshaalee qulqullinaa fi miidhagina dhunfaa itti eeggatan, warshaa daakuu paastaa, warshaa nyaata gargaatootaa, warshaa buskuutii, iist Afrikaan Taayigar Biraandiis Oomishtii keenya barootaaf kan isin duukaa jiraatan, gammachuun bitattanii bammachuun kan itti fayyadamaa

turtaniidha. (4) Iist Afriikaan Taayigar Biraandiis Oomiishaalee isaa Teekinooloojii ammayyaan hoomiishaman kutaalee biyya keenyaa adda addaatti nidhi'eessa. (5) Oomishtii keenya waajjira eegumsa nyaataafi qulqullinaa biyyooleessaa irraa raga waan qabuuf filatamaadha kanaaf oomiishaalee iist afriikaa taayigar biraandiittii fayyadamaa. (6) Barrii haaraan kunis kan nagaa, kan gammachuufi kan badhaadhiinaa isiniif haa ta'u. (7) Ayyaan gaarii! (8) Indaastirii Iist Afriikaa Taayigar Biraandiis.

Television Commercial Advertisement of East African Tigre Brands Industry

(1) East African Tigre brands Private limited company wishes you a happy new year. (2) East African Tigre Brands from the Eastern Industrial Park of Dukam clothes soap and powder detergent factory, printing and adhesive factory, sanitary and beauty products factory, pasta flour factory, supplementary foods factory, biscuits factory. (3) East African Tigre brands product lasts forever with you. (4) You buy a product of East African Tiger Brands with happiness and you use it happily and last with you. (5) East African Tigre Brands produces its products using latest technology and supplies them to different parts of the country. (6) Our products are chosen for they are certified by the national food quality agency. (7) So, use East Africa Tigre Brands. (8) We wish you a peaceful, happy and prosperous New Year. (9) Happy New Year. (10) East African Tigre Brands Industry.

5.9 Beeksiisaa Eleemtuu Intagireetid Agroo-Industirii

(1) Hoomishoonii keenya mallattoo Harmeetiin beekaman Aannan Paascharaayizdii, itittuu, dhadhaa, qarruun aannanii ykn kireemii, baaduun keenya ajaa'ibuma. (2) Waldaa Aksiyoonii integireetid Aannanii Eleemtuu. (3) Hoomishoonii Eleemtuu, namaaf sifa hundumtuu (4) Addaatee kuufameef buufamee dhugameef hundii aannanii miti. (5) Eleemtuu gaafadhuu aannan Harmee biti. (6) Warshaan keenya magalaa Sulultaattii argamuu irraa isin biraan geenya. (7) Raabsitoota irraas, suuppar maarkeetoota irraayis argachuu dandeessuu. (8) Qulqullina Hoomiishoota keenyaaf warra dhamdhametuu raga keenya. (9) Raabsuu Kan barbaaddaniifi Finfinnee sangaa taraa gamoo biiftuu addunyaa darbii kudha tokkooffaa irratti nu argattu. (10) Waldaa Aksiyoonii integireetiid Industirii Aannanii Eleemtuu!

Television Commercial Advertisement of Elemtu Integrated Milk Industry Share Company

(1) Our products known for their symbol of mother, pasteurized milk, yogurt, butter, cheese are very wonderful. (2) Elemtu Integrated Milk Share Company. (3) Elemtu products are suitable for all. 4. Just being white and poured and drank alone doesnot make all milk; ask Elemtu and buy and check Harmee milk. (5) We distribute our products from the location of our factory in Sululta town. (6) You can get our products from distributors and supermarkets. (7) Our witnesses for the quality of our products are those who have tasted it. (8) For those of you who want to distribute, you can find us at Sanga Tara Biftu Adugna building 11th floor. (9) Elemtu Integrated Milk Industry Share Company.

5.10 Beeksiisa Industrii Saamunaa Priimaaveeraa

H: Ehii, eessatti kaatee?

M; Har'aa gabaa mitiiree gabaan dhaqakaa.

H: Ishoo yoosoo mee waa naa bitii koottu.

M: Lakkii, lakkii ofiifuu ani ba'aan natti baayyate.

H: Kan Koo Kan ulfaatuu mitii, uffaannaa koof, saamunaa Inkooyii, qaama koof immoo Hooyyee naa bitii koottu giiiftii Koo.

M: Hooyyee ihii lachuu kanumaan bitamaa? Kanumaan hinga'a innoo.

H: Barreeffama Inkooyii qabaachuu isaa sirritti gagalagalchii ilaalii.

M; Inkooyii, Hooyyee?

H: Inkooyiifi Hooyyee, nagaan galii.

Female voice-over narrator Z: Saamunaa wayyaa, Inkooyii fi Kan dhaqnaa Hooyyee Gatii salphaatiin Piriimaa veeraatiin. Urgooftuu akka ajaa'ibaa Inkooyi.

H: Qaamii Koo daalachaa'ees fayyee galannii Kan saamunaa Hooyyee

Induustirii hoomisha dibataa fi saamunaa piriimaa veeraa!

Television Commercial Advertisement of Primavera Cream and Soap Industry

H: Oh, where are you to?

M: Today is a market day so I am going to the market.

H: Hurrah, so buy me something.

M; No, no I have a lot of things to carry.

H: Mine is not heavy. Hinkoy soap for my clothes and Hoyer soap for my body. So buy me these soaps.

M: My darling, hoye? Does the money suffice to buy both?

H: Sure. It is enough.

M: Check that it has Hinkoy written on it.

Female Voice-over narrator

Z: Hinkoy soap for clothes and hoye soap for body at low price from Primavera. Soaps with sweet fragrance hinkoy and hoye.

My dried body is healing; thanks to appealing hoye soap.






Female voice-over narrator: Cream and Soap Producing Industry of Primavera!

Appendix B: Visual Modes of Oromo Television Commercial Advertisements




- 5.1: Visual Images of Television Commercial Advertisement of Cooperative Bank of Oromia
- 5.2.: Visual Images of Television Commercial Advertisement of Oromia Insurance Company
- 5.3: Visual Images of Television Commercial Advertisement of Oromia Water Works Design and Supervision Enterprise
- 5.4: Visual Images of Television Commercial Advertisement of 2020 Open College
- 5.5: Visual Images of Television Commercial Advertisement Biftu Adugna Business Share Company
- 5.6: Visual Images of Television Commercial Advertisement of Hunde Resort
- 5. 7: Visual Images of Television Commercial Advertisement of Nazreth and Arsi Edible Oil and Soap Factory
- 5.8: Visual Images of Television Commercial Advertisement of East Africa Tigre Brands Industry
- 5. 9: Visual Images of Television Commercial Advertisement of Elemtu Integrated Milk Agro-Industry
- 5.10: Visual Images of Television Commercial Advertisement of Cream and Soap Producing Industry of Primavera

All of the ten appendices used in this study contain a chart organized into four columns: frame, visual and verbal and intermodal relations. This corresponds, respectively to a thumbnail representing a frame in the commercials, a visual breakdown of the multimodal discourse analysis tools employed, a transcription of the narrations and captions of the commercials and the types of inter-mode relations between the verbal and the visual modes. It was adopted from (Sheyholislami (2010), and from the works of van Leeuwen (2005) and from Maier et al. (2007). However, since the columns don't have enough space, the verbal mode is separately attached under Appendix A (see the verbal modes in the appendix A above).






