

A Stylistic Analysis of Some Covid-19 Awareness Banners

Patricia Nneka Ogbuehi and Clara Unoalegie Bola Agbara

Abstract

This study is a stylistic analysis of covid 19-related public awareness banners. It is an attempt to explicate how the structure of language in Covid-19 banner advertisement is structured to effectively persuade people to adhere to Covid-19 protocols meant to curtail the pandemic. The data for this study were taken from five covid-19 banners from Nigerian commercial banks and tertiary institutions. Approaching the study from a linguistic stylistic perspective, this study adopts a qualitative method of data analysis. The findings reveal that there are enormous stylistic markers in the Covid-19 awareness creation banners. The data for the analysis contain deviant graphological representations of linguistic codes as well as imperative clauses. Added to these are ellipsis, used to avoid insignificant linguistic features that could bore the readers, parallelism to enhance the memorability of expressions, and naming which re-echoes the designation of the disease to intensify the consciousness of its existence. Similarly, the use of imperatives depicts strict instruction to ensure compliance. The study concludes that the stylistic patterning and representation of the linguistic items as deployed in the discourse of Covid-19 awareness creation banners help in effective communication of the intention of the promoters which is to ensure strict compliance to Covid-19 protocols by the public to curtail further spread of the virus.

Key Words: Advertisement, banner, Covid-19, discourse, style markers.

1.0 Background to the Study

Covid-19 is a disease caused by a new strain of corona virus. This disease is formerly referred to as the 2019 novel corona virus or Covid-19. The novel virus is associated with the family of viruses of Severe Acute Respiratory Syndrome (SARS). The symptoms of Covid -19 infection include fever, cough, catarrh, and in some cases, shortness of breath and pneumonia. The virus is highly infectious. It could be transmitted through contact with respiratory droplets of an infected person, contact with contaminated surfaces: human and non human. The virus can survive on surfaces for hours but are susceptible to disinfectants. To prevent the spread of the virus, people are mandated to adhere to the preventive protocols stipulated by the World Health Organisation (WHO). The preventive measures are: self-isolation when tested infected, covering mouth and nose when coughing or sneezing and immediately disposing of used tissue, washing of hands at regular intervals with soap and running water; cleaning of surfaces and objects and above all, wearing of face mask in public. Studies have shown that mortality is higher in older people and with those having underlying medical conditions. As a result of the wide spread of the virus and its severity, WHO declared it a Public Health Emergency of International Concern (PHEIC) on January 30, 2020. And by March 11, 2020, it was declared a pandemic (Cucinotta &

Vanellim, 2020). Arising from the mortality rate of the infection, it is paramount to assiduously apply the safety protocols to prevent the spread of the virus and to minimize fatalities.

Advertising agencies have done a lot in creating awareness through several media on how to contain the virus. One of the common and easiest modes of advertisement that is easily accessible to the literate component of the population is banner advertising and online images (Maledo & Ativie, 2022; Emama, 2017). According to Hayes (2020), banner advertisement refers to the use of a rectangular graphic display that stretches across the top, bottom, or sides of a website or online media property. It is a large sign in form of animation or graphic drawing alongside the linguistic content and printed on a large piece of silk which is placed in a conspicuous place for public consumption. It is often designed per the needs of the customers, laced with diverse colours and other fastening accessories. It is more flexible and cost-effective. Such advertisement is mostly characterized by multimodal communication. It features not only pictures, signs and symbols but also different sentence types, hence, a stylistic approach that deals with textual analysis will be appropriate for this study. In advertisement, language is often deployed in a way to influence, persuade and convince the audience to align with the reason for the advertisement. Speaking on this, Naphthine et al., (2009) opine that, in advertisement, the advertiser uses persuasive language, a combination of words and images, to match their purpose and audience. This is to say that language could be deployed in a way as to appeal to different sensory organs which include the sight, auditory (hear), gustatory (taste}, tactile (touch), olfactory (smell), and kinesics (movement). In addition to this, Haase (2020) asserts that sensory imagery in advertising appears to be a valuable approach to addressing specific senses and positively affecting consumer perception. In the same vein, Krishina (2012) opines that sensory marketing can be used to create subconscious triggers that characterise consumer perceptions of abstract notions of the product.

