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MULTIMODAL DISCOURSE ANALYSIS OF IDENTITY CONSTRUCTION IN SELECTED NIGERIAN MAGAZINE ADS

Abstract: This study examines how multimodal elements in selected Nigerian magazine advertisements shape identity construction. Using purposive sampling, ten brand advertisements were selected from three Nigerian magazines, Accomplish Magazine, This Day Style and Nigerian Showcase Magazine, as they contained explicit brand identity elements such as logos, slogans and visual symbols. The adverts were analysed using Kress and van Leeuwen's (2006) visual grammar framework, with attention to the representational, interactive and compositional metafunctions. The findings reveal that advertisers construct brand identity through the strategic orchestration of linguistic choices, colour schemes, participant gaze, gestures, social distance and camera angles. Colours evoke emotional and cultural associations that align with brand values, while gaze and gestures establish intimacy, authority or aspiration. Camera distance and angles further shape power relations between the viewer and the brand. The study concludes that identity construction in Nigerian magazine advertisements is dynamic and context-driven, relying on the interplay of visual and verbal resources to reflect cultural values, social aspirations and contemporary lifestyles.

Keywords: advertising, identity construction, magazine Ads, multimodal elements, Visual Grammar Design.

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Introduction

Identity construction is a complex and debated topic, with different views on how language shapes identity. The essentialist perspective, represented by Labelle (2011), sees identity as a fixed and stable concept of oneself. In contrast, the non-essentialist view, represented by Romaine (2010), considers identity as fluid influenced by context, time, and relationships. Identity is marked through similarities, differences, and representation, and language plays a key role in expressing these aspects. According to Thomas and Wareing (2000), language use is a fundamental way to establish and express one's identity, highlighting its importance in shaping our sense of self.

Lawal, Akindutire, and Adegbosin (2025) aver that identities are constructed either linguistically or historically, existing only within language and representation, and that identities may be socially, culturally, or institutionally assigned. In the fields of sociolinguistics, media studies, and discourse analysis, identity construction continues to be a key subject of investigation. Today, many researchers believe that identity is not fixed or inherent, but rather it is formed and changes based on social interactions, language, symbols, and cultural influences. In other words, identity is dynamic and shaped by the context in which it exists. Adeola and Muhyideen (2020) in their study discuss how political identities were constructed in the 2019 Nigerian elections via language strategies, including slogans and naming, which positioned candidates favourably while discrediting rivals. Chukwu (2023) similarly illustrates how language in news reports on pipeline vandalism constructs identity by morally distinguishing the state from alleged perpetrators. Identity is actively constructed across various discursive and institutional platforms.

Social media research adds to this perspective by showcasing how Nigerians present multifaceted identities online. Ifechelobi and Nwosu (2023), drawing on dramaturgical and self-discrepancy theories, analyse Facebook users' construction of ethnic, gender, religious, and national identities through personal content and status updates. Similarly, Nwuche, Kadiri, and Unachukwu (2023) examine how vice-presidential candidates in Nigeria used strategic language during televised debates to shape public identity perceptions. These works affirm the idea that language, spoken, written, or visual, is a primary resource in identity negotiation.

The Nigerian magazine industry has evolved as an integral part of the country's media landscape, serving as a vital platform for information dissemination, cultural representation, and lifestyle promotion. Since the emergence of print journalism in Nigeria during the colonial era, magazines have played a significant role in reflecting

social realities, shaping public opinion, and promoting national identity. Over time, the magazine sector has expanded beyond political and news-oriented publications to encompass specialized genres such as fashion, lifestyle, business, entertainment, and celebrity culture. This diversification reflects the dynamism of Nigerian society and its growing middle-class audience with diverse interests and aspirations.

Magazines such as *This Day Style*, *Accomplish Magazine*, and *Nigerian Showcase Magazine* have come to represent the modern face of Nigerian print and digital lifestyle media. *This Day Style*, a supplement of the *This Day* newspaper, has distinguished itself through its focus on fashion, celebrity profiles, and contemporary lifestyle trends. It maintains a strong presence online and on social-media, and is considered among Nigeria's most popular fashion/lifestyle magazines. *Accomplish Magazine* similarly celebrates excellence by profiling individuals and organisations that contribute positively to Nigeria's image, both locally and internationally. *Nigerian Showcase Magazine*, though less documented in the literature, aligns with this ethos of showcasing cultural, entrepreneurial and tourism-oriented achievements in Nigeria.

The growth of these magazines corresponds with broader transformations in Nigeria's media consumption patterns, driven by globalisation, technological advancement, and the rise of social media. While traditional print readership has declined globally, Nigerian magazines have adapted by maintaining strong online and social media presences, blending visual aesthetics with human-interest narratives that appeal to urban and upwardly mobile readers. Consequently, these magazines function not only as entertainment media but also as instruments of cultural diplomacy, branding, and identity construction.

Ultimately, identity construction is deeply embedded in communicative acts, including advertising. Nigerian magazine advertisements, beyond their commercial intent, are powerful cultural mediums that convey complex identity narratives. This study, by employing Kress and Van Leeuwen's (2006) *Visual Grammar Design of Multimodal Discourse Analysis*, aims at uncovering the ideological mechanisms that underlie identity construction in these ads. The aim of this study is to analyse how linguistic, visual, and semiotic strategies in selected Nigerian magazine ads shape identity construction

The specific objectives are to:

1. Identify the multimodal elements in the selected Nigerian magazine ads.
2. Analyse identity construction in the selected Nigerian magazine ads with respect to the analytical tools of Kress and van Leeuwen's (2006) *Multimodal Discourse Analysis*.