Appendix B5.1: Visual Images of Television Commercial Advertisement of Cooperative Bank of Oromia

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
1		Distance: Public Angle: level Modality: hyper-real Colour: green , Composition: centre foregrounded , focused			<u>Complement:</u> The image adds further meaning to the narration by showing the traditional houses
2		Distance: Public Angle: level Gaze: indirect (offer) Modality :hyper- real Colour: green Composition: centre		The image elaborate the southern peoples	
3		Distance: personal social Angle:level Gaze: direct (demand) Modality : hyper-real Colour: white, Composition:right, backgrounded,focused			<u>Complement:</u> The image adds meaning to the text
4		Distance: neutral Angle: level Modality : low Colour: black Composition: centre, background:			<u>Complement:</u> The image extends the meaning through showing the tourist attraction potential of the region.
5		Distance: neutral Angle: low Modality :low Colour: black Composition: right , backgrounded with Lake Hawasa		The image illustrate the lake of Hawasa as a potential for tourist attraction site	





Appendix B5.1: Visual Images of Television Commercial Advertisement of Cooperative Bank of Oromia

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
6		Distance: neutral Angle: high Gaze : indirect (offer) Modality : low Colour: black Composition: centre, back grounded		<u>Specifications:</u> The image shows the specific tourist attraction in southern Ethiopia i.e. Lake Hawasa and the birds on the beach	
7		Distance: intimate Angle: hyper real Gaze: indirect (offer) Modality : neutral Colour: hyper- real (natural) Composition: fore grounded		<u>Specifications:</u> The image makes the text more specific through dressing style of the Sidama girl.	
8		Distance: intimate Angle: level Modality : hyper real Colour: green Composition: right, Background : no		<u>Specifications:</u> The image makes the text more specific through dressing style of the Sidama girl.	






Appendix B5.1: Visual Images of Television Commercial Advertisement of Cooperative Bank of Oromia

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
9		Distance: neutral Angle: level Modality : hyper-real Colour: natural Composition: centre, backgrounded		<u>Specification:</u> The image helps make the narration more specific by showing traditional farming and the dressing style of the girl from the area.	
10		Distance: intimate Angle: level Modality: medium Colour: natural Composition: centre, backgrounded		<u>Specification:</u> The image helps make the narration more specific by showing the girl from Arsi with traditional costume.	
11		Distance: Neutral Angle: level Gaze: indirect (offer) Modality :high Colour: natural Composition: centre, backgrounded		<u>Specification:</u> The image helps make the narration more specific by showing the woman in traditional dressing style and horse decoration style from Bale.	
12		Distance: friendly Angle: level Gaze: direct Modality :high Colour: green , red, white Comp: left, foregrounded and focused		<u>Specification:</u> The image helps make the narration more specific by showing the woman from Jimma zone in her traditional dress and head wear.	
13		Distance: neutral Angle: level Modality : low Colour: white, black , green Composition: left, foregrounded,		<u>Specification:</u> The image helps make the narration more specific by showing the woman from Jimma zone in her traditional dress and head wear.	





Appendix B5.1: Visual Images of Television Commercial Advertisement of Cooperative Bank of Oromia

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
14		Distance: close up Angle: level Gaze: indirect (offer) Modality :high Colour: hyper-real Composition: right , focused			<u>Complement:</u> The image adds new meaning to the text that coffee as a means of accepting guests.
15		Distance: close up Angle: level Gaze: direct (demand) Modality : high Colour: hyper-real Composition: right, fore grounded, focused			<u>Complement:</u> The image adds new meaning to the text that coffee as a means of accepting guests.
16		Distance: personal social Angle: level Gaze: indirect (offer) Modality: high Colour: hyper-real Composition: centred, back grounded			<u>Complement:</u> The image adds new meaning to the text that the branch office in Finfinne is busy working to render services to its customers
17		Distance: close personal Angle: level Gaze: indirect (offer) Modality: high Colour: hyper-real Composition: right, back grounded :			The image adds new meaning to the text that the branch office in Finfinne is busy working to render services to its customers

Appendix B5.1: Visual Images of Television Commercial Advertisemtn of Cooperative Bank of Oromia

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
18		Distance: public Angle:level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition:centre, focused		The image exemplifies the region through its camel resources.	
19		Distance: close personal Angle:level Gaze: direct (demand) Modality: high Neutral Colour: pastels Composition: centre, focused		The image exemplifies the region through its camel resources and the girl in her traditional dress.	
20		Distance: close personal Angle:level Gaze: indirect (offer) Modality:low Colour: hyper- real Composition :centre, backgrounded		The image exemplify the region with the typical Hararghe girl in her traditional dress and head wear and decorated calabash	
21		Distance: close personal Angle:level Gaze: neutral Modality:lowl Colour: hyper- real Composition: centre , backgrounded		The image exemplify the region with the typical Hararghe girl in her traditional dress , head wear,arm band bead and decorated calabash	
22		Distance: public Angle:level Modality: low Colour: green, yellow &red Composition: centre, fore grounded :		The logo symbolizes the bank to create the brand of the bank	





Appendix B 5.2: Visual Images of Television Commercial Advertisement of Oromia Insurance Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
1		Distance: public Angle: level Modality : hyper real Colour: natural green and blue Background: no			The images extend and illustrate the kinds of insurance coverage the company gives It is not restatement of the verbal with the visuals..
2		Distance: public Angle: level Modality : hyper real Colour: natural green and blue Background: no			The image extends the insurance coverage they give to their customers. It is not restatement of the verbal with the visuals.
3		Distance: public Angle: level Modality: hyper real Colour: natural Background: no			The image illustrates through extension the insurance coverage service types they give to the clients’.
4		Distance: close up Angle: level Modality : hyper real Colour: natural Composition: center Background:			The images extend and elaborate the kinds of insurance coverage the company provides to the community. For example the animal fattening.





Appendix B 5.2: Visual Images of Television Commercial Advertisement of Oromia Insurance Company

S.NO	Frame	Visual	Inter-Mode Relations	
			Elaboration	Extension
5		Distance: intimate Angle: level Modality : high Colour: hyper real Background: no	Elaborate with image the kinds of insurance the company provides to the community.	
6		Distance: public Angle: level Modality: low Colour: green and white Background: no		The image extend the insurance services the company gives as brand image
7		Distance: Angle: level Modality : high Colour: white and green Background: no	Elaborate with image the kinds of insurance the company provides to the community	
8		Distance: public Angle: level Modality: high Colour: hyper- real Background: no	Elaborate with image the kinds of insurance the company provides to the community	




Appendix B 5.2: Visual Images of Television Commercial Advertisement of Oromia Insurance Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
9		Distance: public Angle: level Modality : high Colour: super- real Background: no		Elaborate with image the road accident sated in the verbal modes and by extension the guarantee customers need buy from the insurance company	
10		Distance: public Angle: level Modality : low Colour: beige Background: no		Elaborate with image the wrong time those road accidents.	
11		Distance:public Angle: level Modality : low Colour: beige Composition: center Background: no		The image elaborates wrong time travel and it implies to make the right choice of the means of transportation.	
12		Distance: public Angle: level Modality : low Colour: tan Composition: center Background: no		The image elaborates the wrong time travel particular specify the night time travel and possible car accidents.	