Language of advertisement is an embodiment of codes and information that must be decoded for proper interpretation of the meaning of the advert and its ostensible effect on the audience. In most cases, advertisers tend to make use of deviant and catchy techniques to express their intentions. Crystal (2003) argues that advertisements stand out stylistically on several counts. He explains that they are lexically vivid, concrete, positive and unreserved; grammatically they are typically conversational and elliptical, and they equally have highly figurative expressions, deviant graphology and strong effects. In line with this view, Linghong (2006) confirms that advertisers use various linguistic devices to catch attention, arouse desire,

induce action and contribute to satisfaction. This study, therefore, attempts to identify the stylistic markers used in the discourse of Covid-19 banner advertisement and to ascertain how they are deployed to effect compliance with Covid-19 protocols. It unearths specific linguistic choices made by the advertisers to project the ideological worldview of the fatal nature of the virus and to enhance the communicative effectiveness of the mandatory need to curtail its further spread.

2.0 Theoretical framework

Style deals with unique ways in which a speaker or a writer uses language. This may include his choices of words, arrangements and forms of sentences and use of poetic devices (Khan, et al. 2014; Simpson,2004; Leech, 1981). The choices people make in the use of language depend on their intentions and purposes of communication which are often shaped by the socio-cultural context of the language use. Language is not static. The dynamic and volatile nature of language is evidenced in the way in which it is used to depict different situations of linguistic expression. Different discourse types such as sermons, lectures, advertisements, news reports, etc. reflect different speech purposes or genres. Style has to do with how individuals use language to reflect their unique environment. The concept of style is proposed generally as the way in which language is used in a given context, by a given person, for a given purpose, and so on (Leech, 1981). Ramtirthe (2017) highlights different perspectives from which stylistics treats style which include style as choice, deviation, situation, temporal phenomenon, and individual. According to Nordquist, (2020), stylistics is a branch of applied linguistics concerned with the study of style in texts, especially, but not exclusively, in literary works. He further explains that stylistics which he refers to as literary linguistics focuses on the figures, tropes, and other rhetorical devices used to provide variety and distinctness to someone's writing both in linguistic analysis and in literary criticism. This is to say that Stylistics deals with the linguistic study of style in language whether literary or non-literary. It explores how meaning is projected through textual construction and the way and manner in which the reader interprets the meaning. In line with this, Burke (2014) describes a stylistician as a person who explores language-based evidence to support or challenge the subjective interpretations and evaluations of various critics and cultural commentators. According to Simpson (2004), stylistics is concerned with the analysis, interpretation and evaluation of texts of all categories, whether literary or non-literary, constructed with the verbal apparatus of language from the perspective of linguistics. He emphasises the primacy of language to a stylistician who gives a stylistic interpretation to

linguistic features that helps to explain why certain meanings are possible. Wales (2014) opines that the aim of most stylistics is not only to describe the formal features of the text for their own sake but to show their functional significance for the interpretation of a text. By analysing the language of a text, stylisticians attempt to relate such analysis to how readers interact with texts. Buttressing this, Crystal (2003) explains that stylistics is the study of certain aspects of language variations as part of linguistics.

2.1 Style markers

Style markers are salient linguistic features employed purposefully by writers or language users to encode aspects of meaning and to achieve certain aesthetic effects (Yeibo 2011). They are often deployed as rhetorical devices to persuade and convey meaning as well as to evoke emotion on the part of the reader or audience. In literary analysis, style markers are often identified as rhetorical devices or figures of speech. A rhetorical device, according to Barry (1995) deals with an appropriate patterning and varying of speech or a piece of writing to produce maximum impact. According to Leech (1981), through linguistic deviation, a writer deploys language creatively deviating from the norms of literary convention or everyday speech. Richards and Platt, (1985) in their submission, explain that deviation is a term used to describe the spelling and pronunciation of a word or a sentence structure which does not conform to a norm. Leech (1981) identifies eight different types of linguistic deviation, which are distinguished into three main language levels: realization, form, and semantic. The form comprises grammar and lexicon, and semantics is realized by (denotative or cognitive) meaning. His classification is based on his examination of the language of English poetry which could still be relevant in linguistic analysis. for Leech (1969), linguistic deviations include:

Lexical Deviation. This is a situation where a poet creates a new word. It is referred to as "neologism" or what he calls 'lexical invention' or 'lexical innovation. Neologism or the invention of a new word is one of the more obvious ways in which a poet may exceed the normal resources of the language (Leech, 1969; Maledo, 2021; Emama, 2020)

Grammatical Deviation deals with the breaking of grammatical rules in a sentence. In this context, deviation may take effect either at the morphological level or syntactic level. At the level of syntax, there could be repetitive structures or re-arrangement of sentence structures while at the morphological level, there could be instances of abnormal affixations (Budihartor, 2018).