Previous studies, like that of Usama and Tahira (2022), have shown how even everyday items in online advertisements carry symbolic weight, reflecting desired lifestyles and consumer personas. Similarly, Lu (2020) analyses consumer identity formation through an intercultural lens, revealing how ads mediate between local values and global consumption trends. While these studies underscore the deliberate construction of identity in advertising, they focus primarily on digital or global contexts and overlook print media in regions like Nigeria. In the Nigerian context, researchers such as Oyedokun and Ademola (2019) explore how language in consumer ads reinforces prevailing ideologies and consumer identities, although their study did not focus on magazine ads specifically. Robert (2013) offers insights into how linguistic elements in Nigerian newspapers and magazines shape public opinion. Akintayo (2024) also looks at linguistic styles in both print and electronic ads, but without specifically analysing how these features contribute to identity formation in magazines. Bhattacharyya (2022) contributed a global theoretical perspective on identity in advertising, but without specifically focusing on the features that define the Nigerian contextually unique experience.

This leaves a critical research gap and the need for a focused multimodal discourse analysis of how magazine advertisements in Nigeria construct identity through language and imagery. Magazines, often used for lifestyle promotion and targeting niche audiences, offer a rich platform for exploring the discursive production and negotiation of identity in Nigerian society.

Empirical Studies

Studies on Identity Construction

Identity construction within multimodal discourse analysis is multifaceted, particularly in advertising where language and imagery interact to shape social identities. This is especially significant in culturally diverse contexts such as Nigeria.

Usama and Tahira (2022) examine identity construction in Pakistani online advertising of electronic home appliances, drawing data from the Facebook pages and websites of DAWLANCE, KENWOOD, and PEL. Integrating Fairclough's Critical Discourse Analysis (CDA), Janks' textual analysis criteria, and Berger's semiotic theory, they show how brands deploy linguistic and semiotic strategies to align identity with Pakistani culture, patriotism, and philosophical values. Their findings indicate that brands construct culturally grounded identities to attract consumers. Although focused on digital media in Pakistan, their framework informs

the present study, which applies similar principles to Nigerian print advertising using Multimodal Discourse Analysis (MDA), albeit within a different cultural context.

Lu (2020), using cultural identity theory, investigates consumer identity construction in cross-cultural advertising, focusing on Mercedes-Benz. The study argues that international advertisements convey lifestyles and values that unconsciously construct or reconstruct consumer identities through symbolic consumption. Findings reveal identity as dynamic and persuasive rather than fixed. While Lu's research centres on global advertising contexts, the present study similarly explores identity construction but within Nigerian magazine advertisements and local cultural cues.

Bhattacharyya (2022), drawing on social identity theory and secondary sources (Cerulo, 1997; Pillar, 2001; Schroeder & Zwick, 2004), examines advertising as a mechanism for identity negotiation through categorisation and comparison. The study concludes that advertising bridges fragmented identities toward maturation. Although both studies focus on identity construction, Bhattacharyya addresses advertising broadly, whereas the present study specifically analyses linguistic and visual strategies in Nigerian magazine ads.

Ajiboye (2023) analyses ninety Nigerian university mission and vision statements (federal, state, and private) as promotional discourse, using indexicality principles and construction grammar theory. The study identifies metaphorisation and legitimisation strategies and distinguishes between social-informed and education-informed identities constructed through lexical choices and infinitival clauses. While centred on educational discourse rather than commercial advertising, the study reinforces the argument that language constructs institutional identities, supporting the present study's focus on advertising discourse in Nigeria.

Oyeleye and Adeyinka (2014) analyse 100 insurance advertisements from *The Guardian*, *The Punch*, and *Daily Champion* (2001–May 2009), alongside billboards in South-Western Nigeria. Using Gumperz's (1982) interactional sociolinguistics and Halliday's systemic functional grammar, they show how skill-indicative, morality-indicative, risk-indicative, and action-provoking lexical items, alongside rhetorical devices such as metaphor, hyperbole, and personification, construct trust and expertise. While their study employs different data and theoretical frameworks, both investigations examine advertising discourse; however, the present study applies Kress and van Leeuwen's (2006) Multimodal Discourse Analysis to selected Nigerian magazine advertisements.

In all, these studies collectively demonstrate that identity is discursively constructed across cultural, institutional, and commercial contexts. The

present research extends this scholarship by examining how Nigerian magazine advertisements deploy multimodal resources to construct and represent identity within contemporary consumer culture.

Studies on Advertising Discourse

Oyedokun and Wasiu (2019) conduct a linguistic critical discourse analysis of Nigerian consumer product advertisements, emphasising the persuasive and sometimes deceptive functions of language. Using qualitative content analysis, the study examines Boska, Globacom (GSM), MTN (GSM), and Delta Soap advertisements through a socio-psychological perspective and Van Dijk's (1993) concept of mind control within Critical Discourse Analysis (CDA). Findings reveal that advertising language is often laced with deceptive contrivances designed to influence consumer behaviour. While their study foregrounds persuasion and manipulation, the present research adopts a multimodal discourse analytic framework to examine how linguistic and visual modes jointly construct identity beyond persuasion.

Robert (2013) adopts a stylistic approach to analyse newspaper and magazine advertisements, drawing data from textbooks, journals, the internet, and approximately fifteen adverts randomly selected from *The Nation* newspapers and *Newswatch* magazines. The analysis focuses on lexical features (figurative expressions, simple diction, proper names, emotive expressions) and graphological features (punctuation, colour, pictorial images, typography). Findings show that linguistic and non-linguistic devices work together to persuade, evoke emotion, and create a distinctive variety of English in advertising. Although similarly attentive to multimodal features, the present study places greater emphasis on how these features construct and reflect social identities.

Akintayo (2024) investigates linguistic creativity and multimodality across Nigerian print and electronic media advertisements, identifying strategies such as synthetic personalisation, referential indirectness, code-mixing, use of pidgin, caveats, and figurative language. Drawing data from newspapers, magazines, radio, and television commercials, the study highlights the plurality of advertising techniques and their role in shaping consumer perceptions. While Akintayo examines diverse media platforms, the current study narrows its focus to Nigerian magazine advertisements, applying Multimodal Discourse Analysis to explore how language and visuals collaboratively construct identities related to ethnicity, class, gender, and modernity within Nigeria's socio-cultural context.

