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Debating Anchor University's Vision Frameworks as Syntax of Social Semiotics

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Abstract

This study examined the meaning potentials integrated in the communicative devices employed to promote the vision of Anchor University, Lagos (AUL). Six different posters, available within the AUL campus, served as the subjects of analysis. In order to deduce appropriate semantic values from the posters, the concepts of Theme/Rheme and Compositional Meaning were mechanisms of elucidating the AUL vision posters. Specifically, Theme/Rheme provided a platform for the analysts to account for the frequencies of the lexemic structures operationalised to fulfil the vision intention. The study revealed the support of: wordings such as ...Raising worthy leaders, Be a responsible member of the AUL community, and Become self-reliant practitioners; and pictures such as young graduates – male and female – and gold medals to entice the public to consider AUL as the option. The communications propagated direct gazes observable in three of the data samples (POS 1, POS 3, and POS 5) analysed in this work. These gazes demand from the audience an choose AUL as the institution of first choice, considering the gazes as compelling viewers to appreciation of the results of the vision's application on students. The colours of purple, blue, and white – symbols of confidence, intelligence, royal dominance, and holiness governed the communications to illuminate exemplary lives in the AUL community. Thus, as this study has expounded the nitty-gritty of AUL's vision modes, it could be suggested that scholars could attempt to explain the visions of institutions; such endeavours could exemplify hidden meaning potentials of several institutions' visions for better understanding of their values, treasures, and principles.

Keywords: Anchor University, Social Semiotics, Syntax, Vision Statement

Introduction

Every institution is an establishment of purpose. It means an institution is not just founded for nothing sake but to pursue a significant goal and fruitful course. At the inception of such an establishment therefore the founding fathers construct a vision that will drive the business. The vision is usually a statement that gives the direction in which the business should be channeled or its focus. The owners could construct the vision in a full clause, sentence or a complex sentence.

More precisely, the vision might be in the form, for example, of a fragmented statement such as moving forward, it can be, and in your own interest of StanbicIBTC® and Zenith® banks in Nigeria. That points to the fact that the founding fathers understand that most human beings are not ambient in nature, and do not have time for tautological expressions, making vision statements to be apt enough for easy memorability (Leech, 1966; Geiszinger, 2001; Dalamu & Ogunlusi, 2020).

Moreover, a vision has become an operational norm of an institution in order to dictate to the staff the imaginary aspirations of the owners. Perhaps that ideal could create an insight for the stakeholders to join hands with the leadership who are the custodians-cum-drivers of the initiated foresight. Creating such a perception shapes the owners' orientation to pinpoint to the staff the expectation of the leadership, where the staff must contribute their efforts in all entirety. The negligence of such support could be detrimental to an institution. Vision, otherwise known as Dream, is a sense of sight that requires concentrated human abilities for its fulfillment. As the individual views the vision to be a true substance, goals are set in order to achieve ambitious but fantastic results.

Vision is a syntax-construct because the contents of this item are fabrications of word classes of grammatical lexico-grammar. The devices are not just written; the structures are carefully selected linguistic elements that communicate particular connotative and denotative meaning potentials to readers. In Halliday's sense, such contributions are lexico-grammatical devices of persuading the staff to appropriate actions (Teruya, Slade & Zhang, 2021). The syntactic arrangement is based on the choice construction and not haphazard; the lexico-grammar tends to generate unambiguous semantic values to create a clear purpose for readers and motivation for the staff. That is the cogent reason for most visions of institutions to appear in a simple and direct diction, functioning within the minimal pivot of every human being's degree of knowledge.

It may be pertinent to point out the correlation of syntax in this discourse with the matter of social semiotics. Syntax, before the birth of social semiotics, had been a monomodal viewpoint (Hodge & Kress, 1988). The inception of social semiotics has influenced the propagators to change the syntactic course into multimodal dimensions. By monomodal, the authors point to a linguistic affair where only one entity of meaning-making dominates a semiotic situation. Before now, that was where linguistic interpretations pitched their tents and resided (Kress, 2011). As it were, linguistic analysis from Saussure to Firth demonstrated the position of phonetics, phonology, morphology, grammar, and semantics as being monomodal. There, language scholars exemplified its elements within the miniatures' contexts of phoneme, morpheme, and grammatical bearings (Yule, 2020).

The commencement of Systemic Functional Linguistics (SFL) as originated by Halliday, reconstructed language as a social semiotic (Halliday, 1978). That became an eye-opener to scholars to go in search of modes of communication other than language, which motivated Hodge and Kress to produce a concise introductory piece to social semiotics in 1988 (van Leeuwen, 2005). Since then, language has been an aspect of meaning-making and other aspects contribute equally to meaning-making. In other words, language contributes partial meaning into any semiotic system as pictures, gestures, gazes, colours, spaces, and music are equal modes of communication (van Leeuwen, 1999; Kress, 2010; Norris, 2019; Forceville, 2020; Dalamu & Yang, 2022; McGregor, 2021; Cooperrider, 2022).