Graphological Deviation – this deals with the orthography or typography of the text; it has no counterpart in speech. This can be depicted in the abnormal use of capitalisation and punctuation. Capitalisation could be used in the middle of a sentence with common nouns to draw attention to a particular idea or expression or discarding capitalisation at the beginning of a sentence. Khan et al (2016) claim that graphological deviation occurs when an author deviates from the usual ways of writing by foregrounding the term ‘rime’ for the readers to look for a deeper meaning, or dual meanings. Saleem (2012) views it as a poet's tool to foreground his text or work to the readers.

Semantic Deviation - deals with the absurdity of expression. For example, when someone says 'This story is beautiful. He/she decidedly does not imply 'This story is true. It is proposing some mystical unity of concepts which are ordinarily treated as distinct. Semantic deviation deals with what Leech (1969) calls ‘TROPES: foregrounded irregularities of content’. He states that they are classified largely into three sections: Semantic Oddity, Transference of Meaning and Honest Deception.

Leech and Short (2007) provide a checklist of linguistic and stylistic categories indicating four levels of linguistic choices that could be made by a language user in terms of style. These levels include the lexical categories, grammatical categories, figures of speech and context and cohesion. Leech and Short note that although the list is selective, it allows the reader to reach the significant and relevant features of the text and meaning interpretations through a linguistic survey. They view style as the way the writer conveys the message to the reader. The above checklist by Leech and Short will as well be relevant in this study. At the lexical level, the study will look at the choice of words and graphological deviations of presenting the name of the disease, symptoms and the advertising institutions to arrive at the meaning interpretations and stylistic effects. At the grammatical level, instances of foregrounding syntactic arrangement of sentence structures and their communicative effects which reflect the use of parallelism, and lexical repetitions to indicate stylistic effect will be analysed. At the level of context and cohesion, the study will explore the use of some cohesive markers such as ellipsis and its stylistic effects on the text. Contextually, the pragmatic effects of the stylistic choices will as well be reflected in the study. In the study of style markers, the principle of selection is adhered to since it is difficult to study all the style makers in a particular text. Our data analysis is guided by the principle of selection of language features deployed unusually within the context.

3.0 Methodology

The Covid-19 banners which constitute the data for this study are selectively drawn from Nigerian commercial banks and Nigerian Private Universities. The choice of commercial banks and higher educational institutions is based on the fact that these two public places often feature large numbers of persons of varied status, ages and gender. Five Covid-19 awareness creation banners were purposely selected for study: two from commercial banks and three from University institutions. The analysis is limited to textual symbols. A pictorial analysis is excluded except where reference is necessary. A qualitative research method is adopted by the researchers to give explanations for the stylistic use of linguistic items and their meaning interpretations. The data for the study were taken from five banner advertisements displayed in different public places. The analysis is done using the following style markers: foregrounding of choice of lexical items, graphological deviations of presenting the name of the disease, symptoms and the advertising institutions to arrive at the meaning interpretations and stylistic effects, syntactic arrangement of sentence structures which reflect the use of parallelism, listing of preventive measures and symptoms, lexical repetitions, and the use of ellipsis as cohesive markers. The pragmatic effects of the stylistic choices will as well be reflected in the study.

4.0 Data Presentation and Analysis



Figure 1: Banner Advertisement from a Nigerian Commercial Bank on Covid-19 Protocols

This banner displays double two-word expressions NO MASK, NO ENTRY. Syntactically, the expressions consist of modifiers of noun heads “NO”, and noun heads “MASK and ENTRY” which have the structures MH. They are elements of noun phrases giving directives with regards to Covid-19 protocols. The words are foregrounded as they are written in capital and bold. This is to emphasise the importance of the information on the condition for entry and the directives. It is equally meant not only to ensure vividness by all but also to fascinate and stimulate responses from the readers. The arrangements are stylistically very

significant. "NO MASK", "NO ENTRY". The modifier “no” is a negation indicating total denial. This implies that to avoid embarrassment, it is better to comply. The arrangements equally bring out the force and strictness behind the order. There is no compromise. The directives starting with "NO" are examples of syntactic parallelism which is a technique that enhances the memorability of the message.



