



## Institution's title and shibboleth: a construct of grammatical relationship in advertising plates

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### Abstract

Institutions are known through the names-cum-titles shown on their signboards, internet websites, letterheads, etc. However, it seems that such cultures could not satisfy the yearning of most organizations. So, they further propagate their core values and traits by constructing short linguistic bursts-cum-contents that can expatiate on what the institutions really stand for and what the consumers situate to gain. This study has explained selected institution's *shibboleths* that serve as convincing phrases in order to facilitate the audience's patronage. The grammatical rank sequence is employed to analyze the catchword. Nominal group and their complexes are observed as prioritized structures deployed to influence consumers. The study shows that (i) institutions are desperate in differentiating their products one from another through linguistic clichés; (ii) it creates awareness for consumers to make a reliable product among the numerous ones in the market; (iii) it indicates the level of language constructs and choices that advertisers can coin to sell their ideas to consumers; (iv) it reveals the value that institutions place on words to influence consumers; (v) it enhances competitiveness that will propel institutions to produce quality products; (vi) it boosts sales and market share; and (vii) it could pave way for new firms to fashion their clichés in new grand styles, having obtained the knowledge of some institutions' *shibboleths*. Beside viewing *shibboleths* as a mark of exalting consumers as kings; it compels linguists to investigate the dynamisms in the lexemic constructs of advertising professionals.

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## 1. Introduction

From a broader perspective, one can suggest that entities in life do not possess similar characteristics in all their functions. Although, observations from scientific experts have indicated that the body of every individual is biologically symmetrical (Marwala & Hurwitz, 2015; Zaidel, Bava & Reis, 2003); every human being has a form of one distinction or another. In respect of the scientists' claim, when the human body is bisected into two equal parts from the head down below, what is

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observed in a half equals the other. However, mammalian structures – human structures, to be specific – might have unified internal and external organs, yet, their shapes might not be in the same sizes and appearances. A germane example is the eyeballs of human beings. The eyeballs functionally appear in the same way with the same organs, yet, they are of different shapes (Liu, Weaver, Schmidt, Serbana & Cohn, 2001; Kompanets, n.d.).

Moreover, human beings are complex entities that engage in differentiation of phenomena from several orientations. One human person is sometimes interested in differentiating himself from another person. A social actor distinguishes self so that s/he could possess certain elements that might not be found in any other person. Perhaps, such behavior can dissociate an individual from the others. In the differentiation domain, one could argue that several instances abound. Looking at the artists, there is a way that they dress to present one person of being different from another. The dress code seems an identification device for an artist. The appearance of Wole Soyinka, a literati, is a suffice representation of identity differentiation. Soyinka's appearance communicates his elegant style as one who meticulously involves in academic decency operated as being Spartan. Similar identity is observed in the automobile industry. Relevant examples are cars from Toyota<sup>®</sup>, Nissan<sup>®</sup>, Honda<sup>®</sup>, Ford<sup>®</sup> and other automobile manufacturers, which are made from similar operational mechanisms and parts. The automobiles perform similar roles in the society, although they are manufactured with different shapes and characteristics. The matter of identity is also observed in industrial machinery. In the brewing industry, for example, the packing machine – Packer – Krones<sup>®</sup> is different in appearance from KHS Innopack<sup>®</sup> despite that they are machines produced by European manufacturers. The two are functional tools of packing crates into pallets in the packaging hall of the industry. Details on differentiation are in (Haarla, 2003; and Dirisu, Iyiola, & Ibidunni, 2013).

The distinguishing elements that human beings aspire, garner and are known for might have also excite the cognition of institutions' controllers to construct different title with different *shibboleth* (*shibboleth* is italicized for emphasis's sake). This construct, *shibboleth*, serves as a brand that differentiates one organization from another. The study perceives an institution as an establishment or a product that is created, founded and united to carry out a specific purpose of satisfaction to advance the human fortune in a substantial manner. An institution varies from government establishment to private organizations such as: manufacturing companies, corporations, banks, schools, the media, products, etc. The titles of most organizations have slogans as distinctive phrases associated with them. They represent conjugated advertising elements. The catchphrase as a dictum might be potentially monolithic to infuse romantic meaning on the institution's title. The reason for the fusion could not be unconnected with an advertising strategy to gain the loyalty of consumers. The institution might expect the target audience to see the *shibbolethic* clichés as what their establishments ethically stand for, knowing-well that the market is quite challenging and competitive. It is also saturated with numerous products. A slogan plays a supportive role in order to provide the institution's title a clue. Its activation on a signboard advances the meaning of the title.

An attempt has been made in the study to investigate the conjugal bond between the titles of some institutions and their slogans as an advertising strategy to fraternize with the customers. It seeks their support to patronize their goods and services. In other words, it is an examination of the romantic exercises that are built up in the catchphrases to depict and justify what the organization's titles mean in the business world. The grammatical rank sequence (GRS) is the applicable instrument employed to analyze the slogans. The focus is more on the *shibboleth* than the titles because the aphorisms are embodiments of meaning derivatives than the titles. The coinage by the ownership signifies the solid rock in which the business stands. It is the opinion of the author that a visualized juxtaposition of the *shibboleths* of the selected institutions unravels some hidden details on why the structural organs seek to convince their consumers with such systematic texts. The interdisciplinary nature of the

examination, that is, from both linguistics and business expertise has the capacity to draw the attention of the people to and unleash meaning potential of the institution's *shibboleth*.

### 1.1. Literature review

The review of relevant literature and the lacuna to be filled are exemplified in this phase. These also include the explanations and applications of the grammatical rank sequence (GRS).

#### 1.1.1. *Shibboleth*, Audience and Advertising

*Shibboleth* is a term that has its source from the Bible. However, it has grown to an extent of meaning so many things to many communities and languages. Awonusi (2007) indicates that 'The word *shibboleth* has been used in many languages for any peculiarity of pronunciation which is an index to a person's origin' (Awonusi, 2007, p. 47). Awonusi views *shibboleth* for a pronunciation realization that is common in a particular community; yet, it might be strange to others outside the community, such that they are not familiar with the 'strange' lexemic phonemes. The curiosity in the pronunciation is not unconnected with the speaker's socio-cultural milieu. He further adds that *shibboleth* has a biblical origin and of a war story between the Gileadites and Ephramites in Judges chapter 12 verses 5 and 6. In the same perspective, Strong (2001) explains that *shibboleth* is the Ephramites' pronunciation of the subject, which might mean 'stream or ear of the corn' (Strong, 2001, p. 811, 186). Strong emphasizes further that *shibboleth* is a password that distinguishes the Gileadites from Ephramites (ibid., p. 805). The concept, *shibboleth*, according to Strong, draws a distinction between two communities. This is the centerpiece of our interest, and the basis for adopting the term. *Shibboleth* as an English lexeme could mean the following: slogan, cliché, dictum, catchword, aphorism, motto, maxim, and catchphrase. Once again, it is used in the study as a distinctive phrase associated with an institution as an apparatus for broadcasting its core value to the public.

Life is about competition, and advertising professionals understand it so. Apart from that, the business world might not thrive if the market that goods and services is provided for does not operate under the pretext of competition. It is probable that this perspective motivates institutions to create a unique *shibboleth* that distinguishes one organization from another as a means of identification. Besides the adverts which promote an institution, an institution engages a phrase as its persuasive facility. It is a text that supports its title. It is also useful as a site for a purposeful and persistent interface between the institution and the audience. Text, Hoey (2001) explains, is 'the visible evidence of a reasonably self-contained purposeful interaction between one or more writers or one or more readers, in which the writer(s) control the interaction and produce most characteristically all the language' (p. 11). *Shibboleth* as a text is intentionally designed to elevate the core value of a company. It also serves as a defense and an interactional device between them despite that the interactants are two invisible entities that do not converse on roundtable discussions. The institution's mouthpiece is the constructive *shibboleth* – a means used to engage the audience in a life-line negotiation in which it permeates certain characteristics. The audience receives and digests the message to really understand what the core value of the establishment is. *Shibboleth* is a concretized proof of a firm's tradition and one of the channels that the operators of an institution deploy to regulate the business behavior of the audience.