Appendix B 5.2: Visual Images of Television Commercial Advertisement of Oromia Insurance Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
13		Distance:public Angle:level Modality :low Colour: beige Compositions : center Background: no		The image elaborates the verbal mode stated about the wrong time travel and the possible consequence of car accidents and loss of lives and property.	
14		Distance: public Angle: level Modality : high Colour: natural green white red Composition: center Background: no		The image elaborates the road accidents and loss of property and lives as a result.	
15		Distance: public Angle: level Modality : Colour: super- real Compositions : center Background: no background.		The image elaborates the terrible and rife car accidents and loss of lives and property through the visuals.	
16		Distance: public Angle: level Modality :high Colour: tan Composition : center Background: green		The image elaborates the shocking car accidents the loss of lives and property through the visual exemplifications	





Appendix B5.2: Television Commercial Advertisement of Oromia Insurance Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
17		Distance:public Angle: level Modality : high Colour: beige Composition : center Background: no			The image extends the meaning of the wrong time and overload that the traffic does. It adds the meaning to the verbal modes.
18		Distance:public Angle: level Modality :high Colour: green Composition : center Background: no		The logo elaborates t and creates a brand image of the insurance company and it is symbolic.	
19		Distance:public intimate Angle: level Modality : high Colour: green Composition : center Background: no		The logo and the motto of the insurance company adds a layer of meaning to the advertisement in creating brand images	



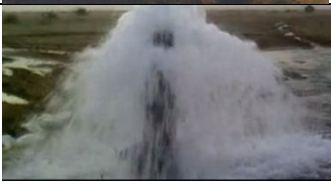

Appendix B 5.3: Visual Images of Television Commercial Advertisement of Oromia Water Works Design and Supervision Enterprise

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
1		Distance: close personal Angle: level Gaze: indirect Modality : hyper-real Colour: white, green Background: no background		It explain the occasion of the advertisement	
2		Distance: intimate Angle: level Modality: low Colour: yellow and white and green and blue Background: no background		It elaborates the organization in its logo	
3		Distance: friendly Angle: level Modality: high Colour: blue and beige Background:backgrounded with water		It elaborates the organization in its logo	
4		Distance: public Angle: bottom-up Modality: high Colour: blue Background: backgrounded with the building of the organization		It elaborate the organization through visual image of the building and its logo	


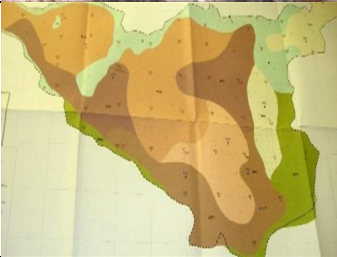


Appendix B 5.3: Visual images of Television Commercial Advertisement of Oromia Water Works Design and Supervision Enterprise

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
5		Distance: public Angle: top down Modality: low Colour: red, green , yellow Background: no			It extends the activities they carry out based on their planning
6		Distance:public Angle: level Modality: low Colour: green Background: no			It extends the activities they carry out based on their planning
7		Distance:public Angle: level Modality: low Colour: blue and white Background: no		It elaborates the activities they do	
8		Distance: intimate angle: level Modality: hyper real Colour: beige and black Background: no background		It elaborates the activities they do	





Appendix B5.3 Visual Images of Television Commercial Advertisement of Oromia Water Works Design and Supervision Enterprise

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
9		Distance: close personal Angle: level Modality : hyper real Colour: green and brown Background: no		It elaborates the activities they do	
10		Distance: public neutral Angle: level Modality :low Colour: black and brown Background: no		It elaborates the activities they do	
11		Distance: public Angle: level Modality: low Colour: white and green Background: no		It elaborates the activities they do	
12		Distance: close personal Angle: level Modality: high Colour: brown Background: no		It elaborates the activities they do	





Appendix B 5.3: visual Images of Television Commercial Advertisement of Oromia Water Works Design and Supervision Enterprise

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
13		Distance: friendly Angle: level Modality: high Colour: yellow Background: no			It extends the meaning through visual image
14		Distance: neutral Angle: level Modality: low Colour: brown orange Background:		It explains the activities in the verbal modes	
15		Distance: neutral Angle: level Modality: low Colour: beige Background: no		It show through elaboration they different activities pictorially	
16		Distance: neutral Angle: level Modality : low Colour: tan Background: no		It show through elaboration they different activities pictorially	





Appendix B 5.3: Visual Images of Television Commercial Advertisement of Oromia Water Works Design and Supervision Enterprise

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
17		Distance: close personal Angle: level Modality: high Colour: natural Background: no			It extends the activities through the services the community obtain
18		Distance: neutral Angle: level Modality : low Colour: green, red black and white Background: no		It show through elaboration they different activities pictorially	
19		Distance: public Angle: friendly Modality: high Colour: natural Background: no		It show through elaboration they different activities pictorially	
20		Distance: neutral Angle: level Modality: natural Colour: beige ,tan Background: no		It show through elaboration they different activities pictorially	





AppendixB 5.3: Visual Images of Television Commercial Advertisement of Oromia Water Works Design and Supervision Enterprise

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
21		Distance: friendly Angle: level Modality : high Colour: brown and white and blue Background: no		It show through elaboration they different activities pictorially	
22		Distance: intimate Angle: top down Modality: low Colour: red, green, yellow and white Background: no			It extends the activities they do through representation
23		Distance: intimate Angle: level Modality : low Colour: white and brown Background: no			It extends the activities through research facilities
24		Distance:public Angle: level Modality: high Colour: beige Background: no		It show through elaboration they different activities pictorially	





Appendix B 5..3: Visual Images of Television Commercial Advertisement of Oromia Water Works Design and Supervision Enterprise

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
25		Distance: intimate Angle: level Modality : high Colour: beige Background: no		It show through elaboration they different activities pictorially	
26		Distance: neutral Angle: level Modality : low Colour: beige and green Background: no		It show through elaboration they different activities pictorially	
27		Distance: friendly Angle: level Modality : low Colour: black and blue, green Background: no		It show organization through its logo as a brand	
28		Distance: intimate Angle: level Modality : high Colour: white, yellow, blue Background: no		It show organization through its logo as a brand	





Appendix B 5.4: Visual Images of Television Commercial Advertisement of 2020 Open College

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
1		Distance: intimate Angle: level Modality : low Colour: green , Composition: centre for grounded , focused		The logo elaborates the brand identity of the college to the audience	
2		Distance: intimate Angle: level Gaze: indirect (offer) Modality: low Colour: green Composition: centre , Background		The logo and the name of the college create impression in the audiences about the college as elaboration	
3		Distance: intimate Angle: level Gaze: direct (demand) Modality :low l Colour: white, Composition :right Back grounded , focused		The logo create impression and brand identity	
4		Distance: neutral Angle:bottom-up Modality : low Colour: brown and blue Composition: centre, background:		The building symbolizes the college and exemplifies the educational role of the college.	






Appendix B 5.4: Visual Images of Television Commercial Advertisement of 2020 Open College

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
5		Distance: neutral Angle: high Gaze : indirect (offer) Modality : low Colour: black Composition: centre, back grounded		it specify the image makes the narration more specific though the building and the image	
6		Distance: intimate Angle: hyper real Gaze: indirect (offer) Modality : Colour: hyper- real (natural) Composition: fore grounded			The image complements the image is not just a photo shoot, it is the introduction to a personal anecdote.
7		Distance: intimate Angle: level Modality : hyper real Colour: black and red Composition: right, Background : no			The image adds
8		Distance: intimate Angle: level Modality: hyper real Colour: green Composition: right, Background : no			





Appendix B 5.4: Visual Images of Television Commercial Advertisement of 2020 Open College

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
9		Distance: neutral Angle: level Modality : hyper-real Colour: black, red and white Composition: centre, back grounded			<u>Similarity:</u> The text of the image is the same as what is being narrated
10		Distance: intimate Angle: level Modality: low Colour: natural Composition: centre, back grounded			<u>Similarity:</u> The text of the image is the same as what is being narrated
11		Distance: Neutral Angle: level Gaze: indirect (offer) Modality :high Colour: black red and white Composition: centre			<u>Similarity:</u> The text of the image is the same as what is being narrated
12		Distance: friendly Angle: level Gaze: direct Modality :high Colour: green , red, white Composition : left, for grounded and focused			






Appendix B 5.4: Visual Images of Television Commercial Advertisement of 2020 Open College

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
13		Distance: intimate Angle: level Gaze: indirect (offer) Modality : low Colour: hyper-real Composition: right , focused		The voice- over is saying the same as what is being shown on in the image.	
14		Distance: intimate Angle: level Gaze: direct (demand) Modality :low Colour: hyper-real Composition: right, fore grounded, focused			
15		Distance: friendly Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper-real Composition: centre, back grounded			
16		Distance: friendly Angle: level Gaze: indirect (offer) Modality: low Colour: hyper-real Composition: right, back grounded with hat house		The image serves as an icon of whose value is communicated in the verbal.	
17		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper-real Composition: right, back grounded: Hat hourse and trees		The image serves as an icon of whose value is communicated in the verbal.	