Theoretical Framework

Kress and van Leeuwen's Visual Grammar Design

Kress and van Leeuwen's Visual Grammar, developed in *Reading Images: The Grammar of Visual Design* (2006), extends semiotics drawing on Saussure, Peirce, and Barthes. Grounded in Halliday's social semiotic theory, the framework argues that visuals, like language, have structured rules shaped by social and cultural contexts. It proposes three metafunctions applicable to all representational modes: representational, interactional, and compositional meaning. The model has been widely applied in visual studies (e.g., Jewitt, 2009; Forceville, 2009; Fairclough, 1995), demonstrating its analytical relevance.

Representational meaning concerns how images depict the world through interactive participants (viewers, producers) and represented participants (depicted elements). Representation may be narrative, showing actions and processes through vectors and gaze, or conceptual, presenting abstract, classificatory, or symbolic meanings without action.

Interactional meaning examines relationships among the image-maker, viewer, and depicted subjects. Meaning is shaped through gaze (demand/offer), social distance (close-up vs long shot), perspective (high or low angle indicating power relations), modality (degrees of realism), and compositional cues such as colour and framing, all of which communicate attitudes and social positioning.

Compositional meaning addresses how elements are organised to create coherence through information value (left/right, top/bottom, centre/margin), saliency (size, colour, sharpness, foregrounding), and framing (connection or separation of elements).

Hence, the theory provides a systematic framework for analysing how images and texts interact to produce meaning. It is particularly suitable for examining advertisements, where colour, layout, imagery, and language combine to communicate identity and social values.

Methodology

Research Design

A qualitative research design was adopted to achieve the aim of the study. The study focuses on the analysis of embedded semiotic modes that extend meaning beyond verbal and non-verbal expressions. These semiotic resources contribute to

a fuller interpretation and understanding of brand identity construction. Selected elements of written language, images, graphics, typography, colour, and layout that constitute the multimodal discourse of magazine advertisements were analysed.

The Data

The data comprise ten advertisements drawn from three Nigerian magazines.

The magazines include *Accomplish Magazine*, *This Day Style*, and *Nigerian Showcase Magazine*. The distribution of the advertisements is as follows.

- *Accomplish Magazine*: Two advertisements were selected. The first is a Zenith Bank digital wallet advertisement, while the second is a self-promotional advertisement encouraging companies to advertise in the magazine.
- *This Day Style May 2025*: Two advertisements were selected. The first promotes the W-Health loan scheme by Access Bank in partnership with Pearl Oncology Specialist Hospital. The second advertises the Glo Café app, a digital service platform by Globacom.
- *Nigerian Showcase Magazine*: Six advertisements from different brands were selected, including those of Kopo World Enterprises, Vie Sainne Foodz, Nutzy Peanut Butter, Grant Quartermaine, and Arami Essentials.

Method of Data Collection

The study adopts a purposive sampling technique to select advertisements that prominently feature brand identity elements such as logos, slogans, and visual symbols. This enables the researcher to focus on data that are rich and relevant for examining brand identity construction in Nigerian magazines. The data are drawn from three Nigerian magazines; *Accomplish Magazine*, *This Day Style*, and *Nigerian Showcase Magazine*. From these sources, ten (10) brand advertisements were selected.

For data collection, the study employs document analysis (also referred to as qualitative content analysis) of the selected advertisements. The advertisements are treated as visual texts and systematically examined for their semiotic resources.

Method of Data Analysis

The data were analysed using a qualitative content analysis approach within a social semiotic framework. Specifically, the study adopts the visual grammar model

of Gunther Kress and Theo van Leeuwen (2006) as its analytical framework to examine how identity is constructed in selected Nigerian magazine advertisements. The selected advertisements were treated as visual texts and systematically analysed through the three metafunctions of representational, interactive, and compositional meanings.

Representational meaning was examined by identifying how images depict aspects of reality. This involved analysing the participants, settings, and actions represented and interpreting their contribution to the overall message of each advertisement. Interactive meaning was analysed to determine how the images establish relationships with viewers. Elements such as gaze, body posture, social distance, and framing were examined to assess the level of engagement constructed between the advertisement and its audience. Compositional meaning was evaluated by analysing visual features such as colour, layout, salience, framing, and information value. These elements were examined to determine how they organise visual space, structure meaning, and influence viewers' interpretation.

Through this multimodal analysis, the study seeks to uncover how linguistic and non-linguistic resources interact to construct brand identity and shape viewer relationships within Nigerian advertising discourse.

Identity Construction in Selected Nigerian Magazine Ads

This section presents a comprehensive analysis of the multimodal elements in selected Nigerian magazine advertisements. It examines how the semiotic resources embedded in these advertisements contribute to identity construction. The data are analysed in line with the study's objectives, with a view to identifying and examining the multimodal elements in the selected advertisements, as well as exploring how these semiotic modes construct and reaffirm brand identity.

4.1. Multimodal Elements in Selected Nigerian Magazine Advertisements

Nigerian Magazines	Companies' Ads	Multimodal elements (Visuals, Text, Graphics and Layout)
<i>Accomplish Magazine</i>	Figure 1: Zenith banking ad	The visual elements are the product image, logos and branding, a small lifestyle image within the app screenshot, likely showing a promotional banner for a sale, icons for social media links and the use of a simple colour palette (red, black, white,

	<p>Figure 2: Accomplish magazine self-promotional ad</p>	<p>and grey) and a clean, dynamic layout to draw attention to the key features and instructions. The textual elements are the headline, a brief description, key features/benefits, call to action and the contact information</p> <p>The visual elements are the product display, the covers which feature photographs of prominent individuals, the prominent logo is visible on the top of each cover, the use of a rich, professional colour scheme, primarily featuring red, black, and white. The large, bold text is the central message, magazine cover headlines, brand mission and vision. The layout uses different text sizes and colours to guide the viewer's eye. The Mission and Vision statements are contained within a distinct white rounded box, setting them apart as foundational brand promises, the fanned-out magazine covers create a sense of depth and movement and the dark background focuses attention directly on the magazine covers and the key marketing messages.</p>
<p><i>This Day Style</i></p>	<p>Figure 3: Access bank W-Health loan scheme ad</p>	<p>The visual elements are the Access Bank logo represented by the diamond-shaped symbol and the word "access" with the tagline "more than banking" is at the bottom right also the Pearl Oncology Specialist Hospital logo is prominently displayed at the top right and is also featured in a graphic box, an image of the exterior of the Pearl Oncology Specialist Hospital building, an image of hospital equipment to represent the medical services provided. The ad uses a clean, modern design with a primary colour palette of white, green, and orange matching the Access Bank branding, which creates a sense of freshness and health. Small icons are used next to the special offers. The textual elements are the headline "Access the W-Health loan at Pearl Oncology Specialist Hospital," which</p>