The nature of the cliché constructed to support the title of an institution could depend largely on the attribute and scope of the people, who are the recipients. Leech (1966) articulates that 'an advertisement's audience can mean either the public it is intended to reach or the public it actually reaches' (Leech, 1966, p. 63). In that respect, the audience, Leech asserts, is perceived as a 'captured'

consumer or the one that the advertiser is intended to 'capture'. Consumers that are 'hunted' to be wooed and worn are still outside the folk of the organization and those already worn need to be pampered in order to retain their reliability and sustain their loyalty. As these two groups are members of the same social stratum, the *shibboleth* addresses them wisely so that they could fall in line with the institution's ethics. Its focused interest is mostly the communicative functional value entwined in the socio-economic relationship between them (See Graddol, 2006, p. 196). The potentiality of consumerism seems to be seen in the 'captured' audience as well as the yet to be 'captured' audience.

Furthermore, catchphrases are constructed to buy the target audience in order for the institution's products to have prominent place in their lives. In that line of argument, Ang (1991) describes the audience as a form of incorporeal with hierarchical classificatory system. The criticality of the audience, Ang reveals, are not passive but rather actively alive (p. ix). Sometimes they may reject some of the advertising contents that they are served. The audience has the capacity of scrutinizing the advertising diets that they are supplied before consuming them. Sometimes, they are reluctant and unwilling to pay adequate attention to adverts' hypothetical suppositions (Cook, 2001, p. 1; Dyers, 2005, p. 86; Hoey, 2001, p. 17). No wonder, advert experts attempt to outmaneuver them. Ang (1991) further argues that the audience is 'a collection of spectators, a group of individuals who are gathered together to attend a performance and receive a message sent by another' (p. 33). In Ang's sense, the fact is that the audience is a group of people that advertisers focus. Normally, the audience is meant to have different orientations and statuses in all ramifications. Ang (1991) also explains that:

An audience would then be synonymous with the total some of people that are part of it, pure and simple. An audience could be called taxonomic collective: an entity of serialized, in principle on related individuals who form a group solely because each member has a characteristic ... that is like that of each other member (p. 33).

The audience might not recognize one another. It is the sole duty of advertisers and institutions to know the audience and understand the characteristics that define the group. One of the ways a group of individuals can recognize one another could be while watching a movie in the theatre dome or while transacting a business together in an establishment or while driving similar brand of cars or while drinking the same brand of beverage. The collective taxonomy of the audience is a complex one because they are human entities that engage in several social functions (Tetlock, Skitka & Boettger, 1989; Caricato, 1999; Livingstone, 2004; Soberman, 2005; and Mittell 2006). Part of the audience in company A may share of the part of spectators in company B, and so on and so forth. There is a little doubt that the goings-on that human beings are involved in are in multiplicity. Institutions are really conscious of the tendencies of the certainty. Perhaps, that is why they construct a reliable dictum as a strategy of luring them into their objectivized missions. Hoey (2001) argues that:

The audience of a text is the intended readership, the imaginary person or persons whom the writer addresses and whose questions s/he tries to answer. Ultimately the audience is always a figment of the writer's imagination since no writer, however skilled, can ever get inside someone else's mind completely as to how exactly what they want and need to learn (Hoey, 2001, p.14).

An institution constructs its aphorism for the audience, Hoey asserts, through imagination because of their complex attributes. To Hoey, the cliché is generated to answer a part of certain questions that may have been lingering in the minds of the audience. In this case, the target audience, in a way, compel the institutions to satisfy their yearnings. The writer's task is to meet the requirements of the spectators, and to attempt to 'rob' them of their natural desires. The reader is the one who possesses

intractable potency to either accept or reject or abandon the information of the company's catchword. In that wise, it could be submitted that the audience constructs both copywriters and advertisers (Chandler, 2012, p. 187-188; Hoey, 2001, p. 15). In constructing *shibboleth* reality, the primary consideration is to provide the audience the supposed 'facts'. Catchphrases are conduits in which the aptness of embedded qualities of institutions is made known and the audience is equally controlled in the same direction with that similar tool (Van Dijk, 1998, p. 265-6; 2008, p. 69-70).

### 1.1.2. Branding in Advertising

In the business pitch, branding and advertising appear as inseparable players. Schultz and Barnes (1995) communicate that 'Brands are critical to advertising. If there were no brands, there would be no reason to advertise. And without advertising, there would likely be no brands' (p. 9). Brands and advertising might be much related than twin brothers. The two intertwined entities could be much better referred to as Siamese twins. When advertising succeeds brands become more popular, vice versa. The awareness that advertising creates for a brand in the public could make it to grow in an exponential rate. One of the reasons of advertising is to excellently promote a certain product to an extent of making its name a mark of memorability in the consumer's point of view (Leech, 1966). In a product, sometimes a mark or proof of ownership is embroidered and boldly impressed on a corner of the advert frame. The indelible indentation is a measure taken to create an impressive impact for the public as a means of identifying the product with the organization. The inherent impression marked by the logo of the producer demonstrates a claim of ownership from a particular source. The product, in the course of advertising activities, does not only become a patronizing entity but rather a pulsating brand. It then means that the product has indirectly turned to an ornament appreciated by a sizeable number of the audience. One could argue that the captivating label that the product has turned to is shaped through a distinctive style that advertising experts have modeled it. In other words, its reputable appearance is a function of advertising prerogatives. The totality of nuts-and-bolts of branding is located in advertising. For an entity to have a brilliant look before the public it is incontestable that textual activities must be at the front role. One of such linguistic contents is the complementary performance of *shibboleth* on the title of an institution.

Branding as a muscular marketing concept originates from the lexeme, brand, which is a noun. It is popularly known as either the name of a product or an establishment. Jefkins (2000) claims that brand is a derivative from cattle branding denoting a proof of ownership (p. 372). Scholars (Schultz & Barnes, 1995; Bogart, 1996; Kotler, 2003; Jobber, 2004, etc.) have explicated brands from different perspectives. Let us consider some of their views. Kotler (2003) articulates thus: 'A brand is a name, term, sign or design or combination of them, intended to identify the goods and services of one seller or group of sellers and differentiate them from those of competitors. Thus, a brand identifies the seller or maker' of a product (Kotler, 2003, p. 418). Two unavoidable and succinct elements can be derived from the view of Kotler. One is identification and the other is differentiation. Another opinion is shared by Schultz and Barnes (1995) where they clarify a brand as a component that has 'a lasting personality, based on a special combination of physical, functional and psychological value. A product is something bought in a factory. A brand is something that is bought by a consumer. A product can be copied; a brand is unique' (Schultz & Barnes, 1995, p. 9). Shultz and Barnes illumination could be characteristically connected to the entity it is designed for. In a sense, that remark focuses the uniqueness of a brand and the lasting impressions it creates on the reminiscence of the consumer. There is a specific attribute in a product that competitors might not be totally emulated from a branded product. The beauty of it is that a brand is legally supported because it suggests and sells a particular idea to the public implicitly or explicitly.

Notwithstanding, it is probable that both the organization and consumer share the value that a brand portrays. The benefits are mutually reciprocal and reflexively interchangeable. Schulltz and Barnes recognize the two-way benefits of branding and summarize them thus: (i) for the institution – a brand provides a competitive difference, and adds asset value. It also aids setting of prices and develops distribution channels. (ii) To consumers – it assists them to make a choice on similar available goods and services, to provide some quality and value dependability, and to make shopping easier and safer (Schultz & Barnes, 1995, p. 9). The approach of Bogart (1996) is superficially relevant to the opinions of Kotler (2003), and Schultz and Barnes (1995). Bogart explicates that the notion of brand occupies a noble space in the vocabulary of an institution. A brand, Bogart emphasizes, gives ‘verbal shape to the rather well-established notion that a brand’s reputation has an inherent value comparable to that of the physical plants that produce it’ (Bogart, 1996, p. 30). Copywriters seem to deploy suitable linguistic devices intentionally in order to create a worthwhile brand.

Words of various shades, shapes and sizes are properly managed to brand an institution. After all, Ogilvy (2013) establishes that advertising is a business of lexemic constructs beautifully assembled to attract attention (Ogilvy, 2013, p. 41). The function that verbal devices perform for the institution determines the bearing of the texts. The appearance of the text is perhaps started from the choice of the language that makes up the syntagms, graphological demonstrations, and their fonts. Rhetorically, words are shaped in figurative and implicit undertones that present the message with peculiar semantic implications. If a brand is to be promoted to achieve differentiation and uniqueness such desire could depend largely on how the verbal facilities available to the advertisers are constructed to communicate the message.