Figure 2: A Banner from a Nigerian Commercial Bank on Covid-19 protocols.

This banner has two expressions, NO FACE MASK, NO ENTRY, consisting of modifiers of noun heads “NO”, “NO FACE” and noun heads “MASK and ENTRY” which have the structures MH. They are elements of noun phrases giving directives with regards to Covid-19 protocols. The words are foregrounded as they are written in capital and bold which enhances vividness for all. The modifier “NO” indicates total denial of access to the premises if the condition of wearing of face mask is not adhered to. The arrangements are stylistically very significant as it is attractive, captivating, and fascinating and make for easy reading at a glance. The arrangement equally brings out the force and strictness behind the order. The order cannot be compromised.



Figure 3: A Banner from a Private University on Covid-19 Preventive Protocols.

This banner features a list of preventive protocols which are given by enumeration such as WASH HANDS, USE SOAP, DON'T SHAKE, USE DISINFECTANT, AVOID CONTACT, KEEP DISTANCING. This stylistic tool is preferred above exemplification as it ensures that all the preventive protocols are included in the list. The essence of this is to emphasise the importance of all the items as necessities in preventing the spread of the virus. One could as well notice the patterning of the imperative clauses made up of two words: WASH HANDS, USE SOAP, USE DISINFECTANT, AVOID CONTACT, KEEP DISTANCING. These two-word patterning consist of verbs followed by their objects which are nouns. However, DON'T SHAKE is made up of auxiliary 'do', plus a negator, a contracted form of 'not' and a lexical verb 'shake'. This patterning of two-word is a device for attention-catching and memorability. It made the listing stylistic, captivating and catchy, giving it a lasting impression in the mind of the reader. The essence of these directives is to ensure that people always remember to wash their hands regularly in case of touching any contaminated surface before rubbing the same hand on the face, nose, ear or eyes, to avoid being infected. The imperative clause, 'USE SOAP' which comes immediately after washing your hands is to pass the information that the washing of hands should be done with soap to kill the virus as the chemicals in the soap easily eliminate the virus. Syntactically, the conventional construction of such an imperative sentence should read, "Wash hands with soap". DON'T SHAKE is another Covid-19 protocol which is a contracted form of "do not shake hands with someone". The simplicity of the language expedites understanding since readers of the advert often search for quick and simple information. For instance, the use of 'DON'T' in the protocols imperatives is an informal expression which enhances the simplicity of expression. Speaking on this, Leech (1966) refers to such practice of using informal language associated with private contexts in public or business communication as "public colloquialism". 'USE DISINFECTANT' is another covid-19 protocol; the use of disinfectant for both hand and surface cleaning. It is either one who washes hands with soap or the person who uses disinfectant in form of hand sanitiser to avoid contamination. AVOID CONTACT, KEEP DISTANCING are equally important protocols. AVOID CONTACT is an advice to avoid a crowded environment which is a breeding ground for easy transmission of the virus, while KEEP DISTANCING is to maintain a social distance of six feet from the next person around you.

Naming and describing deal with objects, persons and or abstract concepts in the real world. The choice of naming made by a writer reflects his world view which reveals the writer's point of view to the reader concerning the referent. As a result of the powerful effect, naming

has, the writer is usually very conscious and careful in giving names to a referent. In a bid to create awareness of the disease, the name of the disease is constantly being re-echoed to create consciousness of the dreaded disease. In the above banner, the name of the disease, and the name of the institution that sponsored the advertisement are written in upper case letters and in bold; they are made in a larger font than the protocol directives. This is a stylistic strategy indicating the importance of a name in the discourse of advertisement that gives powerful backing of identity creation to the advertisement. The Admiralty University of Nigeria is the name of the institution that created the advertisement. The reflection of the name of the University "Admiralty" may be a way to advertise the institution which is relatively a new private University. This can be seen in the representation of the name with a larger font than "University of Nigeria". It is equally a device to let the government know that the University is compliant with Covid-19 protocols. Another descriptive name in the banner is **"PREVENTION"** which leads to the listing of the preventive measures. The graphological representation of **"PREVENTION"** in bold, capital and larger font than the listed protocols is strategic and domineering. "Prevention" is the topic of the discourse. This is what Halliday (1985) refers to as the field of discourse, that is, the subject matter of the discourse. This, therefore, gives them their importance and the need for them to be captivating and memorable. The importance of **"PREVENTION"** is equally derived from the fact that there is an implicit comparison of prevention and cure depicting the saying "prevention is better than cure". Prevention of Covid-19 viral disease is extremely important because the disease has no cure; research on its cure is still ongoing and so the need for its prevention cannot be over-emphasised.