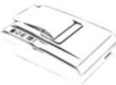

Appendix B 5.4: Visual Images of Television Commercial Advertisement of 2020 Open College

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
18		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition: centre, focused			
19		Distance: friendly Angle: level Gaze: indirect (offer) Modality: low Colour: pastels Composition: centre, focused			
20		Distance: friendly Angle: level Gaze: indirect (offer) Modality: low Colour: hyper- real Composition :centre, back grounded			
21		Distance: friendly Angle: level Gaze: neutral Modality: low Colour: hyper- real Composition: centre , back grounded			
22		Distance: intimate Angle: level Modality: low Colour: green, yellow &red Composition: centre, fore grounded			






Appendix B 5.4: Visual Images of Television Commercial Advertisement of 2020 Open College

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
23		Distance: friendly Angle: level Gaze: indirect (offer) Modality:high Colour: hyper- real Composition: centre, focused		<u>Specification:</u> Image becomes an emblem of the college	
24		Distance: friendly Angle: level Gaze: indirect (offer) Modality: low Colour: pastels Composition: centre, focused			
25		Distance: friendly Angle: level Gaze: indirect (offer) Modality: low 1 Colour: hyper- real Composition:centre, back grounded			
26		Distance: friendly Angle: level Gaze: direct Modality: high Colour: hyper- real Comp: centre , back grounded		<u>Similarity:</u> The voice- over is saying the same as what is being shown on in the image.	
27		Distance: intimate Angle: level Modality : low Colour: brownish Composition: centre, fore grounded		<u>Specification:</u> Image comes an emblem of college	





Appendix B5.5: Visual Images of Television Commercial Advertisement of Biftu Adugna Business Share Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
1		Distance: friendly Angle: level Gaze: indirect (offer) Modality: low Colour: hyper-real Composition: centre, focused			
2		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: pastels Composition: centre, focused		<u>Specification:</u> The image makes the products more specific.	
3		Distance: friendly Angle: level Gaze: indirect (offer) Modality: low Colour: hyper- real Composition :centre, back grounded		<u>Specification:</u> The image makes the products more specific.	
4		Distance: friendly Angle: level Gaze: neutral Modality: low Colour: hyper- real Composition: centre , back grounded		<u>Specification:</u> The image makes the products more specific.	
5		Distance: intimate Angle: level Modality : low Colour: brown Composition: centre, fore grounded		<u>Specification:</u> The image makes the products more specific.	


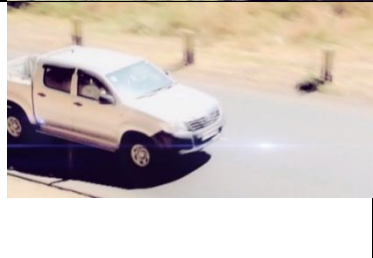


Appendix B.5.5: Visual Images of Television Commercial Advertisement of Biftu Adugna Business Share Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
6		Distance: friendly Angle: level Gaze: indirect (offer) Modality: low Colour: hyper- real Composition: centre, focused			
7		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: black and white Composition: centre, focused		<u>Specification:</u> The image makes the products more specific.	
8	 Amboo-09 22 72 73 61	Distance: friendly Angle: level Gaze: indirect (offer) Modality: low Colour: hyper- real Composition :centre, back grounded		<u>Specification:</u> The image makes the products more specific.	
9	 Asallaa -09 22 72 73 65	Distance: friendly Angle: level Gaze: neutral Modality: low Colour: hyper-real Composition: centre , back grounded		<u>Specification:</u> The image makes the products more specific.	
10	 Jimmaa -09 22 72 73 63	Distance: intimate Angle: level Modality: low Colour: green, yellow & red Composition: centre, fore grounded		<u>Specification:</u> The logo shows the brand identity of the products	





Appendix B5.5: Visual Images of Television Commercial Advertisement of Biftu Adugna Business Share Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
11	 <p>Naqamtee -09 22 72 73 62</p>	Distance: friendly Angle: level Gaze: indirect (offer) Modality: low Colour: hyper- real Composition: centre, focused		<u>Specification:</u> The logo shows the brand identity of the products	
12	 <p>Finfinnee -09 22 72 73 67</p>	Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour:natural Composition: centre, focused		<u>Specification:</u> The logo shows the brand identity of the products	
13	 <p>Sangaa Taraa</p>	Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition :centre, back grounded		<u>Specification:</u> The logo shows the brand identity of the products	
14		Distance: friendly Angle: level Gaze: neutral Modality : low Colour: hyper- real Composition: centre , back grounded			





Appendix B 5.6: Visual Images of Television Commercial Advertisement of Hunde Resort

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
1		Distance: public Angle: level Modality: abstract Colour: brown Composition: centre for grounded , focused			
2		Distance: intimate Angle: level Gaze: indirect (offer) Modality :hyper- real Colour: white Composition: centre , Background			
3		Distance: intimate Angle: level Gaze: direct (demand) Modality : low Colour: white,brown Composition :right Back grounded , focused			
4		Distance: neutral Angle: level Modality : low Colour: black Composition: centre, background:			





Appendix B 5.6: Visual Images of Television Commercial Advertisement of Hunde Resort

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
5		Distance: neutral Angle: high Gaze : indirect (offer) Modality : low Colour:black Composition: centre, back grounded			
6		Distance: intimate Angle: hyper real Gaze: indirect (offer) Modality : low Colour: hyper- real (natural) Composition: foregrounded			
7		Distance: intimate Angle: level Modality : low Colour: green Composition: right, Background : no			
8		Distance: intimate Angle: level Modality :low Colour: green brown Composition: right, Background : no			






Appendix B 5.6: Visual Images of Television Commercial Advertisement of Hunde Resort

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
9		Distance: neutral Angle: level Modality : low Colour: white and green Composition: centre, back grounded			
10		Distance: intimate Angle: level Modality : low Colour: natural Composition: centre, back grounded			
11		Distance: Neutral Angle: level Gaze: indirect (offer) Modality : low Colour: natural Composition: centre, back grounded			
12		Distance: friendly Angle: level Gaze: direct Modality : low Colour: green , red, white Composition : left, for grounded and focused			






Appendix4 B 5.6: Visual Images of Television Commercial Advertisement of Hunde Resort

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
13		Distance: intimate Angle: level Gaze: indirect (offer) Modality :high Colour: hyper-real Composition: right , focused			
14		Distance: intimate Angle: level Gaze: direct (demand) Modality : high Colour: hyper-real Composition: right, foregrounded, focused			
15		Distance: friendly Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper-real Composition: centre, back grounded			
16		Distance: friendly Angle: level Gaze: indirect (offer) Modality : neutral Colour: hyper-real Composition: right, back grounded :			






Appendix B 5.6: Visual Images of Television Commercial Advertisement of Hunde Resort

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
17		Distance: friendly Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused			The image adds meaning to the text by showing what the receptions at the resort can look like.
18		Distance: close personal Angle: level Gaze: indirect (offer) Modality : low Colour: pink and black Composition: centre, focused			
19		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition :centre, back grounded		Specification: The image shows the types of food one can get served at the resort.	
20		Distance: friendly Angle: level Gaze: neutral Modality : low Colour: brown hyper- real Composition: left and right , back grounded		Specification: The image makes the types of food one can be served at the resort more specific	Complement: The image adds meaning to the text by showing what 'tasting food at the resort' can look like.
21		Distance: intimate Angle: level Modality :high Colour: green, yellow &red Composition: diagonal fore grounded		Similarity <u>The narration and the text say the same thing kitfoo, foon muraa</u>	







Appendix B 5.6: Visual Images of Television Commercial Advertisement of Hunde Resort

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
22		Distance: public Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition: centre, focused			Complement: The image adds new meaning to the narration.
23		Distance: friendly Angle: level Gaze: indirect (offer) Modality : Neutral Colour:yellowsh Composition: centre, focused			The text adds a new meaning that the resort has traditional house and artifacts
24		Distance: close personal Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper-real Composition :centre, no grounded			The image adds new meaning that the resort is admirable by the customers.
25		Distance: close personal Angle: level Gaze: neutral Modality : high Colour: hyper- real Comp: centre , back grounded		specification	Complement: The image of the text is the same as what is being narrated.
26		Distance: intimate Angle: level Modality :high Colour: green, yellow &red Composition: centre, fore grounded			Complement: The image adds meaning to the text by showing what 'tasting honey mead from Selale' can look like.