The language-image contribution's equality facilitates the coinage and appreciation of modes, which copresence (the environment of functional modes) influences the insight of multimodality. Mode is a culturally-pregnant artifact that makes meaning in a specific community and not without concise historical endowments. History and culture characterize the meaningful content of a mode. Multimodality is a domain of explaining a

semiotic landscape, where words, pictures, colours, gazes, gestures, and music are functional. It could be simply affirmed that multimodality is a discipline (Jewitt, Bezemer & O'Halloran, 2016). Social semiotics serves as the theory, offering insights into what modes are as to realise meaning potentials from modal affordances' relationships (the contribution of modes to a semiotic configuration) (Dalamu & Ayoola, 2023).

In corollary, the vision that Anchor University, Lagos (AUL) propagates is a multimodal embodiment. This is because the syntax, for instance ...a citadel of learning for holistic human transformation and development, displays several modes in its company in order to completely disambiguate the vision. There are other posters, signage and advertisements (henceforth: ads) that promote this singular vision. These frameworks stimulate the authors to consider AUL's vision as an element worth studying for meaning generation.

One could also remark that this study intends to: reveal to the public the semiotic-semantic inspirations of the elements of AUL's vision; and serve as a pioneering endeavour that has the capacity to excite further inspirational studies on the vision of AUL, and other communication devices (and perhaps of other universities). As this research is multimodal, Halliday and Matthiessen (2014), Kress and van Leeuwen (2021), McNeil (2016), and Feisner (2006) have assisted to elucidate the relationships of wordings, images, and colours of the AUL's vision semiotic configurations.

Thus, the following research questions have assisted in the debate to realise the meaning potentials of the AUL vision. These are:

- What kinds of wordings have the designers deployed to propagate the AUL vision in terms of thematic frequency, regarding the posters?
- What are the relationships of the lexemic entities and images of the posters, projecting the AUL vision?
- How have colours played some roles to support the AUL vision?

AUL: A brief historical account

It is instructive to assert that Anchor University, Lagos (AUL) is a faith-based institution, an educational arm of Deeper Christian Life Ministry (DCLM). Consequently, AUL is a brain-child of an eminent, Pastor William Folorunsho Kumuyi, the distinguished founder and General Superintendent (GS) of DCLM as well as the Deeper Life Bible Church. DCLM and Deeper Life High School (DLHS) until now are religious and academic bodies, to the credit of the notable GS, that have been making imparting waves in human lives – social and capital developments. As the former is globally-instituted in most countries of the world, the latter is dominant in many states of Nigeria, with about 22 branches (secondary schools) across the six geo-political zones, including Abuja.

The youth's situation in this generation, as the AUL's Student Handbook (2018) reveals, was a prime factor that stimulated the principled-cum-scholarly GS to launch a higher institution of learning where the current youthful exuberance and decadence could be managed in a much more dynamic way with the intension of making the youths useful to this generation and generations to come. This yearning seems to serve as a catalyst to influence the youth to a righteous behaviour so as to generate both spiritual and scientific productivity.

To stress that view, the quest of providing outstanding and matchless leadership informed the establishment of the academic sector of the ministry – DLHS and AUL. The spiritual-cum-ethical profiles of Pastor W. F. Kumuyi also excited some distinguished Nigerians to call on the man of God to establish a tertiary institution, as a means of checkmating the seemingly-grossly bedridden educational system in Nigeria. This is achievable by instituting high moral values that will spark the fear of God in the youth of the Nigerian society and beyond.

As a result, AUL came into existence in November, 2016 to commence full operation in 1st February, 2017. Student Handbook (2018) recognises the goal of a desired high moral standard to have reported that: Anchor University is a university born in due time. The visions of the founding fathers are to have an Ivory Tower where young men and women are prepared to face the challenges of adulthood, demonstrate the fear of God and be leaders in the corporate world (p. 7). It implies that AUL will assist students to understand personal thirsts and modalities of shaping their minds towards a worthwhile resourceful future.

It is important to note that the nominal modifier, Anchor, represents a seaman's instrument for sustaining the ship by the seashore, keeping the ship floating but unmovable from the attached implement. In retrospect, the Anchor of Anchor University is a metaphor that depicts Jesus Christ. That refers to Jesus as the Anchor of our lives, calming variegated storms, intending to destroy cherished human lives and prospects. That is, Jesus is our hope in times of troubles and tribulations, quenching the challenges of life that either natural events or enemies might place as hindrances on the AUL community. AUL, as Student Handbook (2018) manifests, has two campuses located at: Ayobo, Alimosho Local Government, Lagos State; and KM 42, Lagos-Ibadan Expressway, Mowe, Obafemi-Owode Local Government, Ogun State.

Of significance are the motto, vision, and mission of AUL. The Motto is: Character, Competence and Courage. The Vision is: ...a citadel of learning for holistic human transformation and development. The Mission is: ...to impart the necessary knowledge, attitude and skills that would enable graduates become self-reliant practitioners, leaders with godly integrity and researchers with global respect and local relevance. In these triangular linguistic casts, the vision is the motivation for this research.