In building a brand, proper applications of linguistic organs are very supreme. In other words, the dominance of text in branding is very much crucial, and must be carefully attended to. Bogart’s (1996) remark expects that advertising professionals ought to appreciate verbal constructs as important as industrial machinery. Linguistic structures deployed as *shibboleth* to the public should be concretized as production machines. This reveals the importance of consumers to an institution. Notably, consumers are exposed to the catchphrases of institutions and not the production workshops. The functioning of the verbal procedure in advertising, in a way, enhances and reflects in the institution’s consistency in the production of quality goods and services which aids developmental progress. Branding, through text, augments and expands the understanding of the core values of a system. It as well influences consumers to give preference to the dictates of its dictum (Jobber, 2004, p. 64).

### 1.1.3 Theoretical Gradient

The writer has given consideration to the grammatical rank sequence (GRS) as more appropriate for this study. It is because GRS attempts to cover, perhaps, all domains of grammatical analysis especially when the entire sequence is stretched to its limits. The elasticity of GRS covers phonology, morphology and grammar. For time and space constraints, the applicability of the GRS has been ‘periscoped’ to grammar. Grammatical applications to the selected institutions’ *shibboleths* have been operationalized in the nexuses that concern word, group, clause and their complexes. The conformity of the GRS to the analysis is distinguished in Figure 1 as illustrated below.

Figure 1: Grammatical Rank Sequence (Halliday & Matthiessen, 2004; Thompson, 2004)

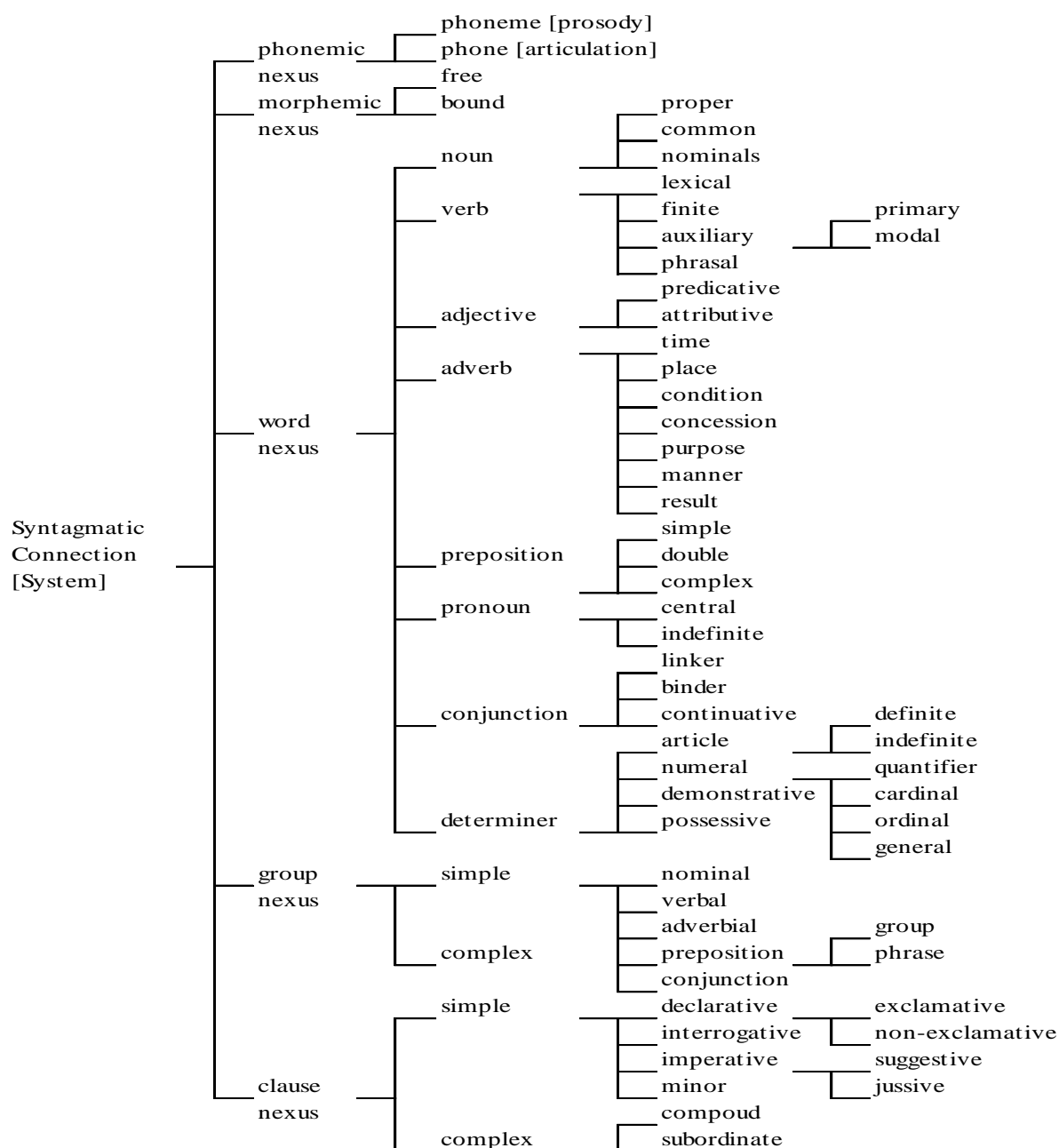


Figure 1 points out that GRS is a system connected to about five linguistic elements. The devices are highlighted thus: phonemic nexus, morphemic nexus, word nexus, group nexus and clause nexus. Before the nexuses are explicated further, it is imperative to make manifest the inclusion of phonemic nexus, a phonological abstraction into the GRS. Halliday and Matthiessen (2004) suggest that ‘If we want to take a comprehensive view of English grammar, we must first make an excursion into phonology. This is because there are some grammatical systems that are realized by prosodic means: for example, by the contrast between falling and rising tones, (Halliday & Matthiessen, 2004, p. 11).

Perhaps, every grammar of a language begins with phonemic articulatory features that are connected to vowels and consonants. By and large, the string arrangement of vowels-cum-consonants manifests into the grammatical structures of a language. Most languages of the world are probably operationalized in vowels and consonants and other relevant symbolic characters. Further explanations are offered to relationships between phonemics and grammar in (Yallop & Clark, 1995, p. 6; Halliday, 1994, p. 7). Also Post (n.d.), Cheshire, Kerswill and Williams (n.d.), Fey, Cleave,

Ravida, Long, Dejmal, and Easton (1994), and Bermu'dez-Otero and Honeybone (2006) provide specific details on the partnerships that exist between phonology and grammar.

Another reason for saturating phonemic nexus into the GRS is that linguists over the years have been doing cross-fertilization of linguistic terms such that the related elements in concept A is juxtaposed with that of concept B. The exercise seems to have been yielding meaningful results that have advanced linguistic knowledge. Morphophonemics or morphonology and syntax-phonology interface are comparative instances of this proposition (Richards, Platt & Weber, 1997, p. 184; Malmkjear, 2004, p. 361; Pullum & Zwicky, 1998, p. 263-4; Napoli, 1996, p. 84, 175). Details on the phonemic nexus will not be considered further because its applications are not within the study's theoretical slant.

The connection in the morphemes of a language oscillates between free and bound morphemes. Anderson (1998) explicates a morpheme as 'an irreducible part of a linguistic content', which Yule (1985) portrays as 'a minimal unit of meaning' that performs a grammatical function (Fromkin, Rodman & Hyams, 2003, p. 76) as an atomic component in an element that cannot be broken down into meaningful modules (Jackson & Ze Amvela, 2000, p. 2-4). The taxonomy of the free morphemes is into lexical (e.g. girl, room, sit, blue, joy and open) and functional (e.g. is, so when, across, this and for) morphemes. The lexical morphemes are in the category of words, while functional morphemes are simply functional words. Yule (1985) classifies bound morphemes into derivational and inflectional. Derivational morphemes change the word class (e.g. problem (n) = noun + matic = problematic (adj); happy (adj) = adjective + ly = happily (adv). The inflectional morphemes are manufactured under the domains of affixation, which are subdivided into prefix, lexical root and suffix (e.g. *prefix* – il + legal = illegal; im + moral = immoral; *suffix* – entire + ly = entirely; boy + s = boys).