In describing the measures for the prevention of covid-19, the advertiser stylistically makes use of ellipsis. According to *Merriam-Webster Dictionary*(2021), an ellipsis is the omission of one or more words that are understood but that must be supplied to make a construction grammatically complete. It is a cohesive device used to achieve brevity. In advertising, it helps to eliminate unnecessary information that could bore the reader as well as to achieve verbal and spatial economy. Thus, a focus is given only to the part of the message that embodies the meaning and attracts attention. It is used to relay the message concisely and simply to save space and money. The omitted elements are usually recoverable from the context of usage. According to Agwa-Fomukong (2016), the target audience will be able to fill the gap of omission because they have shared knowledge and shared context with the producer. In our data, the expressions and their corresponding complete sentences are tabulated below:

| Short Expressions used in the Data | Complete Equivalent Sentences of the Expressions | Data Number |
|------------------------------------|---|-------------|
| No mask, No entry | If you do not wear a mask, you will not enter the premises | Figure 1 |
| No face mask, No entry | If you do not wear a face mask, you will not be allowed to enter the premises | Figure 2 |
| Stop! | You cannot go farther unless you wear a mask. | Figure 5 |
| Wash hands | You should wash your hands regularly | Figure 3 |
| Use Soap | You should use soap to wash your hands | Figure 3 |
| Use disinfectant | You should make use of disinfectant for both hands and surface cleaning. | Figure 3 |
| Avoid Contact | You should avoid having close contact with people. | Figure 3 |
| Keep Distance | You should keep distance of two feet from others | Figure 3 |
| Don't Shake | Do not shake hands with people. | Figure 3 |

The above table shows samples of the short expressions - one-word and two-word expressions contained in our data and the equivalent complete sentences containing the recovered omitted elements. The target audience is to expand the one-word and two-word expressions as written in the middle column in the above table. The essence of these short expressions is for memorability as well as verbal and spatial economy.

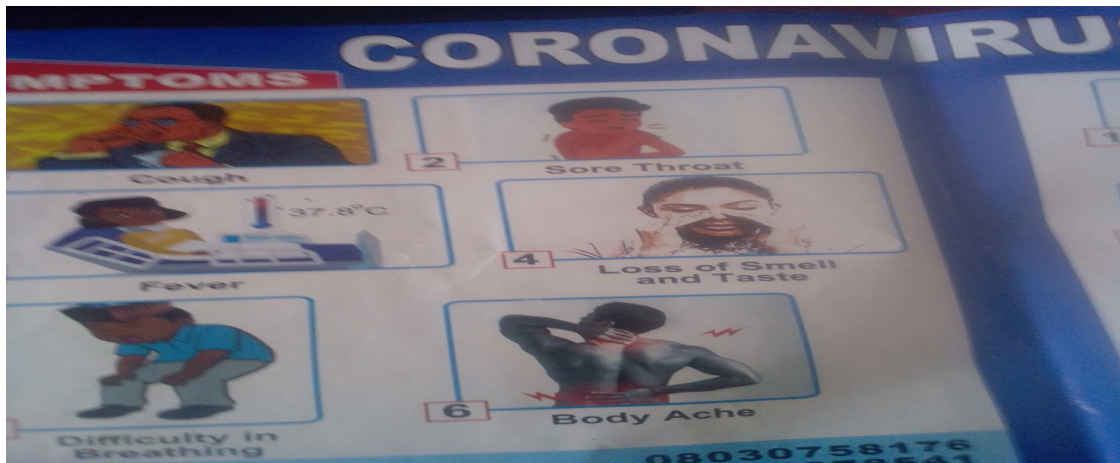


Figure 4: A Banner Advertisement from a Private Nigerian University on Covid-19 Symptoms.