It is important to also note that the quest that the first Vice Chancellor (VC), Prof. Joseph Olasehinde Afolayan, has for AUL vision statement and his consistent effort to ensure that the entire staff have the knowledge of the vision and mission statements inspired the researchers to explicate the discourse of AUL vision. A supportive stimulant for this research rests on the passion, commitment, determination, aspiration, and strategy of the second VC, Prof. Samuel Oye Bandele, to ensure that AUL becomes a world-class institution.

The VC, Prof. Samuel Oye Bandele, lays a robust emphasis on the Tripple-Es (Enrolment, Enrichment, and Engagement), which has metamorphosed into Five-Es (Enlightenment, Enactment, Enforcement, Entrenchment, and Empowerment). These are the multilateral stands to catapult AUL to the global space. Therefore, the target of this exploration is to support the yearning of the VCs in order to jointly promote the AUL vision.

Theoretical breadth

The authors have based the theoretical plank of this research on Compositional Meaning profile. Compositional meaning is an arm of the three metafunctional spheres of meaning, which other aspects are Representational Meaning and Interactional Meaning. These concepts, compositional, representational, and interactional meanings are trans-codes of Halliday's metafunctional triads of Textual, Ideational, and Interpersonal Metafunctions (Matthiessen, 2023; Martin, Quiroz & Figueredo, 2021). As the three metafunctions are mechanisms of exploring linguistic elements, Kress and van Leeuwen (2021) argue that compositional, ideational, and interactional devices serve to analyse images.

Nonetheless, the compositional meaning becomes a choice of analysing AUL's vision posters because the concept has the strengths to elucidate the organizational structures of the semiotic discourse. And at the same time, the conceptual framework has the fortes to reveal the contextual meaning potentials of the polarised

or centralised arrangement of the semiotic style. Following Kress and van Leeuwen (2021), there are three specific domains of the compositional meaning. These are: Informational Value, Saliency, and Framing. The informational value operates within the provinces of polarity and centrality of a communicative substance. If centralised, the central product will have subordinate modes surrounding the pivotal element. The polarisation of the entity could be of Given/New or Ideal/Real. And perhaps, the designer might use a combination of the two conceptual domains in order to conjoin Given/New to Ideal/Real configurations (Arnheim, 1974, 1982; Jewitt, 2009).

The concept of saliency pinpoints a semiotic resource in terms of size, sharpness, and overlap of function. The position of placement and colour is also a relevant notion on the saliency of an item of meaning-making. Framing is about the connectivity of the wordings and images of a semiotic landscape. These terminologies could appear in the form of segregation, separation, integration, rhyme, and contrast (van Leeuwen, 2005). A semiotic affordance could also function to link two separate items together. That is a setting, where the concern of overlap and non-overlap turn on effective lights of appreciation.

The overlapping situation locates a communicative resource to operate as paratactic or hypotactic structure of the text (Halliday & Matthiessen, 2014). It is worth stressing that the application of compositional meaning out of the three metafunctions rests on Thompson's (2014) argument that one is at liberty to employ a single Metafunction to analyse a text. However, such a discretion depends solely on the analyst and the kind of meaning that the interpreter intends to generate (Daramola, 2008).

Methodology

AUL accommodated many posters in its campus at Ayobo, Ipaja, Lagos, to sensitise and shape the behaviours of the community members into specific characteristics. Consequently, the authors harvested 18 posters that could meet the goal of this study. After stratifying the poster into six parts, the analysts considered one poster from each segment in order to fulfil and attain the desired height and task (Charmaz, 2014). The saliencies in the posters, relationships of the lexemic and pictorial bodies, and roles of colours were determinant factors of the selection.

The Samsun WB50F® camera assisted to capture the posters before being sent into the hp E-Book® laptop for appropriate regulations to desired forms. The method underwent a combination of quantitative and qualitative designs to explain the posters (Keyton, 2006; Theme/Rheme served to explore the linguistic structures for recurrence accountability and compositional meaning and for explaining the structural organisation of the posters' modes (Baldry & Thibault, 2010). At the bottom of each poster is the analysis of the thematic structures and the outcomes are in Table 2, Figure 7, and Figure 8. POS is an abbreviation of Poster and it is used as a code along with numbers (1-6) to identify each of the posters used in the analysis.

Posters' written modes presentation

The table below demonstrates the clauses in the analysed posters.

Table 1: Clauses of posters' written modes

Poster	S/N	Clauses
POS 1	1a	Anchor University, LAGOS
	1b	Ayobo, Ipaja, Lagos.
	1c	Email: info@aul.edu.ng
	1d	Website: www.aul.edu.ng
	1e	Character. Competence. Courage
	1f	... a citadel of learning for holistic human transformation and development
POS 2	2a	Anchor University, LAGOS
	2b	Character. Competence. Courage
	2c	...Raising worthy leaders
	2d	Our Vision: ... To be a citadel of learning for holistic human transformation and development
	2e	Our Mission: To impart the necessary knowledge, attitude and skills that would enable graduates become self-reliant practitioners, leaders with godly integrity and researchers with global respect and local relevance.
POS 3	3a	If you can dream it
	3b	You can achieve it
	3c	Zig Ziglar
	3d	Success is sweet
	3e	But the secret is sweat
	3f	Norman Schwarzkopl
POS 4	4a	Think right
	4b	Act right
	4c	Say no to all vices
	4d	Be a responsible member of Anchor community
POS 5	5a	Excellence is never an accident
	5b	It is the result of: high intention, sincere effort, intelligent direction, skillful execution, and the vision to see obstacles as opportunities
POS 6	6a	Life is like a coin.
	6b	You can spend it any way
	6c	You wish
	6d	But you only spend it once
	6e	Lillian Dickson

The authors have analysed the clauses in Table 1, above, in their thematic forms, as shown in Section 3.2, below.