The organization of language is sequential. The first ladder in the structure of a language is phoneme that is followed by morpheme. The outcome of the phonemic and morphemic relationship seems to be the word. It could be argued that the real grammatical structure began from ages through morphophonemic structures that produce *lexicogrammatical* meanings in language. Words in language are categorized into parts. In McGregor's (1997) point of view 'parts of speech classifications retain an important place in all modern theories of grammar' (McGregor, 1997, p. 32). One can observe the substance of classes of words in modern linguistic theoretical models such as Chomsky's Generativism, Halliday's Systemic Functional Theory, and McGregor's Semiotic Grammar. Others are Cardiff Grammar, Dik's Functional Grammar, Valin's and Lapolla's Role and Reference Grammar (Chomsky, 1972; Butler, 2003a & 2003b; Thompson, 2014; Dik, 1978; Valin & Lapolla, 1997; Halliday & Matthiessen, 2014; etc.). Besides, parts of speech tend to preserve fundamental positions in most linguistic conceptual currents and analytical details. There are variations in modern classification of words into their distinctions. However, noun, pronoun, verb, adjective, preposition, adverb, conjunction and determiner are sacrosanct to the study. This is because the study can locate the appropriate organization of word classes within the strengths of groups and clauses in the *shibboleths*. Meanings are derived from them as their syntax is rule abiding.

A word might make meaning on its own, but not as much as when words are combined in two, three, or more. The minimal amalgamation of words is perhaps what could be called a group. A group is next to a word in a syntactic capacity and produces higher relationship to advance structural meanings. Halliday and Matthiessen (2004) throw light into the notion of group by suggesting that 'a group is in some respect equivalent to a word complex – that is, a combination of words built up on the basis of a particular logical relation. This is why it is called a group (= 'group of words')



(Halliday & Matthiessen, 2004, p. 310). However, a single word could be termed a group especially when it operates alone in a clause to realize the function it performs. This is on the ground that it is the combination of groups that form a clause. For example, *He is a student in my school*. *As a student* is a nominal group so also is *He* a nominal group in the example above. *Is* is also a verbal group as *in my school* a prepositional group. The rigidity of group in a clause is not static. It regulates its functionality based on the available structural organization of the clause. For a linguistic entity to become a group in the clause is a very flexible assignment. There are nominal group (NG), verbal group (VG), adverbial group (Adv G), conjunction group (Conj G), prepositional group (Prep G) and prepositional phrase (Prep Ph) as shown in the map above (See also Thompson, 2004, p. 18-8; Bloor & Bloor, 2004, p. 30-2). Explanations are also offered on the thin line between a phrase and a group. A group is seen as an expansion of a word whereas a phrase is a contraction of a clause (Halliday & Matthiessen, 2004, p. 311). A group, Halliday and Matthiessen say, orients itself in words as a phrase functions in a clause.

As combinations of morphemes produce words and words yield groups, so also combinations of groups are built up to construct clause and clause complexes. The clause is the element of grammar that contains a subject and a predicate in English – traditional grammar. In the imperative, the subject in most events is intrinsic (e.g. Rise up), whereas in the indicative, the subject is extrinsic (e.g. You must read for the exams; What are you doing now?). However, in the minor clause, the issue of subject does not come to the fore because neither its ‘subject’ nor ‘predicate’ is analytically featured (e.g. Good morning). All clause types, except minor clauses, contain a predicate which serves as the content of the clause. Ellipsis may also deny the predicate a function in a clause (e.g. disjunctive advertising texts) as argued elsewhere. From the perspective of the traditional grammar, the most important element in the predicate position is the VG (Quirk & Greenbaum, 1973, p. 10-11). This means that all the other elements that are housed in the predicate are optional especially when the clause is intransitively operational.

By driving our linguistic locomotive into the domain of the systemic functional grammar, the reaction seems more elaborate. The clause, as an entity that contains lexemic items, is the wheel in which all grammatical activities are *momentumized*. Ravelli (2000) argues that;

The key to beginning a grammatical analysis is to identify a clause; this is the hub of the grammar. The clause is similar in concept to a sentence, except that a sentence pertains to written language, whereas a clause applies to spoken language itself. More specifically, a clause represents an event, that is, something happening or taken place, or a state of affairs (Ravelli, 2000, p. 29).

In the Ravellian sense, the analysis of textual elements is keyed in to the clause. No matter the size and nature of a statement that is utilized to perform a communicative function, it must belong to a family of clause types (Thompson, 2004). However, some grammatical punctuations or fragmentations might have happened to it in the cause of its discourse. The centrality of the clause in the Sydney grammar can be observed in the breaking down of long statements that contain several clauses in their finiteness(es). A sentence might contain one or more clauses depending on the mission it is used to facilitate. From the stance of Eggins (2004), the clause is ‘the pivotal unit of lexico-grammatical structure, the unit at the highest rank’ (p. 25). It is perceived as crucial importance in both the wording system of a language and mode of investigation. The liability of the most elevated position that the clause shouldered is not mainly of structure; it dominates a unique portion where meaning potential is derivable (Bloor & Bloor, 2004, p. 7-8; McGregor, 1997, p. 93-6). So, the indispensability of the

clause is clearly apparent in language in terms of its structural organization and meanings that accomplish it.

### 1.2. Research questions

How do institutions deploy *shibboleths* to support their titles as a means of revealing their core values or promotional protocols to the public? Have the linguistic meanings of the *shibboleths* persuaded the target audience in particular ways? Or are the phrasal stimuli just strategies of differentiating one product from another in a competitive market? These are questions that the study has attempted to address. They are very significant because one needs to wonder many times the motif of institutions for constructing *shibboleths* along their titles.

## 2. Method

### 2.1. Sample / Participants

So far a motto plays an important but supportive role to an institution; it signifies that it will definitely be a close comrade of the title to build companionship of a great magnitude. Bonke and the author made efforts to gather *shibboleths* of institutions through signboards in the city of Lagos, newsprint and the internet.

### 2.2. Instrument(s)

Samsung Smart Camera WB50F assisted in taking the pictures of the advert frames from the domains of signboards and newsprint. The ad frames were transferred to a personal computer which aided the selection activity. In addition to that, I utilized a personal computer with the internet facility to download some of the adverts. The total number of the ads amount to thirty two grouped according to their industrial relevance. It was from the frames that the analyst chose the texts.

### 2.3. Data collection procedures

After grouping the ads into different functional axes, four slogans, at random, were selected each from the institutions – banking industry, products, print media, and automobile industry. There are two reasons for allowing the exercise to take this shape: (i) each of the institutions hardly has something in common, and (ii) to have a manageable and concise data that can be subjected to a fair analysis and discussion. The aphorisms of those institutions were tabularized into four segments as shown in Figure 2 below with each section yielding four axiomatic elements.

Figure 2: Institutions and their Shibboleths

S/N	INSTITUTION	TITLE	SHIBBOLETH
1a	BANKS	Zenith Bank	in your best interest
1b		First Bank	since 1849
1c		EcoBank	The Pan African Bank
1d		Union Bank	Big, Strong, Reliable

S/N	INSTITUTION	TITLE	SHIBBOLETH
2a	PRODUCTS	Dulux	Let us paint
2b		Gulder	the ultimate in beer
2c		Milo	energizing champs
2d		Maltina	sharing happiness
3a	PRINT MEDIA	The Punch	The most widely read newspaper
3b		The Sun	voice of the Nation
3c		The Guardian	Conscience, nurtured by truth
3d		The Nation	Truth in defence of freedom
4a	AUTOMOBILE	Toyota	good thinking, good product
4b		Mercedes Benz	engineered like no any other car
4c		Honda	The prower of dreams
4d		Ford	Go Further

The analysis that followed the segmentation was done with the theoretical periscope of GRS. The application exemplified the structure that those institutions constructed and adopted to communicate their cherished values to the public. As demonstrated in Figure 4, the study advanced the analysis by translating it into table and graph to show the hierarchical recurrence of the linguistic devices organized to influence the audience into their missions. Discussions were offered after the statistical analysis to deliver the intended meaning potential of the *shibboleths* to the target audience.