	<p>Figure 4: Glo Café app ad</p>	<p>clearly identifies the promotion and the partners, a brief explanation of the partnership: “The W Initiative, Access Bank has partnered with Pearl Oncology to provide discounted health financing for women and children.”, key offers and legal note and information. The text is concentrated on the left side, while the graphics and imagery are dynamically presented on the right side using angled shapes and overlapping elements. The two main images are contained within a single, stylized graphic frame that links them together visually. The main headline and the NGN 10 million loan amount are emphasized in bold green and orange to immediately capture the viewer’s attention.</p> <p>The visual elements are a smiling, energetic male model centrally featured, holding a large smartphone to connect with the audience, a clear close-up screenshot of the GloCafé App interface, the Glo logo, green and white, with the tagline “POWERING AMBITION” and “Glo Unlimited” is placed at the bottom right, logos for Google Play and the App Store are included to direct users to the download links, a QR code is prominently displayed and a vibrant, eye-catching colour palette is used, primarily bright green and black, which aligns with the Glo brand colours and evokes energy and dynamism. The textual elements are the app name “GloCafé App”, key promotional offers are the dominant text and text visible within the screenshot, such as “Welcome back, Shagii!” and phone number placeholders, provides a sense of personalization. A swirling, abstract green graphic background gives the image a modern, digital, and high-energy feel. The layout places the model and the phone at the centre, with the core promotional text contained within a large, white and green bubble shape that draws the eye directly to the offers.</p>
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		<p>along with its stylized logo. This area also contains all the essential contact and location details: the full address, social media handles and two phone numbers. The layout and graphics utilize a clean, bright background overlaid with dynamic, sweeping shapes in red, purple, and dark blue that frame the products and the contact information, drawing the viewer's eye.</p>
<p>Figure 7: Vie Saine Foodz ad</p>		<p>The core message, "Healthy life just got sweeter," dominates the centre in a large, scripted, brown font, immediately setting a warm and natural tone. This is supported by the key product categories listed. Visually, the ad features three circular insets against a bright yellow-green abstract background, showcasing the products: bottles of dark syrup, packaged granola, and a mix of dry ingredients and dates. Crucial graphic elements reinforcing the health message are the check-marked icons in the corners: "ADDITIVES FREE" (top left) and "100% PLANT BASED" (top right). The overall layout uses a yellow/cream gradient background, associated with nature and energy, while the final textual details at the bottom provide the brand slogan, "Vie Saine Foodz.....healthy choices..... healthy living," along with the email and phone number contact information.</p>
	<p>Figure 8: Nutzy Peanut Butter ad</p>	<p>The main textual element is the headline, which combines the clear, bold, sans-serif "Nutzy Peanut" with a large, flowing, scripted "Butter," creating a dynamic visual and semantic contrast. The visual focus is on the products, centred against the background: a collection of six jars of Nutzy Peanut Butter with red and blue caps, alongside one bag of the "CRISPY PEANUT SNACK NUTZY." The layout and graphics feature a bright gradient background transitioning from a cool blue at the top to a sunny yellow/green at the bottom, suggesting freshness and nature, effectively framing</p>

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clear glass jars and bottles, arranged symmetrical-ly on a clean, light surface, suggesting purity and transparency. The layout and graphics are dominated by a vast white or light grey background, which establishes a strong minimalist and modern aesthetic, aligning with the brand's commitment to natural ingredients and integrity. The lengthy body text at the bottom reinforces the brand philosophy, stating the products are a "natural beauty brand with products formulated without toxic ingredients," that the packaging's simplicity adds to the "highly economic value," and that the brand operates with "beauty with integrity" by encouraging holistic well-being choices.

4.2 Analysis of Visual Data

Figure 1

Introducing eazy by ZENITH Digital Wallet

An innovative, dynamic and safe banking wallet app, that allows you perform everyday lifestyle transactions conveniently on your smartphone.

Experience

- Quick and easy account setup.
- Wallet ID is the mobile number used to set up your profile.
- Instant virtual or physical debit card issuance.
- 99.9% system availability.
- Added security to protect customer data and financial transactions.
- Free transfers to Zenith Bank accounts.
- Loyalty rewards and cashback on transactions.
- Referral benefits programme.

Get Started and make life Eazy.

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Analysis of “Eazy by Zenith”

Figure 1 presents an advertisement for “Eazy by Zenith,” a digital wallet application developed by Zenith Bank. The visual elements include the headline

introducing “Eazy by Zenith Digital Wallet” and a smartphone interface displaying features such as Fund Wallet, Buy Airtime, Transfer, and Pay Bills.

Representationally, the central image of the smartphone displaying the app interface foregrounds everyday functionality and ease of use. A small lifestyle image within the screen further suggests practical, daily application. The Zenith Bank logo and the stylised “eaZy by Zenith” text reinforce brand identity, while social media icons including Facebook, X, YouTube, Instagram, and LinkedIn signal digital presence and accessibility. Textual components such as the headline “Digital Wallet,” a brief description, bullet-pointed benefits, and the call to action “Get Started and make life Eazy” communicate essential information clearly.

Interactionally, although no full human figure directly engages the viewer, the lifestyle image within the interface conveys a friendly tone. The slightly angled smartphone creates a sense of immediacy and usability, while direct address statements such as “Download Eazy by Zenith today” position the viewer as an active participant.