Thematic analyses of AUL posters

Figures 1, 2 to 6, as displayed below are the thematic analyses of the six AUL posters.

1a	Anchor University, Lagos Rheme	1b	Ayobo, Ipaja, Lagos Rheme	1c	Email: info@aul.edu.ng Theme
1d	Website www.aul.edu.ng Theme	1e	Character.Competence.Courage Rheme		
1f	... citadel of learning for holistic human transformation and development Rheme				

Figure 1: Systemic-thematic analysis of POS 1

2a	Anchor University, Lagos Rheme	2b	Character.Competence.Courage Rheme
2c	... Raising worthy leaders Rheme		
2d	Our Vision:	... To be a citadel of learning for holistic human transformation and development Theme Rheme	
2e	Our Mission:	To impart the necessary knowledge, attitude and skills that would enable graduates become self-reliant practitioners, leaders with godly integrity and researchers with global respect and local relevance. Theme Rheme	

Figure 2: Systemic-thematic analysis of POS 2

3a	If	you	can dream it	3b	You	can achieve it	3c	Zig Ziglar
	Theme 1	Theme 2	Rheme		Theme	Rheme		Rheme
3d	Success	is sweet	3e	But	the secret	is sweat	3f	Norman Schwarzkopl
	Theme	Rheme		Theme 1	Theme 2	Rheme		Rheme

Figure 3: Systemic-thematic analysis of POS 3

4a	Think	right	4b	Act	right	4c	Say	no to all vices
	Theme	Rheme		Theme	Rheme		Theme	Rheme
4d	Be	a responsible member of Anchor Community Theme Rheme						

Figure 4: Systemic-thematic analysis of POS 4

5a	Excellence	is never an accident
	Theme	Rheme

5b	It	is the result of high intention, sincere effort, intelligent direction, skillful execution and the vision to see obstacles as opportunities
	Theme	Rheme

Figure 5: Systemic-thematic analysis of POS 5

6a	Life	is like a coin	6b	You	can spend it any way	6c	You	wish
	Theme	Rheme		Theme	Rheme		Theme	Rheme

6d	But	you	only spend it once	6e	Lillian Dickson
	Theme 1	Theme 2	Rheme		Rheme

Figure 6: Systemic-thematic analysis of POS 6

The frequencies of the systemic-thematic wordings, analysed in Figures 1, 2 to 6, above, are illustrated in Section 4.1, below.

Results

The authors profile the outcomes of this study within the patterns of the RQs, highlighted earlier. That is: kinds of wordings propagated in the AUL vision in terms of thematic frequency, regarding the posters (RQ1); relationships of the lexemic and images entities in support of the vision (RQ2); and roles of colours in the posters of the AUL vision (RQ3).

Recurrence nature of the systemic-thematic wordings of the six posters

Following Dalamu and Odebode's (2021) spirit, Table 2 demonstrates the frequent nature of the systemic-thematic structures of the explored six posters, representing the AUL vision. The frequency operates from both vertical and horizontal regions.

Table 2: Frequency of systemic-thematic wordings of six POS

Thematic Devices	Posters																										Total		
	POS 1						POS 2					POS 3						POS 4				POS 5		POS 6					
	1a	1b	1c	1d	1e	1f	2a	2b	2c	2d	2e	3a	3b	3c	3d	3e	3f	4a	4b	4c	4d	5a	5b	6a	6b	6c		6d	6e
Theme 1	0	0	1	1	0	0	0	0	0	1	1	1	1	0	1	1	0	1	1	1	1	1	1	1	1	1	1	0	18
Theme 2	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	3
Theme 3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Rheme	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	28
Total	1	1	2	2	1	1	1	1	1	2	2	3	2	1	2	3	1	2	2	2	2	2	2	2	2	2	3	1	
	8						7					12						8				4		10					

Figure 7 and Figure 8 are graphic representations of the vertical and horizontal accounts of the systemic-thematic structures of the analysed posters.

Cumulative systemic-thematic wordings of six posters

Figure 7 represents the cumulative of the thematic texts of the analysed six posters.