In the above banner, the name of the virus and symptom are foregrounded as they are scribed in capital and bold. Foregrounding in stylistics is the linguistic strategy of drawing attention to certain linguistic utterances by making them stand out to draw the reader's attention to how things are said in a particular linguistic context. The name "CORONA VIRUS" appears in a larger font than the "SYMPTOM". This technique of capturing the complete name of the

virus in larger font compared with that of the symptom is a stylistic design of conspicuously emphasizing and vividly presenting the virus for all to see. The symptom is also encrypted in bold but in lesser font compared with that of the virus name. This is equally a stylistic design of conspicuously presenting the symptoms, thereby vividly presenting the virus and the symptoms. The essence of this is to create awareness of both the virus and the symptoms so that people will consciously avoid infected individuals and promptly seek medical attention if infected. The lists of the symptoms are stylistically enumerated as well such as Cough, Sore Throat, Fever, Loss of Smell and Taste, Difficulty in Breathing, and Body Ache. This is preferred above exemplification to ensure that all the symptoms are included in the list. The essence of this is to emphasise the importance of all the symptoms so that infected persons are easily dictated to necessary actions. Some of the symptoms are written in one-word phrases while some are in descriptive forms. For instance, the name "Cough", "Fever" are one-word vocatives while " Sore Throat", "Loss of Smell and Taste", "Difficulty in breathing", "Body Ache", are descriptive nominal groups used to designate the symptoms of Covid-19 Virus.



Figure 5: A Banner Advertisement from a Private Nigerian University on Covid-19 Protocols.

In the above banner, the expression “STOP!” is a one-word imperative clause consisting of a verb with an exclamation mark. The word is foregrounded as it is written in capital and bold. “STOP!” is grafted not only in bold but also in red colour, signifying danger. The exclamation mark indicates a forceful, strict and clear order. This is to emphasise the importance of the information on the condition for entry and the directives. It is meant to ensure vividness by all, and imagery of danger consciousness is enhanced by the use of the one-word order "STOP!" in

red colour. “WEAR YOUR FACE MASK” is an imperative clause consisting of a verb+ a nominal group with the structure MH. They are foregrounded as they are written in capitals and bold. The essence of this is to attract the attention of the public. They are used to give orders with regards to the conditions for gaining entrance into the premises. The use of a face mask alone is represented in a pictorial form to uniquely draw attention to it as one of the most important protocols to adhere to.

4.1 Interpersonal and Pragmatic meaning

The base of every human interaction is to pass information using language. Language is used to interact with other people, establish and maintain relationships with them, and influence their behaviour... (Agwa-Fomukong, 2016). Here, the grammatical arrangement and the choice of the linguistic items in the advertisement are geared toward establishing the new norm which Covid-19 pandemic has brought. Therefore, enforcing compliance is very imperative. The use of directive acts makes the language both a command and subtle persuasion. The public has no choice but to adhere to the directives. They are instructions that must be observed if one does not want to be a victim of Covid-19. Hence, "NO MASK", "NO ENTRY", "STOP!" "WEAR YOUR FACE MASK" are orders that are not to be compromised. Consequently, no one is allowed to enter the banking hall and educational institutions without a face mask. The security agents are mandated to prevent any defaulter from gaining access to the premises.

5.0 Conclusion

The data, Covid-19 awareness creation banners, reveal that information configuration was effectively and stylistically structured in such a way that the message was aptly captured and the rapid spread of the virus was curtailed. The stylistic patterning and representation of the linguistic items as used in the banners of Covid-19 awareness creation enhance effective communication of the intention of the advertiser to ensure vivid implantation of the ideological concepts underlining Covid-19 protocols in the mind of the public. The essence of this is to ensure strict compliance with the protocols by the readers to avoid getting contaminated or infected.

Stylistic markers that featured in the banner advertisement were identified and analysed accordingly. Our analysis identifies the prominent stylistic markers used in the banner advertisement of Covid-19 awareness creation to include deviant graphology, one-word and two-

word imperative clauses, ellipsis, parallelism, naming and directive acts. Deviant graphological representations of linguistic items appeared in bold and capital letters which are designed to attract attention. The use of one-word and two-word imperative clauses is a conscious stylistic design to make the expressed ideas captivating, catchy, memorable and forceful. Furthermore, in describing covid-19 protocols, the use of ellipsis helps to eliminate insignificant linguistic features that could bore the reader. In addition, it makes the expressions catchy and creates simplicity by focusing only on the necessary linguistic items that reflect the main message and attract attention. The use of parallelism enhances the memorability of the expressions while naming re-echoes the name of the disease and symptoms to create consciousness of their existence. The use of imperatives is a conscious stylistic design to make the expressed ideas captivating, catchy, memorable and forceful. The imperatives are directive acts that depict strict orders of utmost necessity, and subtle persuasion to ensure compliance.