Compositionally, the headline and logo occupy the top position, giving them high information value as the ideal, while the app interface and benefits are centrally placed as the real, following Kress and van Leeuwen’s framework. Red highlights emphasise persuasive elements, and structured bullet points create visual coherence and clarity.

Identity Constructed: Overall, the advertisement constructs Zenith Bank as innovative, technologically modern, reliable, and customer-oriented.

Figure 2



Analysis of “LET ACCOMPLISH MAGAZINE PROMOTE YOUR BRAND AND EVENTS”

Figure 2 presents an advertisement for Accomplish Magazine. The image displays a stack of previous issues featuring prominent figures such as Aliko Dangote, Abdul Samad Rabiu, and Tony Elumelu.

Representationally, the collection of covers projects the magazine’s identity as a platform associated with success, wealth, and influence. The recurring logo at the top of each cover reinforces brand recognition, while the dominant red, black, and white colour scheme conveys prestige and authority. The bold promotional headline, “LET ACCOMPLISH MAGAZINE PROMOTE YOUR BRAND AND EVENTS,” foregrounds the persuasive intent of the advertisement. The cover headlines further symbolise themes of leadership and achievement, positioning the magazine as a vehicle for visibility and distinction.

Interactionally, the fanned arrangement of the covers creates depth and movement, suggesting variety and abundance. Most featured individuals engage in direct gaze, establishing a sense of address and personal connection with the viewer, as described by Kress and van Leeuwen. The imperative tone of the headline positions the viewer as a potential client rather than a passive observer. The Vision and Mission statements, placed within a rounded white box, visually signal credibility and professionalism. The medium shots of the portraits suggest familiarity and accessibility, while the slightly angled perspective presents the featured personalities as equally significant.

Compositionally, the layout reflects the given and new structure. The left side contains the core proposition, while the right side presents the Vision and Mission as elaborative information. Saliency is achieved through bold red and black typography, especially the phrases “ACCOMPLISH MAGAZINE” and “PROMOTE YOUR BRAND AND EVENTS.” The dark background enhances contrast, guiding the viewer’s reading path. The elements are clearly framed yet cohesively integrated, ensuring clarity and emphasis.

Identity Constructed: The ad positions *Accomplish Magazine* as a leading, respected, and inspiring brand that showcases African excellence locally and globally.

Figure 3



Analysis of “Access the W Health Loan at Pearl Oncology Specialist Hospital”

Figure 3 is a collaborative advertisement between Access Bank and Pearl Oncology Specialist Hospital, promoting the W Health Loan programme, which provides discounted health financing for women and children.

Representational meaning: Images of the hospital building, medical equipment, and the hospital logo symbolise healthcare, professionalism, and specialised medical care, functioning as a conceptual process. The prominent logos of Access Bank and Pearl Oncology classify and identify the organisations involved. The primary colour palette of white, green, and orange, consistent with Access Bank branding, conveys freshness, wellness, and optimism. Icons such as the health loan symbol and discount badge visually reinforce financial support and healthcare accessibility.

Interactional meaning: The visuals present the hospital and equipment without a direct human gaze, while the text communicates confidently. The bold headline, “Access the W Health Loan at Pearl Oncology Specialist Hospital,” highlighted in green and orange, directs attention to the key action. A clarifying line explains the partnership and appeals emotionally: “The W Initiative, Access Bank has partnered with Pearl Oncology to provide discounted health financing for women

and children.” The NGN 10 million loan amount emphasises the offer numerically. The medium-long shot of the hospital establishes objective distance, while the medium-close shot of the equipment brings viewers closer to the services, with high-resolution realism enhancing credibility.

Compositional meaning: The layout follows a clear left-to-right structure. Text is concentrated on the left, detailing the offer, while images occupy the right within angled, overlapping shapes that create depth. Logos are prominently placed at the top, making them highly salient, and contrasting colours guide the eye to the key information. The headline “W Health Loan” is central and bold, and the connected visual frame unifies the two main images, highlighting the partnership and the service offered.

Identity constructed: The ad positions Access Bank as a socially responsible institution supporting health and wellbeing, particularly for women and children, while Pearl Oncology is presented as a trusted, specialised medical provider. The partnership communicates care, support, and financial accessibility.

Figure 4



Analysis of “GloCafe App”

Figure 4 is a GloCafe App ad

Representational meaning: The man is shown in a dynamic pose, leaning forward with arms extended toward the smartphone, creating a sense of action and engagement with the app. The phone displays a close-up of the GloCafé interface, showing the user profile “Shagi” and various icons that organise the app’s features. Green backgrounds and clothing reinforce Glo’s brand identity, symbolising growth and energy. The Glo logo, taglines “POWERING AMBITION” and “Glo Unlimited,” and download options including a QR code, Google Play, and App Store logos emphasise brand consistency, accessibility, and functionality.

Interactional meaning: The man’s direct gaze and wide smile establish a demand relationship, inviting engagement. A close-up, eye-level shot places the viewer in close proximity, creating a sense of equality and accessibility. Text within the app interface, such as “Welcome back, Shagii!,” personalises the experience, while the prominent download icons and QR code invite immediate action.

Compositional meaning: The layout positions the phone interface at the top and the concrete offers, QR code, and download platforms at the bottom, linking practical information to brand identity. Bright green and white, bold typography, and the large figure of the man draw attention, while overlapping elements visually connect the human, product, and offers. The tilted phone screen further emphasises the app’s importance.

Identity constructed: The ad positions GloCafé as a fun, accessible, and ambitious tool, reinforcing Glo as a forward-thinking network that supports connectivity, data abundance, and customer aspirations.

Figure 5



Analysis of “AMEL SUSAN PRODUCTS Figure 5 presents a product advertisement for Amel Susan Products.

Representational meaning: The main focus is on the products themselves, including packets, jars, and tins of cocoa and custard, which act as carriers of the brand’s identity. The clean, well-lit presentation, professional packaging, and descriptive text suggest quality, reliability, and trustworthiness. The red background, golden labels, and neat arrangement convey warmth and richness, while the product positioning highlights freshness, local sourcing, and variety. The brand logo and name further anchor the message.