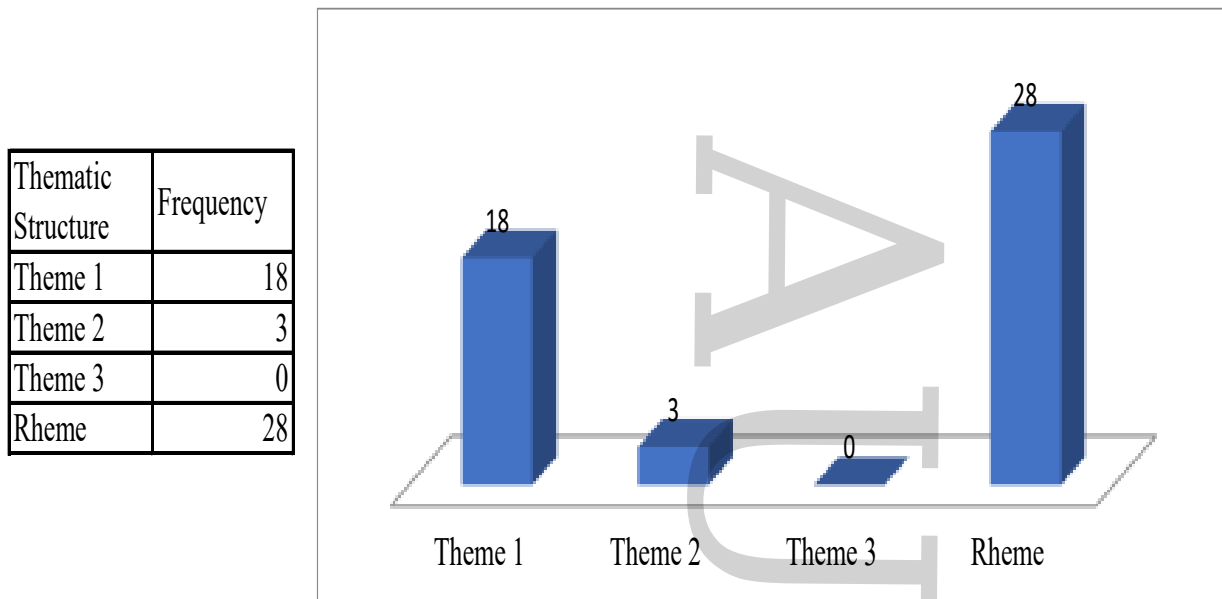


Figure 7: Cumulative frequency of wordings of eight Ads

Normally, the Halliday’s insight of textual Metafunction conceptualises Theme and Rheme terms as its bounds. The Theme, unlike the Rheme, exhibits a range of Theme 1, Theme 2, and Theme 3, being the maximum taxonomy of explicating the clause. The kinds of clauses in the AUL vision poster do not display Theme 3. Even Figure 7 records only three points for Theme 2. As Theme 1 has 18 points, Rheme unveils 28 points. That means the messages of the vision, regarding the written modes, function within the confine of Rheme and Theme 1, respectively.

Cumulative systemic-thematic wordings of each poster

Figure 8 depicts the thematic frequency of each analysed AUL poster.