#### 2.4. Data analysis

Figure 3: Conceptual Applications on Data

1a	<table border="1"> <tr><td>in</td><td>your best interest</td></tr> <tr><td>Prep</td><td>NG</td></tr> <tr><td>Prep G</td><td></td></tr> </table>	in	your best interest	Prep	NG	Prep G		1b	<table border="1"> <tr><td>since</td><td>1894</td></tr> <tr><td>Prep</td><td>N</td></tr> <tr><td>Prep G</td><td></td></tr> </table>	since	1894	Prep	N	Prep G		1c	<table border="1"> <tr><td>the pan African Bank</td></tr> <tr><td>NG</td></tr> </table>	the pan African Bank	NG
in	your best interest																		
Prep	NG																		
Prep G																			
since	1894																		
Prep	N																		
Prep G																			
the pan African Bank																			
NG																			
1d	<table border="1"> <tr><td>Big</td><td>Strong</td><td>Reliable</td></tr> <tr><td>Adj</td><td>Adj</td><td>Adj</td></tr> <tr><td>Adj G</td><td></td><td></td></tr> </table>	Big	Strong	Reliable	Adj	Adj	Adj	Adj G											
Big	Strong	Reliable																	
Adj	Adj	Adj																	
Adj G																			
2a	<table border="1"> <tr><td>Let us</td><td>paint</td></tr> <tr><td>NG</td><td>NG</td></tr> <tr><td>Clause</td><td></td></tr> </table>	Let us	paint	NG	NG	Clause		2b	<table border="1"> <tr><td>the ultimate in beer</td></tr> <tr><td>NG</td></tr> </table>	the ultimate in beer	NG	2c	<table border="1"> <tr><td>energizing</td><td>the champs</td></tr> <tr><td>Predicate</td><td>NG</td></tr> <tr><td>VG</td><td>NG</td></tr> </table>	energizing	the champs	Predicate	NG	VG	NG
Let us	paint																		
NG	NG																		
Clause																			
the ultimate in beer																			
NG																			
energizing	the champs																		
Predicate	NG																		
VG	NG																		
2d	<table border="1"> <tr><td>sharing</td><td>happiness</td></tr> <tr><td>Predicate</td><td>NG</td></tr> <tr><td>VG</td><td>NG</td></tr> </table>	sharing	happiness	Predicate	NG	VG	NG												
sharing	happiness																		
Predicate	NG																		
VG	NG																		
3a	<table border="1"> <tr><td>the most widely read newspaper</td></tr> <tr><td>NG</td></tr> </table>	the most widely read newspaper	NG	3b	<table border="1"> <tr><td>voice</td><td>of</td><td>the nation</td></tr> <tr><td>N</td><td>Prep</td><td>NG</td></tr> <tr><td>NG</td><td></td><td></td></tr> </table>	voice	of	the nation	N	Prep	NG	NG							
the most widely read newspaper																			
NG																			
voice	of	the nation																	
N	Prep	NG																	
NG																			

3c	conscience natured by truth
	NG

3d	truth	in	defence of freedom
	N	Prep	NG
	NG Complex		

4a	good thinking	good product
	NG	NG
	NG Complex	

4b	engineered	like	no any other car
	Predicate	Prep	NG
	VG	Prep G	

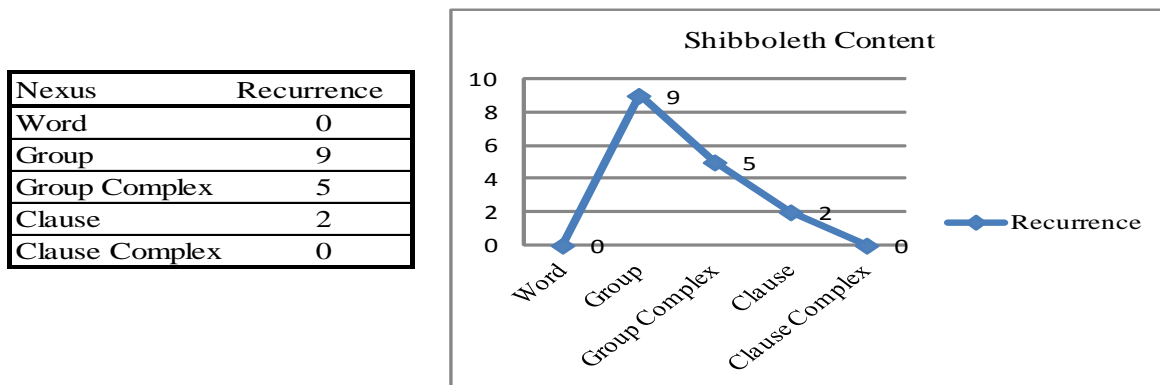
4c	the power of dreams
	NG

4d	Go	Further
	Verb	Adverb
	Clause	

### 3. Results

*Shibboleths* in institutions become inevitable parameters for the roles that they play along with the titles. It becomes impossible for the names of institutions to serve the functions of *shibboleths* at the same time. While the titles just indicate the names of institutions the *shibboleths* add values to the titles by signaling to the public the strengths of the workforce, the qualities of the products and the core values of institutions. The *shibboleths* go as far as appreciating the target audience as stimulants. Linguistic-wise, *shibboleths* concentrate on the use of nominal groups (NGs) as devices of easy memorability that incite the target audience. The graph that represents the table in Figure 4 below demonstrates the above claim.

**Figure 4:** Shibboleth Recurrence Demonstration



The graph indicates that institutions do not apply their dictums in neither a single word nor clause complexes. Most of the catchwords are pride in group and group complexes. The reason might be that the intention is to produce slogans that are easily memorable and remember-able. The application of clause is also very rare. The analysis reveals their GRS in the following parameters: Group = 9; Group Complexes = 5; and Clause = 2. And most of the *shibboleths* occur in NG.

### 4. Discussion

The Zenith Bank<sup>®</sup> *shibboleth*, *in your best interest*, focuses its attention on customers whose interest seems the gains that they can derive from the bank. The key linguistic element in the slogan is

*your...interest*. Transacting a business with Zenith is perhaps not giving the management any worthwhile benefits in respect of the dictum. The slogan portrays the management and staff as being humanitarian whose efforts are channeled towards satisfying customers' desires alone. *Interest* as a nominal lexeme could mean the cash that the consumers will gain and can assist them to grow when doing creditable transactions with Zenith Bank. It could also be that, the attentions of the workers are navigated to assist the customers in all areas of transactions. Another possibility of meaning is that the curiosity of consumers for good banking activities will be satisfied in the Bank. *In your best interest* might first confuse the consumers before it could convince them. This is owing to the ambiguity weight it pulls. The slogan is carefully shaped to arouse the customers' *interest* to patronize the bank. The circumstantial element *in your best interest* that is supposed to augment a clause serves as the crux of the information to the audience. In that regard, the elements *your ... interest* project both Zenith and its workforce as servants to bank customers. That claim indicates that the legitimate reason for establishing the bank is to satisfy the public alone. However, it is incontrovertible that banks (including Zenith) purposefully serve the interest of the shareholders more than customers (Behery & Eldomiati, 2010)). *In your best interest* creates 'artificial' excitements to recipients of the message.

*Since 1894* is the First Bank's catchphrase. It means that the bank had been in existence for quite a long time before the emergence of any other bank operating in Nigeria at the moment. The customers are enjoined to flashback so that they can understand the duration that the banking transactions have been in operation. The chronological union might be counted as been faithful of a sort. Having been in operation for over a half of a century before many customers were borne signifies something important (e.g. integrity). To a considerable extent, it might be fraud free; it has committed and vibrant workforce; and it has a strong financial base and a better future prospect. With such accolade qualities ringing in the ears of customers, they may likely be loyal to First Bank<sup>®</sup>. There is no customer that desires to lose his meager saving to any bank. *Since 1894*, as a slogan, does not really focus the customers unlike Zenith Bank; however, it focuses the incomparable existence of the bank to attract the customers' attention. The advertiser utilizes the Prep G *Since 1894* functioning as an adjunct of time in order to build trust with the target audience. Sensitizing the public through the years of service that First Bank has rendered seems to have the vigor to encourage consumers' patronage.