Interactional meaning: The image functions as an offer, presenting the products for the viewer’s consideration without direct demand. The combination of close-up and medium shots, particularly the prominent “Bakery Cocoa” bag, creates familiarity and approachability. The slight high-angle shot positions the viewer as a consumer with authority to choose, subtly reinforcing the act of purchasing.

Compositional meaning: The logo is placed at the top left as a source of authority, while the products occupy the central space as the offered “Ideal.” The largest product packs draw attention first, with smaller tins and jars providing variety. The vibrant red background and sharp focus emphasise the products, while the unified arrangement and gradient subtly frame them as a cohesive brand family.

Identity constructed: The ad positions Amel Susan Products as a pragmatic, quality-driven, home-grown food brand.

Figure 6



Analysis of “KOPO WORLD ENTERPRISES LTD” Figure 6 presents an advertisement for KOPO WORLD ENTERPRISES LTD, with the central theme “Hand Made Creativity.”

Representational meaning: The ad displays standalone products, including shoes, sandals, and bracelets, without vectors or implied actions. Each item is presented individually to highlight its characteristics rather than a narrative. Headings classify the products: “SHOES | SLIPPERS | SANDALS | JEWELLERIES AND CUSTOMIZED BRACELETS,” emphasising variety and craftsmanship.

Interactional meaning: The viewer is positioned as an observer. Close-up and medium shots of the products allow detailed appreciation of beadwork, patterns, and handmade quality, creating a sense of intimacy and accessibility. Eye-level or slightly high-angle shots further support clear visibility and engagement with the objects.

Compositional meaning: A central grid of six product images dominates the layout, emphasising variety and quality. The category headings at the top classify the products, while the company name, logo, slogan, and contact details appear at the bottom in a cohesive block. White lines separate the images, visually reinforcing the distinctiveness of each product.

Identity constructed: The ad positions KOPO WORLD ENTERPRISES LTD as a creative, craftsmanship-driven brand offering diverse, high-quality handmade accessories that appeal to varied customer needs.

Figure 7



Analysis of “Healthy life just got sweeter”

Figure 7 presents an advertisement for a food brand, *Vie Saine Foodz*, promoting its healthy food products.

Representational meaning: The products are presented in relation to their key attributes. The central claim, “*Healthy life just got sweeter*,” along with the “*ADDITIVES FREE*” and “*100% PLANT BASED*” labels, are the attributes that define the products. The visual elements work together to form a cohesive idea. The date syrup bottles, granola, and sesame bites are the participants in this process. They are the tangible items. The text “*Dates Sweeteners*,” “*Dates-Sweetened Granola*,” and “*Sesame Healthy Bites*” act as attributes, defining what the products are made of and their purpose. The *icons for “ADDITIVES FREE” and “100% PLANT BASED”* are also attributes, highlighting their health benefits and natural composition. The ad is not showing someone eating the food but is instead establishing an abstract relationship between the product and its qualities. The products simply exist to symbolise “healthy choices” and “healthy living.”

Interactional meaning: The images are shot at a medium to close distance, making the viewer feel relatively close to the products. This distance is intimate enough to show the texture and details of the food items, but not so close that it feels overwhelming. This creates a sense of personal connection to the objects themselves, allowing the viewer to imagine interacting with them. The shots are taken from a high angle, looking down on the products. This position places the viewer in a position of power, as if they are a customer looking down at products on a shelf or a table. This angle is less confrontational than an eye-level shot, reinforcing the passive offer nature of the ad.

Compositional meaning: The visuals of the three products, *granola*, *sweetener*, and *bites*, are placed in the centre. By putting the products here, the ad signals that the products themselves are the main focus and the most important element for the viewer to consider. The top section of the ad contains the main slogan “*Healthy life just got sweeter*” and the key brand attributes: “*ADDITIVES FREE*” and “*100% PLANT BASED*.” It tells the viewer what the brand stands for and its core promise. The bottom of the ad contains the practical, grounded information, the brand name, *Vie Saine Foodz*, its contact email, and phone number. The “*Healthy life just got sweeter*” slogan is the most prominent text due to its large size and central placement in the upper half of the ad. The three circular images of the products are highly salient due to their central position and the visual break they provide from the text-heavy sections. The *green logos* at the top are also visually distinct,

attracting the eye with their colour and simple design, reinforcing their key message. The three product images are placed in separate, distinct circles. This fragmentation highlights the variety of the brand's offerings rather than presenting them as a single, unified product. The rest of the ad's text is placed in a way that suggests connection. The list of products is vertically aligned, and the contact information is clustered together at the bottom, creating unified blocks of text that are easy to read and process as a single unit.

Identity Constructed: The constructed brand identity for *Vie Saine Foodz* is that of a health-conscious and trustworthy provider of natural, sweet treats. The brand positions itself as a modern solution for consumers seeking a healthy lifestyle without giving up on taste.

Figure 8



Analysis of "Nutzy Peanut Butter" Figure 8 is an ad for a brand of peanut butter called *Nutzy Peanut Butter*. The background is a gradient of *blue and yellow*. The main text at the top, written in a large, elegant script font, is "Nutzy Peanut Butter". This immediately establishes the product being advertised.

Representational meaning: The *various jars* and the "*Crispy Peanut Snack*" pouch are grouped, classifying them as part of the same Nutzy product line. There

is no vector connecting them, so they are presented as separate items within a single category. This communicates that Nutzy offers a variety of peanut products. Each jar's label is clearly visible, showcasing the brand name, flavour, and visual cues of peanuts, linking the product directly to its key ingredient. The *bright, contrasting colours (blue, red, yellow)* communicate freshness, liveliness, and appetite appeal. The *sky blue and warm yellow gradient background* conveys a sense of freshness and warmth, placing the products in a welcoming and upbeat atmosphere. It evokes associations with naturalness (the blue sky) and vitality (yellow), creating an inviting space for the products. The text below the image reinforces this, using words like "*finest taste*," "*nutty goodness*," and "*highest quality*." The image itself, with its clean design and vibrant colours, symbolically represents the product's quality and appeal.