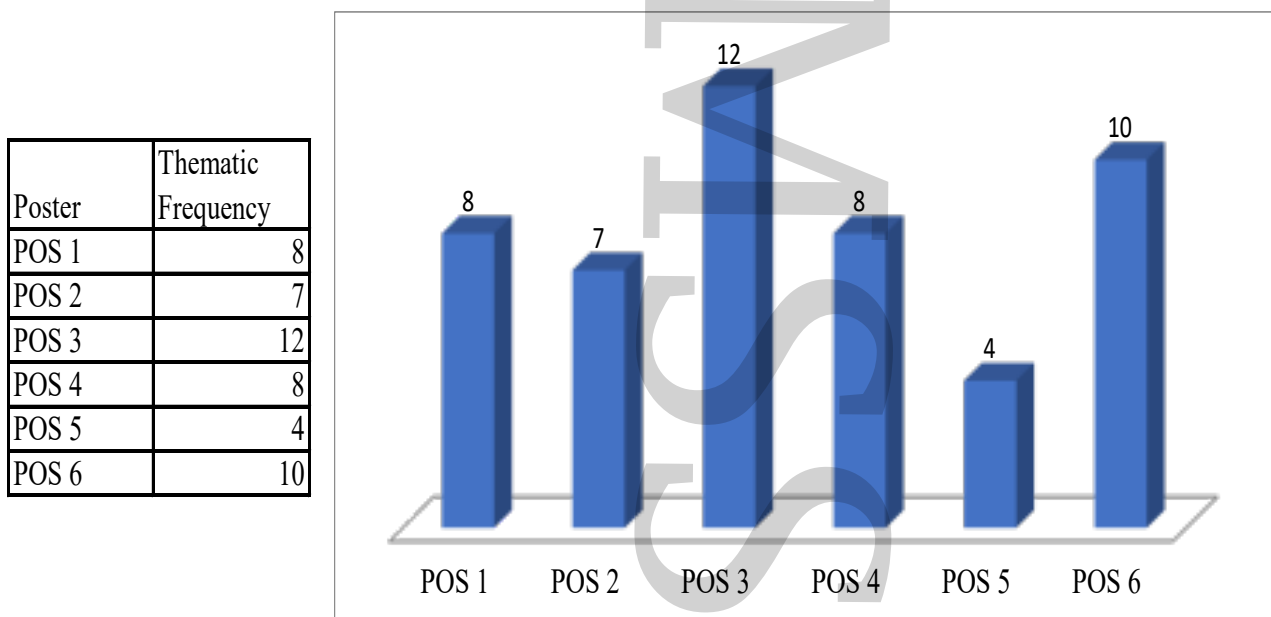


Figure 8: Thematic frequency of wordings of each ad

In spite of the large images in the posters, language remains an inevitable contributor. Figure 8 manifests POS 3 and POS 6 of 12 and 10 points, as the most demonstrators of systemic-thematic communicative devices. POS 1, POS 4, and POS 2 are next with eight, eight, and seven recurring points whereas POS 5 displays only four textually-configured elements. The report in Figure 8 shows that the initiators and propagators of the AUL vision are so conscious of unnecessary wordy campaigns, providing viewers leverage to easily think and understand the multi-modally-entrenched messages of the posters.

Relationships of the lexemic entities and images of the posters

The picture of a young graduate in POS 1 represents AUL as a citadel of learning for holistic human transformation and development, as a similar picture is repeated in POS 3. However, POS 3 interconnects that pictorial demonstration with Dream it and Achieve it; this caption points to conquering all challenges of the educational processes. That principle paves the way for Success is sweet, but the secret is sweat. POS 2 illustrates the image of a zealous boy intending to grasp a gold medal up in his front because the pictures of eight radiating graduates are the motivation, as Raising worthy leaders depicts the graduates as being academic gems.

The modes of POS 4 place a student in a dilemma of evil and righteous thoughts. The clauses, in the front of the boy, provide some counsels and convictions in order to assist the boy to make the right decision. Thus, Think right, Act right, and Say No to all vices are ethical principles of positive influences which will presumably-produce good results. The images of POS 5 appear intermodal only that the communication carries the picture of a girl. The lexeme, Excellence, connotes the fineness of quality that the lady graduate stands for as much as the gold medal in the semiotic system. Life in POS 6 is a probable product of three things here. That is, the heaven zone, earth zone, and the seemingly life-death tree that interconnects the heaven and earth spaces. This appearance illustrates life as being temporary, which the sign-maker supports with the clauses; Life is like a coin... But you only spend it once.

Roles of colours in the posters

Technology has made colours of posters adventurous. Nevertheless, purple, blue, and white remain obviously distinctive in the communications to illustrate confidence, trust, royalty, and holiness (a life as white as snow). Besides the interpersonal domains (Martin & Rose, 2013), the colours act to make modes rhyme such as the white shirt of the enthusiastic boy in POS 2 with the clause, Godliness with scholarship; and the purple academic gown of the fresh graduate with the lower part of the AUL logo at the left side corner of POS 1. There are also colour contrast as in Excellence (yellow) with is never an accident (white) in POS 5; and Say (red), No (yellow), and to all the vices (white) in POS 4. Colours dominate the entire posters in one way or another.

Discussion

Semiotic signs are, most times, of two distinct and interrelated perspectives. The first ones are communicative elements with denotative meanings. The second ones refer to those entries with connotative codes (Dalamu & Yang, 2023). The denotative and connotative meanings could appear in the form of written modes, pictorial entities, and colour illustrations. That means advertising, signage, and posters, as dominions of semiology, project, without a check, denotative and connotative meanings.

It is upon that backdrop that social semiotics assigns compositional meaning schemas as a tool of explaining the modus operandi of modal ensembles' arrangements. One could then remark that Halliday and Matthiessen's (2014), Kress and van Leeuwen's (2021), and Heller's (2009) schematic insights are apparatuses of elucidating the meaning potentials of vision propagated in the AUL posters. As Halliday and Matthiessen (2014) focuses to analyse the grammatical structures, Kress and van Leeuwen (2021), and Heller (2009) expose the meanings of pictures and colours respectively.



POS 1 (Source: AUL campus, Lagos)

The configuration of POS 1 polarises the Given/New and Ideal/Real terms. The Ideal is up and Real down. The upper division contains the logo, name, addresses, slogan, and the relational image of a young man. Following the organisation of the modal ensembles (a collection of meaningful modes), the logo is Given, while other communicative devices are New. That means text 1a, 1b, to 1e along with the picture of the graduate are New. One might not consider the AUL's structures, featured at the background as being Given or New because of the uniformity of the architectural environment.

The logo is an entity of many parts to illustrate specific but unified meanings. The logo consists of the upper and lower segments with a ribbon at the base of the lower region. The logo is spherical within and without. The internal spherical shape accommodates a symbolic love image, open book, and an anchor (typifying the source of AUL's nominalisation). The love symbol represents a loving and pure heart. The open book that transmits a flow from the upper to the lower segments of the logo depicts biblical conviction and academic diligence; and the anchor, touching the love image, is a moral symbol of studiousness, thoroughness, and concentration in academic solidity. The symbol of the gear-wheel indicates progress in scientific inventions-cum-technological advancements.