Ecobank<sup>®</sup> could be identified as a bank of the Economic Community of West African States (ECOWAS). It is from that orientation that the *shibboleth*, *Pan African Bank*, emanated. The claim reflects its source and domains of operations. The fact is that Ecobank is partly a Nigerian bank but solely a West African bank. It is a bank that has its branches spread across the West African sub-region. One can emphasize that Ecobank possesses a network of operation through West African countries. Its operational webs touch nations and not mere local communities. The sub-region that it covers is the area that the customers' attention is drawn to. That is, its focal point of persuasion. The NG, the *Pan African Bank*, is an attempt to enlighten the consumers where the bank's transactional and financial potencies are established. That is, the branches disperse to diverse countries. The bank is acceptable, the advertiser claims, not only in Nigeria but beyond its shores. It indicates that the bank operates in a very strong tie with other countries of West Africa. The strategy is to allow consumers to have an understanding of the image and premium value that Ecobank represents in the sub-region. Ecobank is presented to the consumers as an icon in West Africa.

Union Bank<sup>®</sup>, according to the advert's experts and owners, is *Big*, *Strong* and *Reliable*. The three adjectives could be elaborated thus: Union Bank is big in size – regarding its branches that are located in various strategic places across the Nigerian Federation; it has a strong financial capacity where adequate cash is available for regular and series of transactions; and its reliability could be based on

the way that the management keep their promises made to consumers and are not fraudulent in operations. In the real sense of banking, a bank ought to possess the three qualities of expansiveness, strength and reliability. These characteristics can serve as evidence and assurance for consumers to patronize the institution (Barth, Caprio, & Nolle, 2004). Customers need assurance of certain qualities in a bank so that their hard earned savings can be intact and available for them when the need to withdraw them arises. Customers are directed to see Union Bank as one bank that has a large size as well as operating in large and an important environment. It also has the capability of producing physical financial force that can meet customers' needs. The bank exerts its dependency of its characteristics. The consumers are influenced through *big*, *strong* and *reliable* so that the bank can be trusted with their monies. The three adjectives provide relational information to readers about the bank. *Big*, *strong* and *reliable* serve attributive functions to excite the target audience. The paraded qualities are cognitive in appearance. This is because the devices persuade recipients of the advert to logical reasoning that can inform a good and favorable decision toward Union Bank.

The catchphrase that supports Dulux<sup>®</sup> is *Let us paint*. *Let us paint* demonstrates the inclination of Dulux with paint productions. The most attractive element is the linguistic device employed to invite everybody to painting activities. That is, the open call or open accessibility. The linguistic imperative, *Let us paint*, offers an invitation to the public to join the company in the process of painting. The strategy of inclusion is for Dulux to identify itself with the entire public. The idea is that, everyone understands that painting is a job for professional painters, nonetheless, everyone, irrespective of his profession and status should join hands together to participate in the Dulux's painting panorama. The slogan constructs a very strong tie between Dulux paint and the public at large. It could be mentioned that painting is probably a rough job in Nigeria. That orientation might have influenced the advertiser to suggest *Let us paint* to the entire public domain in order to cleverly persuade the concerned (Thompson, 2004, p. 50). It is understood that there is no way anyone can paint without buying containers of paint. Buying paints from Dulux is the most important aspect of the advert. By reading the dictum, *Let us paint*, little or no explanation is required by anyone before s/he can understand that Dulux is a paint manufacturing industry of assorted types.

Before the copywriter shapes the *shibboleth* of Gulder<sup>®</sup>, *the ultimate in beer*, there might have been adequate knowledge about the presence of other beers in the market and that Gulder is to be sold in the competitive and saturated market. *Ultimate* as the core message presents Gulder as possessing special qualities that are farthest from the others. The linguistic derivation of the employment of *the ultimate* points to Gulder as the most essential of all kinds of beers. That fundamental trait distances the product from others. The likability is that Gulder is the final and conclusion of the beer production-cum-consumption. This is because the good perhaps provides fulfilment to consumers. In that respect, Gulder occupies a position of extremity in the 'league' of lager beers with a kind of satisfaction that others cannot offer consumers. Actually, there are beers in the market with separate worth but their values, according to the cliché, are incomparable with the eminence of Gulder. The greatest quality that provides maximum enjoyment to consumers is Gulder. It gives drinkers the definitive pleasure that no any other beer can surpass. The awareness of the competitive beer market could have propelled advert experts to fabricate the slogan of supremacy entrenched in *the ultimate in beer* as an excitement that can charm the consumers. The superior quality of the beer is an element propagated as a magical power (Leymore, 1975) to induce the public.

The study observes that *energizing champs* supports Milo<sup>®</sup>, as a beverage. The claim can reflect that those who have not been champions in sports need only to drink Milo to win medals. The advertiser fabricates *energizing champs* in order to arouse the admiration of the public to excel as sport

champions that can easily outclass their counterparts. The thought of focusing sports in the *shibboleth* might be as a result of the tilt and enthusiasm of the people towards sports. In other words, it could be mentioned that so many people do not joke with sport events. Even if the enthusiasts cannot participate in the activities, they operate as spectators. It is that opportunity that is seized by Milo so that the channel of sporting activities is used to convince the people to be delighted in buying and drinking the beverage. Moving away from a general perspective to a professional approach to sports, the author could submit that every sportsperson loves to be a champion. Although, in this part of the universe, it is a common saying that the Olympics is not meant for contestants to win but just to participate in the events. The desire of sportsmen/women seems to be greater than that. They do sports in a professional way in order to outshine others and win medals. A critical examination of Milo's *energizing champs* can offer the following suggestions: the Milo food drink is only for champions; the beverage produces champions; and those who want to be champions must drink Milo to gain momentum for the required energy. On the one hand, the product creates an association with champions alone. On the other hand, Milo distances itself from losers. Successful people drink Milo and Milo is, by no means, neither produced nor a drink for the failure. The cliché constructs a class in the society by erecting a barrier between the champions and the failings. It is probable that a society produces and accommodates both successful people and the failure. However, in the real sense of it, none of the social actors will agree to be a failure or fraternizes with failure. Everyone will rather claim to be a successful individual. Perhaps, every person in a society is a champion in one area or another. Milo launches its catchword into that social mental picture as a means of conveying a convincing message to the audience in order to buy the product. Milo addresses Nigerian citizens as *champs* for social acceptability that has the tendency to promote consumption.

The copywriter campaigns Maltina's *sharing happiness* from an emotional point of view. One might say that the wish of every person is to be happy, not just for one day but for all the days of the person's life. Irrespective of what one embarks on in life, an individual wants the end result to bring joy and happiness. The nucleus of people's desire is tapped as an object of augmentation to advertise Maltina®. Denotatively, the cliché publicizes Maltina in the process of interchangeability. *Sharing* is an elliptical VG. One can support the claim by suggesting the full-fledge of the clause thus; [*Maltina is*] *sharing happiness*. The exhibition of *sharing* refers to a situation where an individual distributes portions of an entity to other people. In this case, Maltina is not only personified but it has also assumed the position and characteristics of a cheerful giver. These connotations represent Maltina as a product that consumers can get without any financial involvement. However, only those who have cash can purchase to consume the product. The coinage constructs for Maltina reminds the analyst of the nitty-gritty of advertising as a discipline that influences as well as induces people to consumption (Dyer, 2005). The NG, *happiness*, that the public is encouraged to share is contained in the bottle of Maltina. After all, *happiness* is an abstract phenomenon. It is intangible, yet, *happiness* has been concretized as Maltina (Williamson, 1978). So far the clause is not imperative or communicating command, but rather elliptical affirmative, it is the process of drinking that is deployed as a source and an instrument of persuasion. For anyone to *share happiness* some bottles of Maltina must be bought in the market and be distributed for enjoyment from one person to another. This concludes the idea behind the slogan *sharing happiness*. The more that someone *shares* Maltina to others the more consumption is made. That behavior translates to the brand's growth and development.