Interactional meaning: The *clean, frontal presentation of the jars and the snack pouch* act like a look from the products to the consumer, demanding their attention and consideration. The images are shot at a close-up. This close social distance creates a sense of intimacy and familiarity, as if the products are within arm's reach. The products are not shown from above or below; they're presented on a flat plane as if they're on a shelf or table directly in front of the viewer. The *bright, saturated colours, clear labelling, and sharp focus* give the image high modality, presenting the products as real, reliable, and vivid. The lively palette also makes the scene emotionally engaging, enhancing the appeal. The brand presents its products openly, at eye level, in vivid detail, encouraging viewers to see them as accessible, honest, and worth trying.

Compositional meaning: The "*Nutzy Crunchy Peanut Butter*" jar and the "*Nutzy Crispy Peanut Snack*" pouch are positioned centrally. This designates them as the core, most significant part of the message. The central, *Nutzy Crunchy Peanut Butter jar* and the *snack pouch* are larger and placed in the foreground, making them highly salient. The products themselves are in sharp focus, standing out against a simple, slightly blurred, dark background. This contrast makes them pop and immediately captures the viewer's eye. The *bright, colourful labels and vibrant packaging* further increase their salience. There is a slight overlap between the jars on the left and right, which suggests that they belong together as a single family of products.

Identity Constructed: The visual identity constructs a brand that is reliable and high-quality, personally accessible and honest and unified in its purpose and presentation.

Figure 9



Analysis of “Grant Quartermaine”

Figure 9, presents an advertisement for Grant Quartermaine, a Nigerian furniture brand. It depicts a stylish living room with elegant seating, warm lighting, and carefully arranged décor, alongside smaller images showcasing bedroom, office, and kitchen settings. The text highlights the company’s innovative approach, use of advanced woodworking technology, and dedication to producing high-quality, locally made furniture for both residential and commercial spaces, emphasising speed, quality, and affordability.

Representational meaning: The *furniture pieces, sofa, bed, cabinetry, and kitchen fittings* are the main represented participants. They stand as objects of value and symbols of comfort, elegance, and modernity. Their arrangement emphasises balance, quality craftsmanship, and luxury. The images group different types of *furniture (living room, bedroom, office/kitchen)* into a unified category, showing the brand’s range. The *furniture* is also presented in an analytical struc-

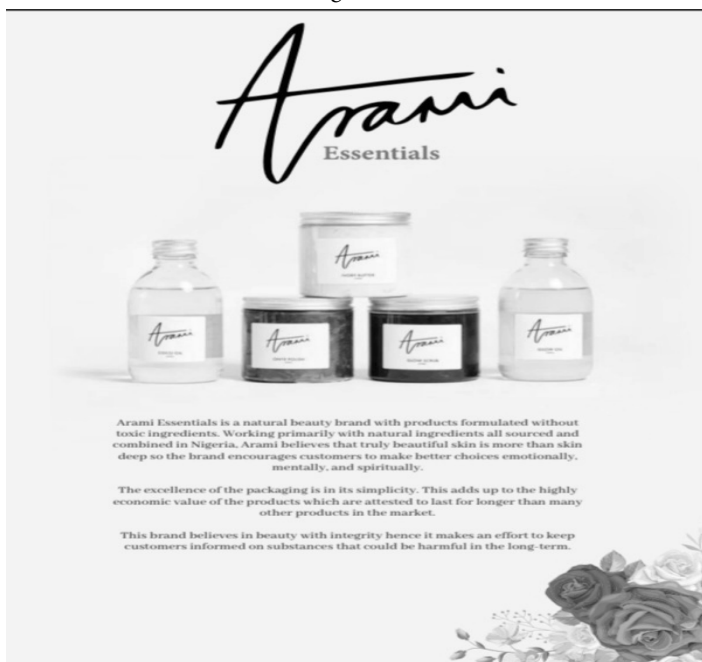
ture, with each item displayed as a part of the whole “*home solution.*” *The warm lighting, soft colour palette, and contemporary interiors* create an ambience of sophistication and homeliness, situating the products in aspirational domestic and commercial contexts. The images do not just show furniture; they are visual representations of the brand's identity and its promise of quality and style.

Interactional meaning: The *furniture* is presented without human figures, creating an offer image. The images are taken from a medium distance, as though the viewer is standing in the room. This personal distance creates a sense of familiarity, suggesting that the audience are positioned as partners who can assess the furniture as equals, rather than being addressed condescendingly or overwhelmed. Warm lighting, clear details, and realistic colours create a high-modality depiction, presenting the furniture as reliable and attainable, not overly idealised.

Compositional meaning: The brand name “*Grant Quartermaine*” is prominently placed at the top, conveying aspiration, identity, and promise. Below, furniture images and explanatory text state that the products are a “*natural beauty brand with products formulated without toxic ingredients,*” that the packaging’s simplicity adds to the “*highly economic value,*” and that the brand operates with “*beauty with integrity*” by encouraging holistic well-being choices, provide practical product, and service details. *Three circular photos showcase the brand's range of living room, bedroom, office/kitchen, while a large central sofa photo* dominates through size, warm lighting, and placement, drawing the viewer's eye. The bold “*Grant*” in white script over a red “*Quartermaine*” box makes the brand name stand out. Bright circles highlight smaller images without overshadowing the main photo. The layout flows smoothly from top to bottom, integrating aspiration, variety and info attractively.

Identity Constructed: Grant Quartermaine is portrayed as a premium, modern brand showcasing variety and sophistication, highlighting quality craftsmanship and innovation. It positions itself as a trustworthy partner that values client judgment while showcasing expertise.

Figure 10



Analysis of Figure 10

Figure 10 presents a print advertisement for Arami Essentials.