The motto, written in the ribbon beneath the lower region, projects Character, Competence, and Courage. As a faith-based university, Character paints a community picture, where good conducts, virtues, and ethical values are held in high esteem. Competence characterises a high quality of proficient students and alumni that can impressively compete in the global terrain. That is, each graduate must apply the acquired skills from AUL to create critical substances that will develop society to put the world on its toes – a kind of fire to ignite the world.

The lexeme, Courage, denotes personal strength and capacity, conserved in an individual alumnus in order to survive and subdue the challenges of life. The logo, Given, has blue, purple, and white colours to represent confidence, trust and intelligence (blue); royalty to reign supreme; and holiness 'without which no man will see the Lord' (King James Bible, 1998). The white colour, appearing in several parts of the logo, is predictable because it epitomises holiness which is the core and central biblical injunction that the prominently-notable Pastor W. F. Kumuyi promotes in his ministry right from the onset (Ojewale, Babatope, Izeze & Opeibi, 2021).

It is worth stressing that the dots assigned in Character. Competence. Courage do not depict punctuated clauses. Rather, these are designs to space the three items. Character. Competence. Courage (C.C.C) exhibits the three-fold message pattern of the GS most especially the Monday Bible Study (that these authors predomi-

nantly cherish and attend weekly) and the Sunday Sermons.

The location (Ayobo, Ipaja), and online contacts (info@aul.edu.ng; www.aul.edu.ng) as well as the pictures of a graduate in gown are other modes of New. Particularly, the striking image of a graduate raises some meaningful thoughts. The picture is an analytical process with a carrier (human being) and possessive attributes (parts) (Kress & van Leeuwen, 2021). These parts are the gown with other items, cap and hood, and a tied scroll in the hand of the individual that foregrounds the New. The appearance depicts the punctuated image of a fresh graduate.

Two facial expressions are significant here – the gaze and open mouth. The gaze creates a vector of connection with viewers, inviting people to be as this individual (Jaworski & Coupland, 2006). The open mouth, accompanied with laughter, sensitises readers to a happy moment. The graduate invites viewers to AUL so that interested individuals, who seek admission from a university could seize the opportunity to be as the advertised graduate. The gaze, laughter, and projection of a scroll, apparently a certificate, are results of the AUL vision that this graduate has been part of (Cooperrider, 2022).

The Real domain consists of the written vision of ... a citadel of learning for holistic human transformation and development. This splintered clause positions AUL as being poised to prepare students for academic excellence. And that is achievable through requisite training in the acquisition of moral, social, physical, and entrepreneurial skills.

The motto, Character, Competence, and Courage are sharp lexemes; the logo, Anchor University, Lagos, and the analytical participant are salient modes in the framework, indicating the major intention of the poster. The background, lower part of the logo, and the graduation gown illustrate the purple rhyme along with the name, and contacts of the institution. The gown is also a professional wear, depicting an indexical artifact (Dyer, 2005). The motto and vision statements are white and rhyme. However, the red colour creates contrast to white in order to appear sharp. White written modes are also in contrast to the rest of the written modes, for example, Anchor University, Lagos, is operational in the dominion of the irradiated contextual background.



POS 2 (Source: AUL campus, Lagos)

There is no outright top-bottom polarised line in POS 2. Nevertheless, for the purpose of social semiotic interpretation, the analysts consider it necessary to configure the communication in Idea/Real under which Given/New articulates its semantic significance. The logo-cum-name of AUL, gold pearl, Godliness with scholarship, and ...Raising worthy leaders domicile perhaps in the sphere of Ideal. The images of an enthusiastic person, the pictures of the eight wise people in gown, our vision, and our mission are in the sphere of Real. This clas-

sification becomes necessary because the modal ensembles function within the higher and lower territories.

The representation of Given in the Ideal segmentation, as discussed in POS 1, are the logo, name, and motto of AUL. These modes appear as being intermodal (or inter-textual) in POS 1 and POS 2. The projection of similar modes in different contextual environment manifests similar meaning potentials to the target audience – students, parents, and guardians. The gold medal, with a superimposed digit, 1, is a symbol of being the best among equals. That spirit of a champion motivates the young man in a white shirt to enthusiastically stretch his hand to grasp the gold medal. The locus of his body depicts eagerness for achievements.

Close to the gold pearl is the written mode, Godliness with scholarship, as an indicator of academic excellence with holiness, which the white colour of the logo represents. The standpoint of untainted righteousness is a probable stimulation of the elliptical construct of Raising worthy leaders. Raising worthy leaders is connotative (Brierley, 2002). The splintered clause raises a question about the nature of the leaders in Nigeria that currently dominate the political, industrial, and business realms. The statement argues that AUL's products would be unlike the half-baked graduates in other institutions. AUL graduates are distinguished individuals of adorable merit and sufficient brilliance.