Appendix B 5.6: Visual Images of Television Commercial Advertisement of Hunde Resort

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
27		Distance: friendly Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused		<u>Specification</u> : The image adds further meaning to the narration by showing the traditional Selale Honey mead	<u>Complement</u> : The image adds new meaning that the narrator is – not just a voice but the voice of the Rita Tadele a journalist at Oromia radio and television organization and the manager of the resort.
28		Distance: friendly Angle: level Gaze: indirect (offer) Modality : Neutral Colour: pastels Composition: centre, focused			The image adds new meaning that the narrator is – not just a voice but the voice of the Rita Tadele a journalist at Oromia radio and television organization. It also exemplifies the Salale traditional mead.
29		Distance: friendly Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper- real Composition :centre, back grounded		The image elaborates the example of services available	
30		Distance: friendly Angle: level Gaze: neutral Modality :neutral Colour: hyper- real Comp: centre , back grounded		The Image elaborates the example of services available	
31		Distance: public Angle: level Modality :high Colour: yellow & white Comp centre, fore grounded		The image exemplify for the types of services one can get at the resort.	






Appendix B 5.6: Visual Images of Television Commercial Advertisement of Hunde Resort

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
32		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Comp: centre, focused		Specification: The image specifies the types of services the resort give to its customers.	
33		Distance: public Angle: level Gaze: indirect (offer) Modality : medium Colour: gray Composition: centre, focused		Specification: The image makes the narration more specific.	
34		Distance: close personal Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition :centre, back grounded			Complement: The image is not just a photo shoot; it is the introduction to a personal anecdote.
35		Distance: friendly Angle: level Gaze: neutral Modality :Medium Colour: hyper- real Composition: centre , back grounded			The image represents what is narrated in the text.
36		Distance: intimate Angle: level Modality : low Colour: green, yellow & blue Comp: centre, fore grounded			The image represents what is narrated in the text.
37		Distance: intimate Angle: level Modality : low Colour: blue,green, and brown Composition: centre, fore grounded			The image represents what is narrated in the text.


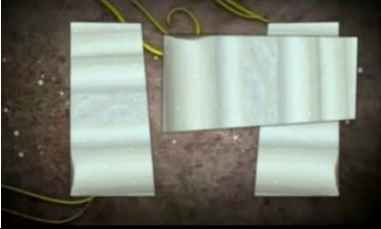

Appendix B 5.6 : Visual Images of Television Commercial Advertisement of Hunde Resort

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
38		Distance: close personal Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition: centre, focused			
39		Distance:close personal Angle: level Gaze: indirect (offer) Modality : Neutral Colour: white and gray Composition: centre, focused			<u>Similarity</u> The text of the image is the same as what is being narrative.
40		Distance: friendly Angle: level Gaze: indirect (offer) Modality : gray and purple Colour: hyper- real Composition :centre, back grounded			
41		Distance: friendly Angle: level Gaze: neutral Modality : green Colour: hyper- real Composition: centre			
42		Distance: intimate Angle: level Modality : low Colour: green, yellow &red Composition: centre, fore grounded		The image show the travel to the resort and the attraction of the resort to take the attention of the passers by	
43		Distance: intimate Angle: level Modality: low Colour: green, yellow &red Composition: left, centre,and right		Similarity The narration and the text say the same thing “Riizoortii Hundee, ሆንዴ ሪዞርት Hundee Resort”	<u>Specification:</u> The text makes the image more specific

Appendix B 5.7: Visual Images of Television Commercial Advertisement of Nazrethand Arsi Edible Oil and Soap Factory

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
1		Distance: public Angle: level Modality: low Colour: colour saturation green , yellow red , white etc Comp: centre fore grounded, focused		<u>Specification:</u> Voice over narration is saying the same thing as what is being shown on in the image.	
2		Distance: intimate Angle: level Gaze: indirect (offer) Modality :hyper- real Colour: gray Composition: centre , Background		<u>Similarity:</u> The text of the image is the same as the what is being narrated	
3		Distance: public Angle: level Gaze: direct (demand) Modality : hyper-real Colour: white, black and brown Comp: Back grounded ,centre		<u>Similarity:</u> The text of the image is the same as the what is being narrated	
4		Distance: neutral Angle: level Modality : low Colour: natural , black and white Composition: centre background:		<u>Similarity:</u> The text of the image is the same as the what is being narrated	
5		Distance: neutral Angle: low Modality :low Colour: black Composition :right , back grounded			


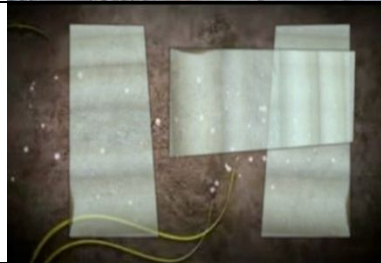
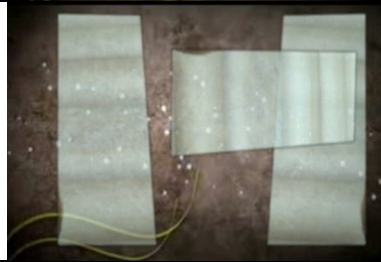

Appendix B 5.7 Visual Images of Television Commercial Advertisement of Nazaeth and Arsi Edible Oil and Soap Factory

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
6		Distance: neutral Angle: high Gaze : indirect (offer) Modality : low Colour: black Composition: centre, back grounded		The image illustrates the text using the logo of the soap factory.	
7		Distance: intimate Angle: hyper real Gaze: indirect (offer) Modality : low Colour: hyper- real (natural) Composition: fore grounded		<u>Similarity:</u> The text of the image is the same as the what is being narrated	
8		Distance: intimate Angle: level Modality :medium Colour: gray Composition: left ,center right, Background : no		<u>Similarity:</u> The text of the image is the same as what is being narrated	






Appendix B 5.7: Visual Images of Television Commercial Advertisement of Nazareth and Arsi Edible Oil and Soap Factory

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
9		Distance: neutral Angle: level Modality : medium Colour: natural Comp left, centre,right			<u>Complement:</u> The text of the image is the same as the what is being narrated
10		Distance: intimate Angle: level Modality : low Colour: natural Comp: centre, back grounded logo		<u>Specification :</u> The image/ logo/ illustrates the soap as a brand	
11		Distance: Neutral Angle: level Gaze: indirect (offer) Modality :low Colour: natural Comp: centre, back grounded		<u>Specification :</u> The image/ logo/ illustrates the soap as a brand	
12		Distance: friendly Angle: level Gaze: direct Modality low Colour: hyper real Composition: left, for grounded and focused			<u>Complement:</u> The text of the image is the same as the what is being narrated
13		Distance: neutral Angle: level Modality : low Colour: white, black , green Composition: left, fore grounded:			<u>Complement:</u> The text of the image is the same as the what is being narrated






Appendix B 5.7: Visual Images of Television Commercial Advertisement of Nazreth and Arsi Edible Oil and Soap Factory