Representational meaning: The core visual elements are five natural beauty products, including oils, body butters, and scrubs, presented in clear glass jars and bottles on a clean, light surface. The symmetrical arrangement conveys purity, balance, and transparency, while highlighting the products collectively as a unified range rather than focusing on a single item. The products themselves act as the brand's identity carriers, reinforced by the brand name "Arami Essentials" and accompanying text describing the products as formulated without toxic ingredients. The display positions the brand as authentic, natural, and high quality. The white background isolates the products, enhancing their prominence and timeless appeal, while deep red and pink flowers in the bottom right subtly connect the items to botanical origins and femininity. The layout presents a taxonomic classification: the products are grouped as a set, with no implied sequence of use or narrative, emphasising identity over action.

Interactional meaning: The advertisement functions as an offer rather than a demand. The products are displayed for the viewer's contemplation, with medium-to-close shots allowing detailed observation of textures, labels, and colours. The eye-level angle positions the viewer as an equal, promoting an accessible, non-hierarchical relationship with the brand. The visual proximity and clarity encourage a sense of intimacy, as though the viewer could engage with the products directly.

Compositional meaning: Central placement gives all five products equal weight, suggesting they are equally important within the brand's portfolio. The large black script of "Arami" at the top is the most salient element, establishing the ideal of purity and elegance, while the smaller pink "Essentials" complements it delicately. The bottom text, explaining brand philosophy, values, and integrity, functions as the real, grounding the ideal with practical and contextual information. The symmetrical arrangement and lack of strong framing unify the products visually, while the subtle colour accents and floral imagery connect the products to natural sources and feminine elegance.

Identity constructed: Through this visual approach, Arami Essentials is positioned as a straightforward, authentic, and product-centred brand. Its identity emphasises simplicity, honesty, and the tangible quality of its offerings. By relying on the product display itself rather than celebrity endorsements or narrative scenarios, the advertisement communicates a clear promise of purity, integrity, and natural beauty.

Summary of Findings and Conclusion

Summary of Findings

In this research, ten advertisements from three chosen Nigerian magazines, namely *Accomplish Magazine*, *This Day Style*, and *Nigerian Showcase Magazine*, were analysed using the theoretical perspective of the visual grammar by Gunther Kress and Theo van Leeuwen (2006). The focus of the research was on the identification of the multimodal elements used in the advertisements and their role in constructing brand identity. The analysis has revealed that the meanings of the advertisements were produced multimodally due to the integration of linguistic and visual resources. Slogans, captions, and lexicon used linguistically acted as tools for anchoring and guiding interpretations with an emphasis on persuading the consumer. Visual elements such as colour, gaze, gestures, social distance, and camera position were all used to produce meaning and influence consumer interpretation. In particular,

colours served the purpose of producing associations relevant to the brand identity. Moreover, gaze and gesture helped to create varying levels of intimacy, authority, and interaction with the viewer. Lastly, social distance and camera position were employed to create power dynamics and position the viewer either as a participant or as a spectator.

In relation to the study's objectives, these findings demonstrate that multimodal resources are systematically organised to construct, project, and reinforce brand identity within the Nigerian socio-cultural context. The study therefore contributes to scholarship by providing empirical evidence of how visual grammar operates in Nigerian magazine advertising.

Conclusion and Recommendations

The current study sought to investigate the use of multimodal semiotic devices in constructing brand identity in selected Nigerian magazines. Findings indicate that brand identity construction in advertising is a purposeful process that involves the deliberate integration of semiotic resources to make meanings related to the culture, society, and lifestyle of people in Nigeria. The importance of this research study can be attributed to the fact that it contributes to existing research on multimodal discourse analysis as well as advertising. More specifically, the significance is associated with the applicability of social semiotics to the field of media studies in general, and advertising analysis in particular, as shown through the application of the visual grammar approach of Gunther Kress and Theo van Leeuwen.

The following recommendations have been made as a result of the findings of the study:

- to extend the scope of analysis to include online or social media advertisements;
- to carry out research into audience responses to multimodal advertisement techniques;
- to incorporate pragmatics or other methods alongside semiotics in future studies of multimodal texts;
- to investigate cross-cultural differences in terms of brand identity constructions across Nigeria.

In conclusion, the study underscores that brand identity in Nigerian advertising is dynamically constructed through multimodal semiotic resources, making visual communication a powerful tool for persuasion and audience engagement.

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MULTIMODALNA ANALIZA DISKURSA KONSTRUKCIJE IDENTITETA U ODABRANIM REKLAMAMA U NIGERIJSKIM ČASOPISIMA

Rezime

Ova studija ispituje kako multimodalni elementi u odabranim nigerijskim časopisnim reklamama oblikuju konstrukciju identiteta. Korišćenjem namjernog uzorka odabrano je deset brendiranih reklama iz tri nigerijska časopisa, *Accomplish Magazine*, *This Day Style* i *Nigerian Showcase Magazine*, budući da su sadržavale eksplicitne elemente identiteta brenda kao što su logotipi, slogani i vizuelni simboli. Reklame su analizirane primjenom okvira vizuelne gramatike Kressa i van Leeuwena (2006), s fokusom na reprezentacijsku, interaktivnu i kompozicijsku metafunkciju. Nalazi pokazuju da oglašivači konstruiraju identitet brenda preko strateškog usklađivanja jezičkih izbora, kolornih shema, pogleda učesnika, gestova, društvene distance i uglova kamere. Boje pobuđuju emocionalne i kulturne asocijacije koje su usklađene s vrijednostima brenda, dok pogled i gestovi uspostavljaju intimnost, autoritet ili aspiraciju. Udaljenost kamere i uglovi dodatno oblikuju odnose moći između posmatrača i brenda. Studija zaključuje da je konstrukcija identiteta u reklamama nigerijskih časopisa dinamična i kontekstualno uslovljena, te da se oslanja na međudjelovanje vizuelnih i verbalnih resursa kako bi odražavala kulturne vrijednosti, društvene aspiracije i savremene stilove života.

► **Ključne riječi:** oglašavanje, konstrukcija identiteta, reklame, multimodalni elementi, vizuelna gramatika dizajna.