The advertiser takes the advantage of the distance that The Punch® newspaper covers to craft its *shibboleth*. It is read as *the most widely read newspaper*. It could be that The Punch is read across the six-geopolitical zones of Nigeria, that is, south-west, south-east, south-south, north-east, north-west and north-central. Having occupied such a prominent space in the print media world, it could be of

significance to educate the public about it so that their loyalty can be secure and sustained. It is the reading audience that, perhaps, determine the popularity of a newspaper and the extent of its market share. Advertisers in the print media might consider the rate and level of its spread as a factor that can mitigate placing adverts on the newspaper. As *The Punch* is intending to secure a place with the reading audience, it is as much considering commercial gains. The cluster of qualifiers *the most widely read* before the noun *newspaper* contains a salient item, that is, *the*. The remark-ability reflects the definiteness of the determiner. The article, *the*, presents *The Punch* as the only Nigerian newspaper that has the quality of being patronized in all parts of the country. *The*, as a definite grammatical article projects *The Punch* as a generic entity that is incomparable with other newspapers in terms of space coverage and readability. The strength of the reading audience is completely specified with the superlative, *most*. The combination of *the* and *most* is an indicator of the uniqueness of the newspaper, which perhaps others cannot attain easily. Going by the slogan's report, *The Punch* is outstanding, and readers are familiar with it. The attributes call for a concern among newspapers operators and publishers. The newspaper, the advertiser emphasizes, is the best among the rest, which makes it exclusively worthy of catching people's attentions. The catchphrase, *the most widely read newspaper*, might trigger the readers to continue to patronize it and motivate several companies to place their adverts on it. It is remarked that the success of a newspaper depends mostly of the cash it generates from adverts (Harris & Seldon, 1962). *The most widely read newspaper* is a philosophy that sings a particular lyrical rhythm to the larger audiences – readers and advertisers.

The dictum of *The Sun*<sup>®</sup> directs the entire public toward the newspaper. It reads thus: *voice of the nation*. According to the *The Sun* newspaper, there is only one interest to protect and disseminate and that is the inquisitiveness of the public. Persuasion is as big as its craftiness (Bogart, 1996). If the census of the management and the staff of the organization are taken into consideration, the author doubts so much whether it can record one percent of the Nigerian population, yet, it is the *voice of the nation*. Persuasion in advertising can be promulgated from any direction and in any form as long as the intention of advertising is realized (Ogilvy, 2013). The mission of the claim is that *The Sun* wants the people to believe its reports and build a wall of thrust around them. To shed both grammatical lights and semantic values into the phrase, there is a need to suggest *The Sun is the* as the fragmented part of the whole clause. This will produce [*The Sun is the*] *voice of the nation*. With this structure, one can argue that *voice of the nation* identifies what *The Sun* newspaper is. In a nation, such as Nigeria, where linguistic, cultural and ethical diversities rule and reign, there must always be a need to find a way to amend the wall of divisions in order to dominate those peculiarities. A way among others is to have a unified language and a similar *voice* that have the capacity to enhance unity among the people. *The Sun* chooses *voice* as a means of exerting overwhelming influence on the readership in order to provide such with significant guiding principles in a daily basis. The advertiser expects the people to accept *the voice* (i.e. *The Sun*) as the faculty and power of utterance that propagates only their demands. It also projects unmatched quality of campaigning feelings of the people that seemingly no any newspaper can. The determiner, *the*, modifying *voice* indicates that assertion. The partnership of *The Sun* with the noun, *voice*, encourages the Nigerian people to believe and admit that *The Sun* speaks the language of the public. The claims are: we are your voice; we understand what you want and give them to you through our reports. The *shibboleth* encourages people to discard doubts in any report given to them because *The Sun is the voice of the people*. *The Sun* seems to have positioned itself as the people's representative similar to the people in National Assembly who give voices on behalf of their constituencies. *Voice of the nation* is a tame to win a very large followership.

The concept of religiosity-cum-spirituality is implemented in the slogan of *The Guardian*<sup>®</sup>. It is stated thus; *conscience, natured by the truth*. The implication of this is that the only relevant message



in The Guardian is surrounded by *the truth*. Probity is assured as the pinnacle of their journalism. The catchword focuses the company and not the audience. The transmission of moral treasures as a virtue could oblige the audience to be passionate about the paper. In a normal society, decent behavior is expected to be held at a high esteem; otherwise, the state will become insecure for all to live in. A common campaign in every social stratum today is a called for peace. The Guardian might have realized the importance of living in a peaceful co-existence before *conscience nurtured by the truth* is fore-grounded as the watchword. The construct may not be for the benefit of the people as supposedly expressed but for the newspaper to woo and drag a retinue of readers to utilize it. With the inclusion of a comma, the coinage appears as a clause. It could be read thus by the introduction of part of the punctuated element back in its place. That is, *conscience [that is] nurtured by the truth*. The relative clause marker, *nurtured*, represented in (-ed<sub>2</sub>). That is, verb in its participle explains a nourishing/nursing function. The marker expresses *the truth* as the caretaker of the *conscience* (central message) of the newspaper. *Conscience* in this context could characterize the behavior of the workforce directed toward publishing only authentic news and not otherwise. The maxim written with an intimated religious etiquette is somehow a stimulus that can spark the interest of the public into the sole intention of The Guardian.

Probably, one of the ethics of journalism is to convey the truth to the public always. The Nation<sup>®</sup> newspaper has, perhaps, picked its *shibboleth* from that standpoint to preach the truth to the people as a means of defending their liberty from the oppressed in Nigeria. The aphorism *truth in defence of freedom* is shorthand and at the same time, NG and Prep G structures that represent a clause that has lost part of its structure. In the available structure *truth, defence* and *freedom* are fundamental. *Truth* is an opposite of falsehood; *defence* is an opposite of offense, and *freedom* is an opposite of bondage. By *truth*, it is explained to consumers that The Nation's message norm is in conformity to facts, reality and accuracy. An oath seems to be taken by the publishers that there will be neither falsity nor half-truth in the print. The public should count on them for propagating axiomatic course at all times. By *defence*, the publisher offers the readers an assurance that the purpose of the newspaper is to protect them from any attack from any district. It is a tactics employed to seek the support of the people as loyal agents. By *freedom*, the analyst can state that it is one of the necessities of life that everyone desires to have. Mandela said that the price of freedom is very great; and no one knows the value of freedom until when s/he loses it (Mandela, 1995). The importance of freedom in human life is unquantifiable. A primary element in the United Nations' charter is freedom to life. Thus, *freedom* that The Nation campaigns will not allow people to lack a specific constraint to information and life (Peltz-Steele, 2006). The public might consider it a reason to patronize the dictates of the newspaper. It is explicable that no one loves to receive lies from another source; no one prays to be in danger; and no one enjoys being imprisoned, then, the *shibboleth* construct of The Nation is a good strategy to accomplish a specific journalistic goal from the public.

Toyota's *good thinking good product* has its domain in the result of psychological application of deep thought that is resourceful. The production of a useful product, in Toyota's perspective, is as a result of the natural talent and competence that are naturally demonstrated by Toyota<sup>®</sup> engineers. *Good thinking good product* appears as a clause that the verbal group has systematically deleted to produce a NG complex. From the author's point of view, the suggested clause is *Good thinking [produces a] good product*. The NG, *good thinking*, is cognitive because it creates a mental picture of a phenomenon (Halliday & Matthiessen, 2014). The phrase, *good product*, is physical but has a very strong relationship with visual perception. In that sense, one can refer to *product* as a visual entity. The deletion of the VG, *[produces]*, is a way of tasking the recipients of the message to supply the missing structure. The 'verbal connective' becomes unnecessary to Toyota because the emphasis is on the two

NGs. Toyota deploys *good* for the mental (*thinking*) and visual (*product*) to create a linguistic environment that does not only memorizable but also fascinating in terms of persuasion. The collocation does not function as a device in the sphere of literal ring that can be restructured and twisted. It operates in a linguistic situation where the devices *good [thinking, product]* go together (Cruse, 1986; Crystal, 1997; Okoro, 2008). The cognitive appearance of *good thinking good product* points to the cognitive capacity of the workforce to understand deep technical principles to manufacture a product that seems to have a mark of distinction far away from any automobile point of reference. In the slogan, a reference is made to both the workforce and the product. The two entities represent their core values. A form of relationship is built around the people in Toyota and Toyota products as a means of conviction in order to wisely persuade the target audience to use Toyota vehicles.