Reference

- Agwa-Fomukong, S.E. (2016). Stylistics analysis in advertising discourse: A Case of the Dangote Cement Advertisement in Bamenda- Cameroon. *Advances in Language and Literary Studies*, 7: (6), 105-112.
- Barry, P. (1995). *Beginning theory: An introduction to literary and cultural Theory*. Manchester University Press.
- Budihartor, R.A. (2018). Grammar Deviation in President Jokowi's Speech to the APEO summit. *Studies in English language and Education*.
- Burke, M. (2014). *The Routledge Handbook of Stylistics*. Routledge (Taylor and Francis).
- Crystal, D. (2003). *The Cambridge encyclopedia of the English language*. Cambridge University Press.
- Cucinotta, D., & Vanellim, M. (2020). WHO declares COVID-19 a pandemic. *Acta bio-medica: Atenel Pamensis*, 91(1), 157-160.
- Emama, E.O. (2017). The Utility Value of Urhobo, English, and Pidgin in Selected Rural Urhobo Communities. *Abraka Humanities Review*. 7 (3) 42-50.
- Emama, E. O. (2020). Folklore, Cohesion and Meaning in Ojaide's *Agbogidi*. *KIU Journal of Humanities*. 5, (3), 10-25
- Haase, J., Wiedmann, K.P. & Bettels, J. (2020). Sensory imagery in advertising: How the senses affect perceived product design and consumer attitude. *Journal of Marketing Communications*, 26, (5), 475-487.
- Halliday, M.A.K. (1985). *An introduction to functional grammar*. Arnold.
- Hayes A. (2020). Banner advertising. Investopedia

- Khan, A.B., Raffique, S. & Saddique, G. (2014). Stylistic analysis of the poem "The Onset" by Robert Frost. *International Journal of Academic Research and Reflection*. 2(4), 121-126.
- Khan, S., Jehanzeb S., Ullah I., Irfan M. (2016). A stylistic analysis of The Rime of the Ancient Mariner. *English Review; Journal of English Education*, 5(1), 37-48.
- Krishna, A. (2012). An integrative review of sensory marketing: engaging the senses to affect perception, judgement and behaviour. *Journal of Consum Psychol*, 22: 332-351.
- Leech, G. (1966). *English in advertising*. Routledge.
- Leech, G. (1969). *A Linguistic Guide to English Poetry*. Longman.
- Leech, G.N (1981). *Semantics: The study of meaning*. Penguin Books.
- Leech, G., & Short, M. (2007). *Style in fiction: A linguistic introduction to English functional prose (2nd ed.)*. Longman.
- Lingong, Z. (2006). The linguistic features of English advertising. *CELEA Journal (Bimonthly)*, 29(1), 71-78.
- Maledo, R, O. (2021). Morpho-lexical innovations and socio-political themes in Joe Ushie's *A Reign of Locusts*. *3L: Language, Linguistics, Literature. The Southeast Asian Journal of English Language Studies*. 27(4), December 2021 <http://doi.org/10.17576/3L-2021-2704-19>
- Maledo, R. O.& Ativie, K. (2022). Visuality, language and communication in Covid-19 Nigerian social media images. *International Review of Humanities Studies* 7(2)
DOI: 10.7454/irhs.v7i2.462
- Naphtine, M., Breuer, I., & O'Shea R. (2009). *Using language to persuade*. Insight Publication Ltd.
- Nordquist, R. (2020). Stylistics and elements of style in literature. Retrieved from ThoughtCo. <https://www.thoughtco.com/stylistics-language-studies-1692000> (accessed April 27, 2021).
- Ramtirthe, P. (2017). Style and stylistics: An overview. *Pune Research World*, i: 4, 1-6.
- Richards, J. & Platt, J. (1985). *Longman dictionary of applied linguistics*. Longman Group Ltd.
- Saleem, M.(2012). Analysing Graphological Deviation in T.S.Eliot's poem Ash Wednesday. *Language in India*, 12(3)
- Simpson, P. (2004). *Stylistics*. Routledge.
- Yeibo E. (2011). Group types as style markers in J.P. Clark-Bekederemo's poetry. *Theory and Practice in Language Studies*, 1:(8), 928-934.
- Wales, K. (2014). *A Dictionary of Stylistics*. Routledge.