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
14		Distance: intimate Angle: level Gaze: indirect (offer) Modality : low Colour: hyper-real Composition: right , focused			<u>Complement:</u> The text of the image is the same as the what is being narrated
15		Distance: intimate Angle: level Gaze: direct (demand) Modality : low Colour: hyper-real Composition: right, fore grounded, focused			<u>Complement:</u> The text of the image is the same as the what is being narrated
16		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper-real Composition: centre, back grounded			<u>Complement:</u> The text of the image is the same as the what is being narrated
17		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper-real Composition: right, back grounded :			<u>Complement:</u> The text of the image is the same as the what is being narrated






Appendix B 5.7: Visual Images of Television Commercial Advertisement of Nazreth and Arsi Edible Oil and Soap Factory

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
18		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition: centre, focused		<u>Specifications:</u> The image shows what the product is, making the verbal mode more specific.	
19		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: pastels Composition: centre, focused		<u>Specifications:</u> The image shows what the product is, making the verbal mode more specific.	
20		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition :centre, back grounded		<u>Specifications:</u> The image shows what the product is, making the verbal mode more specific.	
21		Distance: friendly Angle: level Gaze: neutral Modality : low Colour: hyper- real Composition: centre , back grounded		<u>Specifications:</u> The image shows what the product is, making the verbal mode more specific.	
22		Distance: intimate Angle: level Modality :high Colour: green, yellow &red Composition: centre, fore grounded		<u>Similarity</u> The voice over saying the same as what is being shown on in the image.	






Appendix B 5.7: Visual Images of Television Commercial Advertisement of Nazrethand Arsi Edible Oil and Soap Factory

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
23		Distance: friendly Angle: level Gaze: indirect (offer) Modality :medium Colour: hyper- real Composition: centre, focused		<u>Similarity</u> The voice over saying the same as what is being shown on in the image.	
24		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: pastels Comp: centre, focused		<u>Similarity</u> The voice over saying the same as what is being shown on in the image.	
25		Distance: friendly Angle: level Gaze: indirect (offer) Modality :low Colour: hyper- real Compcentre, back grounded		<u>Similarity</u> The voice over saying the same as what is being shown on in the image.	
26		Distance: friendly Angle: level Gaze: neutral Modality : low Colour: hyper- real Comp: centre , back grounded		<u>Similarity:</u> The text of the image is the same as the what is being narrated	
27		Distance: intimate Angle: level Modality: low Colour: green, yellow &red Composition: centre, fore grounded		<u>Similarity:</u> The text of the image is the same as the what is being narrated	



Appendix B 5.7: Visual Images of Television Commercial Advertisement of Nazreth and Arsi Edible Oil and Soap Factory

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
28		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition: centre, focused			<u>Complements :</u> The image is giving new meaning to the verbal, showing how the product is packed for distributions.
29		Distance: friendly Angle: level Gaze: indirect (offer) Modality : medium Colour: red, white and green Composition: centre, focused			<u>Complements :</u> The image is giving new meaning to the verbal, showing how the product is packed for distributions.
30		Distance: friendly Angle: level Gaze: indirect (offer) Modality : medium Colour: hyper- real Comp :centre, back grounded			<u>Complements :</u> The image is giving new meaning to the verbal, showing how the product is packed for distributions.
31		Distance: friendly Angle: level Gaze: neutral Modality: high Colour: hyper- real Comp centre , back grounded			<u>Complements :</u> It extend the meaning of the product through depicting the location and address of the factory
32		Distance: intimate Angle: level Modality:high Colour: green, yellow &red Composition: centre, fore grounded			<u>Complements :</u> It extend the meaning of the product through depicting the location and address of the factory






Appendix B 5.7: Visual Images of Television Commercial Advertisement of Nazreth and Arsi Edible Oil and Soap Factory

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
33		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition: centre, focused		<u>Similarity:</u> The voice over saying the same as what is being shown on in the image.	
34		Distance: friendly Angle: level Gaze: indirect (offer) Modality: low Colour: pastels Composition: centre, focused			
35		Distance: friendly Angle: level Gaze: indirect (offer) Modality: low Colour: hyper- real Comp :centre, back grounded		<u>Similarity:</u> The text of the image is the same as the what is being narrated	
36		Distance: friendly Angle: level Gaze: neutral Modality : low Colour: hyper- real Comp centre , back grounded		<u>Similarity:</u> The voice-over saying the same as what is being shown on in the image.	<u>Similarity:</u>
37		Distance: intimate Angle: level Modality : low Colour: green, yellow &red Composition: centre, fore grounded		The voice over saying the same as what is being shown on in the image.	The text of the image is express the meaning that soap is the same as what is being narrated and the background show the sponsorship




Appendix B5.7: Visual Images of Television Commercial Advertisement of Nazrethand Arsi Edible Oil and Soap Factory

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
38		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition: centre, focused			
39		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: pastels Composition: centre, focused			






Appendix B5.8: Visual Images of Television Commercial Advertisement of East African Tigre Brands Industry

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
1		Distance: intimate Angle: level Modality : high Colour: red, green& yellow Comp: centre for grounded , focused			
2		Distance: close personal Angle: level Gaze: indirect (offer) Modality : high Colour: green,yelloe& red Composition: centre, background focused			The image creates interactive approaches with the audiences.
3		Distance: close personal Angle: level Gaze: direct (demand) Modality : high hyper-real Colour: white, Comp: right, Back grounded , focused			The image creates interactive approaches with the audiences.
4		Distance: intimate Angle: level Modality: low Colour: black Composition: centre, background:			The image creates interactive approaches with the audiences.
5		Distance: public Angle: low Modality :low Colour: black Composition :right , back grounded			


Appendix B.5.8.: Visual Images of Television Commercial Advertisement of East African Tigre Brands Industry

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
6		Distance: public Angle: high Gaze : indirect (offer) Modality : low Colour: black Composition: centre, backgrounded			
7		Distance: public Angle: hyper real Gaze: indirect (offer) Modality : high Colour: hyper- real (natural) Composition: backgrounded , centre			
8		Distance: intimate Angle: level Modality : high Colour: green Composition: center Background : backgrounded, center		<u>Specification:</u> Image shows what the products are, making the verbal more specific	






Appendix B 5.8: Visual Images of Television Commercial Advertisement of East African Tigre Brands Industry

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
9		Distance: public Angle: level Modality : high Colour: natural Composition: centre, back grounded		<u>Specification:</u> Image shows what the products are, making the verbal more specific	
10		Distance: public Angle: level Modality : high Colour: natural Composition: centre, back grounded		<u>Specification:</u> Image shows what the products are, making the verbal more specific	
11		Distance: public Neutral Angle: level Gaze: indirect (offer) Modality :high Colour: natural Composition: centre, back grounded		<u>Specification:</u> Image shows what the products are, making the verbal more specific	
12		Distance: public Angle: level Gaze: direct Modality :high Colour: green , red, white Composition : left,for grounded and focused			
13		Distance: public Angle: level Modality : high Colour: white, black , green Composition: left, fore grounded,			






Appendix B 5.8: Visual Images of Television Commercial Advertisement of East African Tigre Brands Industry

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
14		Distance: public Angle: level Gaze: indirect (offer) Modality :high Colour: hyper-real Composition: right , focused			<u>Complement:</u> The image adds further meaning through showing the manufacturing process
15		Distance: intimate Angle: level Gaze: direct (demand) Modality : low Colour: hyper-real Composition: right, fore grounded, focused			<u>Complement:</u> The image adds further meaning through showing the manufacturing process
16		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper-real Composition: centre, back grounded			<u>Complement:</u> The image adds further meaning through showing the manufacturing process
17		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper-real Composition: right, back grounded :			The image adds further meaning through showing the manufacturing process





Appendix B 5.8: Visual Images of Television Commercial Advertisement of East African Tigre Brands Industry