By reading this slogan, *engineered like no any other car*, a sort of knowledge is communicated to the readers. It is a comparative statement that places Mercedes Benz<sup>®</sup> above all its equals. From time immemorial, the vehicle, Mercedes Benz, has been an automotive to be reckoned with in the rank of automobile. It is a classic car. In most part of the world, the brand is meant for kings, presidents and people that occupy zenith positions in the society at large. The study reads the full clause as [*Mercedes Benz is*] *engineered like no any other car*. The passivization of the structural organs can beg for a question thus: Who engineers Mercedes Benz like no any other car? The simple answer is the workforce. This means that the cliché exhibits the qualities of the people working in the Mercedes Benz factory. The predicator, *engineered*, projects the core value of the message before making a dialectic analysis. From a morphological approach, the formation process is *engine + r + ed*. The engine of a car creates momentum that energizes its movement from one place to another (Green Acre Academy Trust, 2016). As Mercedes Benz is an automobile industry, the structure, *engine*, is verbalized in order to make much meaning to the public in relevance to automobile centerpiece. The *shibboleth*, *engineered like no any other car* submits that it is the best car anyone can think of anytime any day. The claim can be relevant in terms of its strength and perhaps, durability. Mercedes Benz through the catchword is exalted on high above all the cars that are manufactured in the world. It further portrays that Mercedes Benz has a special, unique and unusual way in which it is produced. Possibly, no any automobile manufacturer can demonstrate such ability in their various production domains. It could be argued that Mercedes Benz adopts the slogan to illustrate the benefits that the consumers will derive from using it. That is: Mercedes Benz is strong, comfortable, secure and prestigious. According to the axiom, all the other things that consumers cannot enjoy in other cars are available in Mercedes Benz. When the enjoyment in those automobile entities parading themselves as cars ended is where the pleasure of riding Mercedes Benz begins in its full force and capacity. The catchphrase is an attempt to convincingly influence car lovers through the state-of-the-art nature of Mercedes Benz cars.

Honda<sup>®</sup> configures its operation in *the power of dreams*. *The power of dreams* is a dictum deployed to canvass for people's patronage. The phrase is a NG that accommodates Prep G. The formation is NG (*The power*) + Prep G (*of dreams*) = NG (*The power of dreams*). Significantly, *The*, is a key term of the linguistic organs. As earlier stated, *The*, is a definite article that negates comparability of any degree. One can simply articulate that there is no vehicular object without power generation in one way or another. Honda glosses that the dynamo in the automobile world rests only on Honda cars. *Of dreams* is a circumstantial device of projection that exhibits matter. To illuminate the NG, *the power of dreams*, two important lexemic vectors can be uncovered, that is, *power* and *dreams*. In the automobile industry *power* is basic. The engine needs to produce powerful force to ignite and energize the vehicular device in motion. It is this platform of the energetic notion that Honda rests its argument.

The claim is that Honda generates sufficient power through the engine for high performance. In automobile, *power* is a central phenomenon without which no meaningful result can be achieved. To those who are interested in riding a car that has accomplishing intensity, Honda is the car to patronize as the *shibboleth* portrays it. The application of *dreams* in the catchphrase seems imaginary. The author can explicate the imagination from the sides of the manufacturer and consumers. On the one hand, in the manufacturer's perspective, Honda cars are produced through visionary *power* that is contained in the workforce. The *dream* of a good car motivates the Honda manufacturer to produce Honda cars for people's satisfaction. The workforce is of unity of purpose. On the other hand, the consumers are perceived as a group of people who desire to travel to various places. And it is Honda that can help them to achieve such purposeful desires. Honda has what it takes, that is, the potency to bring to pass their visions of riding a car from one place to another without a hitch. The ambiguity renders in *the power of dream* connects Honda with consumers. In all, the idea is to commit the consumers to use Honda cars in all circumstances that welcome comfort.

*Go Further* is the motto that partners Ford® in transmitting the automobile title. Despite that *Go Further* contains just two lexemes, it is an imperative clause. *Go* is a lexical verb while *Further* is either considered as an adverb or an adjective. However, *Further* is considered as an adverb here owing to its application in the clause. *Go Further* is highly instructive and extremely authoritative. Its persuasion is embedded in the command issued out to consumers who need to be convinced in the challenging automobile world in order to make a better choice. The implication is that Ford perceives consumers as people who are static; people who have remained in a particular place; and people who are derided in a certain portion. Their current 'pathetic' condition is owing to the fact that the best that other vehicles can offer them is revealed already through their current experience. They need to be enlightened to think outside the current static box of cars that they use. There is, perhaps, a comparative connection between the other automobile companies and Ford. Actually, all the other cars have taken consumers to a particular spot; all efforts of consumers to advance to the next destination are to no avail. *Ford* attempts to ask a question: Do you want to proceed and move farther to the next level of automobile motion ride? The question is seconded with an answer. The answer supplied is: *Go Further* only with Ford and never be wedged. It is only Ford that can rescue consumers from being trapped at a definitive spot that the other companies have enclosed them. Do not be domiciled; *Go Further*, Ford enjoins the audience. Ford propagates change of movement event from the old order to something remarkably novel. Therefore, only those who are thirsty of going farther in their ride and wise enough choose Ford to assist them to achieve their transportation targets. Choose Ford to advance the course of your journey, the catchword directs the target audience.

## 5. Conclusions

The study has investigated the nature of *shibboleths* that institutions parade to build relationships with their consumers. It has explicated that *shibboleth* is a branding technique that differentiates one institution from another by disseminating their core values to the entire public in various forms. The institutions' catchy words appear as short bursts that consumers can easily memorize in a moment. The study observes simplicity in the way that the dicta focus certain distinctions of institutions, workforce, machines, products and the audience. Besides, most of the slogans display ethical significance that demonstrates the responsiveness of institutions to the public. From the structural domain, NG and partly the other groups are being featured so well as the linguistic contents of their catchphrases whereas, single lexemes and complex clauses seem an aberration. It further reveals that

the axiomatic devices serve as a systematic means of exposing the public to the nitty-gritty of the hub of the institution to epitomize differentiation of one product from another. The study also reveals the deployment of the slogans as a channel of illuminating the core competencies that give one institution an advantage over others. In this wise, it enhances the nature of choice that consumers make from time to time. That is the *raison d'être* for experiencing permanent romantic exercise of an institution's title with is *shibboleth*. As the clichés provide insights into institutions' ethical values, the writer hopes that more of the constructs will be studied for expository analyses not only as marketing postures but more of linguistic appreciations.

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## Kurumların marka ve sloganları: Reklam tabelalarındaki dilbilgisel ilişki yapısı

### Öz

Kurumlar sloganlarında, web sayfalarında ya da antetlerinde görülen isimleri ile tanınır. Ancak, böyle kültürler birçok kuruluşun isteklerini karşılayamamaktadır. Bu nedenle, temel değerlerini ve niteliklerini, kurumlarının neyi temsil ettiğini ve müşterilerin ne kazanacağını ayrıntılı açıklayabilecek dil bilimsel kısa içerik hamleleri oluşturarak yaymaktadır. Bu çalışma seçilen kurumların, kitlelerin devamlı müşterileri olmalarını sağlayacak sloganlarını açıklamaktadır. Sloganları açıklamak için gramer dizisi sırası kullanılmıştır. Nominal grup ve onların karmaşıklıkları müşterileri etkilemek için kullanılan öncelik verilmiş yapılar olarak gözlemlenmiştir. Bu çalışma, (i) kurumların ürünlerini birbirinden dilbilimsel kalıplar aracılığıyla ayırt etme konusunda umutsuz olduğunu, (ii) müşterileri için sayısız ürün arasında güvenilir bir ürün yapmak için farkındalık yarattığını, (iii) dil yapılarının seviyelerini ve reklamcılar fikirlerini müşterilerine satmak için sözcük türetebildiği seçimlerini gösterdiğini, (iv) kurumların müşterilerini etkilemek için kelimelere verdiği değeri ortaya çıkardığını, (v) kurumların daha kaliteli ürünleri üretmesi için yarışma ortamı yarattığını, (vi) satışları ve piyasa ortamını arttırdığını ve (vii) yeni firmalara, diğer firmalarının sloganlarını hakkında bilgi edinerek, kalıplarını yeni gösterişli tarzda tasarlamalarına zemin hazırladığını ortaya çıkarmıştır. Sloganları müşterileri kral olarak yüceltmenin işareti olarak görmenin yanında, dilbilimcileri sözlükbirim yapılarındaki dinamikliği araştırmaya mecbur bırakmaktadır.

*Anahtar sözcükler:* Reklam; markalaştırma; gramer dizisi sırası; kurum; slogan

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