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
18		Distance: public Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition: centre, focused		<u>Specification:</u> The image makes the products more specific.	
19		Distance: friendly Angle: level Gaze: indirect (offer) Modality : Neutral Colour: pastels Composition: centre, focused		<u>Specification:</u> The image makes the products more specific.	
20		Distance: close personal Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper- real Composition :centre, back		<u>Specification:</u> The image makes the products more specific.	
21		Distance: close personal Angle: level Gaze: neutral Modality :neutral Colour: hyper- real Comp: centre, back grounded			
22		Distance: public Angle: level Modality : low Colour: green, yellow &red Composition: centre, back grounded			<u>Complement:</u> It adds further meaning through showing the manufacturing processing






Appendix B 5.8: Visual Images of Television Commercial Advertisement of East African Tigre Brands Industry

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
23		Distance: close personal Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition: centre, focused		<u>Specification:</u> The image makes the products more specific through its containers or packages.	
24		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: pastels Composition: centre, focused		<u>Specification:</u> The image makes the products more specific.	
25		Distance: friendly Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition :centre, back grounded		<u>Specification:</u> The image makes the products more specific.	
26		Distance: friendly Angle: level Gaze: neutral Modality : high Colour: hyper- real Composition: centre , back grounded		The image elaborate the new year time through background and the logo as a brand	
27		Distance: intimate Angle: level Modality :high Colour: green, yellow &red Composition: centre, fore grounded			<u>Complement:</u> The image creates new meaning with the text showing the certificate of quality products





Appendix B5.8: Visual Images of Television Commercial Advertisement of East African Tigre Brands Industry

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
28		Distance: friendly Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused		The image elaborates the context of the new year with background of the adey flower. The image demands the audience through direct eye contacts.	
29		Distance: friendly Angle: level Gaze: indirect (offer) Modality : high Colour: green red and yellow Composition: centre, focused		The image elaborates and demand the audiences to buy the products of the east African Tiger Brands Industrial Products	
30		Distance: public Angle: level Gaze: indirect (offer) Modality : high Colour: hyper- real Composition :centre, back grounded		The image elaborates using logo and the head letter of the industry to persuade the audiences to buy the industrial products	
31		Distance: friendly Angle: level Gaze: neutral Modality : high Colour: hyper- real Composition: centre , back grounded		The image elaborates using logo and the head letter of the industry to persuade the audiences to buy the industrial products	





Appendix B5.9: Visual Images of Television Commercial Advertisement of Elemtu Integrated Agro-Industry Share Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
1		Distance: close personal Angle: level Modality : low Colour: green , Comp: centre for grounded , focused		<u>Specification:</u> Image shows what the products are, making the verbal more specific	
2		Distance: intimate Angle: level Gaze: indirect (offer) Modality : medium Colour: green Composition: centre , Background		<u>Specification:</u> Image shows what the products are, making the verbal more specific	
3		Distance: public Angle: level Gaze: direct (demand) Modality : medium Colour: white, Comp:right ,back grounded , focused		<u>Specification:</u> Image shows what the products are, making the verbal more specific	
4		Distance: close personal Angle: level Modality : low Colour: black Composition: centre, background:		<u>Specification:</u> Image shows what the products are, making the verbal more specific	
5		Distance: close personal Angle: low Modality :low Colour: black Composition :right , back grounded		<u>Specification:</u> Image shows what the products are, making the verbal more specific	


AppendixB 5.9: Visual Images of Television Commercial Advertisement of Elemtu Integrated Agro-Industry Share Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
6		Distance: public Angle: high Gaze : indirect (offer) Modality : low Colour: black Composition: centre, back ground:		<u>Specification:</u> Image helps make the narration more specific by showing the products	
7		Distance: public Angle: hyper real Gaze: indirect (offer) Modality : high Colour: hyper- real (natural) Composition: fore grounded		<u>Specification:</u> The image becomes an emblem of the industry	
8		Distance: intimate Angle: level Modality : low Colour: white , green and blue Composition: right, Background : no		<u>Specification:</u> Image helps make the narration more specific by showing the products	
9		Distance: neutral Angle: level Modality : low Colour: green,blue and white Composition: centre, back grounded		<u>Specification:</u> Image helps make the narration more specific by showing the products	






Appendix B 5.9: Visual Images of Television Commercial Advertisement of Elemtu Integrated Agro-Industry Share Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
10		Distance: public Angle: level Modality : low Colour: natural Composition: centre, back grounded			<u>Complement:</u> The image is giving new meaning to the verbal mode showing how the product is processed
11		Distance: public Angle: level Modality : medium Colour: natural Composition: centre, back grounded			<u>Complement:</u> The image is giving new meaning to the verbal mode showing how the product is processed
12		Distance: public Angle: level Gaze: indirect (offer) Modality :high Colour: natural Composition: centre, back grounded			<u>Complement:</u> The image is giving new meaning to the verbal mode showing how the product is processed and quality standard is maintained
13		Distance: close personal Angle: level Gaze: direct Modality :high Colour: green , red, white Composition : left, for grounded and focused			<u>Complement:</u> The image is giving new meaning to the verbal mode showing how the product is processed and laboratory test and quality standards.







Appendix B 5.9: Visual Images of Television Commercial Advertisement of Elemtu Integrated Agro-Industry Share Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
14		Distance:public Angle: level Gaze: indirect (offer) Modality :high Colour: hyper-real Composition: right , focused			<u>Complement:</u> Image creates new meaning with the text, showing the quality control and milk processing industry
15		Distance:public Angle: level Gaze: direct (demand) Modality : high Colour: hyper-real Composition: right, fore grounded, focused			
16		Distance: public Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper-real Composition: centre, back grounded		<u>Specification:</u> Image helps make the narration more specific by showing the products	
17		Distance:public Angle: level Gaze: indirect (offer) Modality : neutral Colour: hyper-real Composition: center, right,		<u>Specification:</u> The image makes the narration more specific in telling the means and the way it is transported and distributed to the customers	






Appendix B5.9.: Visual Images of Television Commercial Advertisement of Elemtu Integrated Agro-Industry Share Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
18		Distance: close personal Angle: level Gaze: indirect (offer) Modality :high (hyper real) Colour: hyper- real Composition: centre, focused			<u>Complement:</u> The image adds meaning to the text by showing what ‘tasting delicious’ can look.
19		Distance:close personal Angle: level Gaze: indirect (offer) Modality : Neutral Colour: pastels Comp centre, focused			<u>Complement:</u> The image adds meaning to the text by showing what ‘tasting delicious’ can look.
20		Distance:close personal Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper- real Comp:centre, back grounded			<u>Complement:</u> The image adds meaning to the text by showing what ‘tasting delicious’ can look.
21		Distance:close personal Angle: level Gaze: neutral Modality : high Colour: hyper- real Comp: centre , back grounded			<u>Complement:</u> The image adds meaning to the text by showing what ‘tasting delicious’ can look.
22		Distance: close personal Angle: level Modality :high Colour: green, yellow &red Comp: centre, fore grounded			<u>Complement:</u> The image adds meaning to the text by showing what ‘tasting delicious’ can look.






AppendixB 5.9: Visual Images of Television Commercial Advertisement of Elemtu Integrated Agro-Industry Share Company

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
23		Distance: close personal Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused			<u>Complement:</u> The image adds meaning to the text by showing what ‘tasting delicious’ can look like.
24		Distance:close personal Angle: level Gaze: indirect (offer) Modality : high Colour: pastels Composition: centre			The image adds meaning to the text by showing what ‘tasting delicious’ can look like.
25		Distance: friendly Angle: level Gaze: indirect (offer) Modality :neutral Colour: high Comp:centre, back grounded		<u>Specification:</u> Image helps make the narration more specific by showing the products	
26		Distance: friendly Angle: level Gaze: neutral Modality :high Colour: hyper- real Comp: centre , back grounded		<u>Specification:</u> Image helps make the narration more specific by showing the products	
27		Distance: intimate Angle: level Modality :high Colour: green, yellow &red Composition: centre, fore grounded		<u>Specification:</u> Image helps make the narration more specific by showing the products	
28		Distance:public Angle: level Modality :high Colour: green, yellow &red Composition: centre, fore grounded		It symbolizes the head quarter of the industry indicate its locations.	






Appendix B.10: Visual Images of Television Commercial Advertisement of Cream and Soap Industry of Primavera

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
1		Distance: public Angle: level Gaze: indirect (offer) Modality : low Colour: hyper- real Composition: centre, focused		The image explains the industry logo	
2		Distance: close personal Angle: level Gaze: indirect (offer) Modality : high Neutral Colour: pastels Comp: centre, focused backgrounded		The image set the context of the discussion and the in the rural villages. With traditional dressing and rustic lives with traditional costume and artifacts.	
3		Distance: public Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper- real Composition :centre, back grounded		The image adds new meaning to which the narrator is – not just a voice, but the voice of the actresses Mihiret and Meselu Tariku (Funye) favorite TV drama actors.	
4		Distance:public Angle: level Gaze: neutral Modality :neutral Colour: hyper- real Comp: centre , back grounded		The image elaborate about exchange or interpersonal meaning	
5		Distance: close personal Angle: level Modality :high Colour: green, yellow &red Composition: centre, fore grounded			

Appendix B 5.10: Visual Images of Television Commercial Advertisement of Cream and Soap Industry of Primavera

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
6		Distance: public Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused		The image elaborates that	
7		Distance: public Angle: level Gaze: indirect (offer) Modality : Neutral Colour: pastels Comp: centre, focused			
8		Distance: public Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper- real Comp :centre, back grounded			
9		Distance: close personal friendly Angle: level Gaze: neutral Modality :neutral Colour: hyper- real Comp: centre , back grounded			
10		Distance:close personal Angle: level Modality :high Colour: green, yellow &red Composition: centre, fore grounded			


Appendix B 5.10: Visual Images of Television Commercial Advertisement of Cream and Soap Industry of Primavera

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
11		Distance: close personal Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused			
12		Distance: close personal Angle: level Gaze: indirect (offer) Modality : high Colour: pastels Comp: centre, focused			
13		Distance:close personal Angle: level Gaze: indirect (offer) Modality : high Colour: hyper- real Comp :centre, back grounded			
14		Distance:close personal Angle: level Gaze: neutral Modality : high Colour: hyper- real Composition: centre , back grounded			
15		Distance:close personal Angle: level Modality :high Colour: green, yellow &red Composition: centre, fore grounded			






Appendix B 5.10: Visual Images of Television Commercial Advertisement of Cream and Soap Industry of Primavera

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
16		Distance: friendly Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused			
17		Distance: friendly Angle: level Gaze: indirect (offer) Modality :high Colour: pastels Composition: centre, focused			
18		Distance: friendly Angle: level Gaze: indirect (offer) Modality : high Colour: hyper- real Composition :centre, back grounded			
19		Distance: friendly Angle: level Gaze: neutral Modality : low Colour: hyper- real Composition: centre , back grounded		<u>Specification:</u> The image makes the products more specific.	
20		Distance: intimate Angle: level Modality : low Colour: green, yellow &red Composition: centre, fore grounded		<u>Specification:</u> The image makes the products more specific.	

Appendix B 5.10: Visual Images of Television Commercial Advertisement of Cream and Soap Industry of Primavera

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
21		Distance: personal social Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused			<u>Complement:</u> The image shows the point of discussion through the background and the interaction of the two actresses.
22		Distance:personal social Angle: level Gaze: indirect (offer) Modality : Neutral Colour: pastels Composition: centre, focused			<u>Complement:</u> The image of the rose flower as the background adds new meaning with the text, show the sweet smell of the soaps.
23		Distance: personal social Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper- real Comp:center, back grounded			<u>Complement:</u> The image of the rose flower as the background adds new meaning with the text, show the sweet smell of the soaps.
24		Distance: friendly Angle: level Gaze: neutral Modality : high Colour: hyper- real Comp: centre , back grounded			<u>Complement:</u> The image of the rose flower as the background adds new meaning with the text, show the sweet smell of the soaps.
25		Distance: intimate Angle: level Modality : low Colour: green, yellow &red Composition: centre, fore grounded			






Appendix B 5.10: Visual Images of Television Commercial Advertisement of Cream and Soap Industry of Primavera

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
26		Distance: personal social Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused			<u>Complement:</u> The image adds meaning to the text by showing what smelling sweet can look like
27		Distance: close personal Angle: level Gaze: indirect (offer) Modality : high Colour: pastels Composition: centre, focused			<u>Complement:</u> The image adds meaning to the text by showing what 'buying soaps' can look like
28		Distance: public Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper- real Composition :centre, back grounded		<u>Specification:</u> The image makes the products more specific.	
29		Distance: close personal Angle: level Gaze: neutral Modality :neutral Colour: hyper- real Composition: centre , back grounded			<u>Complement:</u> The image adds meaning to the text by showing what 'buying soaps' can look like
30		Distance: public Angle: level Modality : low Colour: green, yellow & red Composition: centre, fore grounded			



Appendix B 5.10: Visual Images of Television Commercial Advertisement of Cream and Soap Industry of Primavera

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
31		Distance: closepersonal Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused			
32		Distance: public Angle: level Gaze: indirect (offer) Modality : Neutral Colour: pastels Composition: centre, focused			<u>Complement:</u> The image adds meaning to the text by showing what 'smelling sweet soaps' can look like.
33		Distance: public Angle: level Gaze: indirect (offer) Modality :neutral Colour: hyper- real Composition :centre, back grounded			<u>Complement:</u> The image adds meaning to the text by showing what washing hands “ can look like
34		Distance:public Angle: level Gaze: neutral Modality :neutral Colour: hyper- real Composition: centre , back grounded			<u>Complement:</u> The image adds meaning to the text by showing what washing hands “ can look like
35		Distance: public Angle: level Modality :high Colour: green, yellow &red Composition: centre, fore grounded			<u>Complement:</u> The image adds meaning to the text by showing what washing hands “ can look like

Appendix B 5.10: Visual Images of Television Commercial Advertisement of Cream and Soap Industry of Primavera

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
36		Distance: close personal Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused			<u>Complement:</u> The image adds meaning to the text by showing what washing hands “ can look like
37		Distance:close personal Angle: level Gaze: indirect (offer) Modality : low Colour: pastels Composition: centre, focused			<u>Complement:</u> The image adds meaning to the text by showing what washing hands “ can look like
38		Distance: close personal Angle: level Gaze: indirect (offer) Modality : high Colour: hyper- real Composition :centre, back grounded			<u>Complement:</u> The image adds meaning to the text by showing the quality soap we have to buy on the market.
39		Distance: close personal Angle: level Gaze: neutral Modality :neutral Colour: hyper- real Composition: centre , back grounded			
40		Distance: public Angle: level Modality:high Colour: green, yellow &red Composition: centre, fore grounded			It creates the brand of the soap in the mind of the reader through visual images.

Appendix B 5.10: Visual Images of Television Commercial Advertisement of Cream and Soap Industry of Premavera

S.NO	Frame	Visual	Verbal	Inter-Mode Relations	
				Elaboration	Extension
41		Distance: public Angle: level Gaze: indirect (offer) Modality :high Colour: hyper- real Composition: centre, focused		<u>Specification:</u> The image makes the products more specific.	<u>Complement:</u> The image of the rose flower as the background adds new meaning with the text, show the sweet smell of the soaps.
42		Distance:public Angle: level Gaze: indirect (offer) Modality :low Colour: pastels Composition: centre, focused		<u>Specification:</u> The image makes the products more specific <u>Similarity</u> The narration and the text on the package say the same thing. እንኮይ and Hoyal	<u>Complement:</u> The image of the rose flower as the background adds new meaning with the text, show the sweet smell of the soaps.