Besides the fervent person as Given in the Real domain, there are images of eight graduates who turn their backs to viewers – no eye or facial contact – yet moving forward to perform academic rituals and wonders in the world. The globe, indicating the world map, acknowledges that position. The academic appearances of these individuals in black encourage the young man to desire a gold medal. By implication, the poster sensitises viewers to venerate gaining a golden nugget, to being a victor in his academic pursuit, but through AUL. Beneath the images of the seven graduates are the vision and mission statements. Our Vision in POS 2 is inter-textually intermodal to POS 1, as explained earlier. Our Mission elaborates the vision to include the AUL's workforce and students.

The workforce (academics and none-teaching staff), to fulfil their part, must impart adequate knowledge with godly behaviours; the students must prepare to learn in order to be self-reliant leaders with integrity. The ethos, according to the AUL mission, will shape the students to conduct research as their lecturers (academics), raising their shoulders high in global academic enterprises. That is, neither the students nor the academics will be lagging behind in academic-cum-leadership affairs.

Rays of white colour to symbolise shining forth, and yellow to typify brightness are fundamental, as being sharp in the communication. Some of the salient modes are the image of the fervent and animated young man, the lexeme of Raising, leaders, vision, and mission to illustrate the major concern of the campaigner of the message. White is the foremost rhyme with yellow to function in contrast to white, especially within the multimodality provinces.



POS 3 (Source: AUL campus, Lagos)

The span of POS 3 operates within the Given/New and Ideal/Real polarities. A thin line demarcates the upper region from the lower. The two parts have the image of a young graduate as its New. This is because the image functions as a conjunctive marker interconnecting the Ideal and the Real domains, as observed in POS 1. The picture of a graduate is an analytical participant. This picture is in a similar position with the shade of POS 1. The pictorial representation suggests a kind of emphasis so that viewers could guess right the specific goal of the poster. The analysts have discussed earlier much of this image in the initial segment of the analysis.

One could interpret If you can dream it, you can achieve it from two perspectives. First, the statement is the Given of the Ideal section with the image as being New. Second, If you can dream it appears as Given; and You can achieve it as being New from purely a systemic linguistic point of view (Bloor & Bloor, 2013; Bateman, 2014). The former is an adverbial clause of condition; whereas the latter is a main clause, a concluding remark of success through performance. The repetitive modality of can shows viewers the essentiality of the claim in both the subordinate and main clauses (Thompson, 2014). The lexeme, can, irreducible necessity focuses on the image of the young-cum-fresh graduate as the New. The name, Zig Ziglar, at the bottom, reveals the producer of the quotation.

Success is sweet, but the secret is sweat, as Norman Schwarzkopl argues, could also undergo explanatory approaches from two spheres. First, the compound clause is Given and the conjunctive picture of the graduate is New as far as the Real segment is concerned (Halliday & Hasan, 1976; Halliday, 1995). However, the second approach, Success is sweet, is Given, while but the secret is sweat is New. In that sense, every successful individual has, in one way or another, undergone some stresses, challenges, and turbulences of life.

The insight creates an ethical orientation for students so that each person could prepare to face and subdue the challenges of life. In addition, the voice of Norman stimulates the students that life can never be a bed of roses; and that if wishes are horses, as a sage exemplifies, everyone will ride. As a result, every student must understand that it is through hard work, diligence, endurance, and commitment that great manifold of blessings come to the limelight.

Apart from the purple colour, the adventurous blue colour dominates the background with some sparkles of lightning to connote intelligence, trust, and extra-confidence (Engelbrecht, 2003; Lombana & Tonello, 2017). The picture of the fresh graduate, Dream it, and Achieve it are the sharp but salient modes that foreground the framework.

As the Ideal is seemingly separated from the Real, as mentioned earlier, the image of the graduate is a conjunction to the two communicative regimes. The white written modes such as If you can, but the, and is create a rhyming flow in the communication with the collar of the shirt of the young man and the scroll in the hand of the graduate. The yellow colour is contrast to the purple, blue and white colours in POS 3 (van Leeuwen, 2016).



POS 4 (Source: AUL campus, Lagos)

The polarised configuration of POS 4 divides the poster into Ideal and Real segmentations. The Ideal projects Given and New divides. The Given represents the image of a student with a fez cap in a bent form with some ruminated thoughts. As this boy puts his right hand on his back and left hand under his lower jaw, the communication illustrates his feelings with pictorial and verbal modes. Some of these are: We no go gree, Say no to cultism, Say no to rape, Aluta continua, forgery, and pseudo-Christianity. Significantly, the negative and positive thoughts are in the images. That means the boy has not yet decided on the matters before him, as some labelled vices are supported with certain youthful exuberant actions.

The Real is a command and offering some counsels as to counter the evil contemplations. That seems the genesis of the written mode in 4a, 4b, and 4c. That is: Think right; Act right; and Say no to vices. The mental clause, Think right, and the material clause, Act right, tend to influence the attitude of the students from a cognitive platform. Students, in the opinion of the sign-maker, should not demonstrate any behaviour with a trace of insanity. Rather, students must be just and upright and do everything within the scope of justice, law, and order.

The sign-maker imposes a positive mark on the lexeme, right. In the same vein, the imperative, Say no to all vices becomes relevant because the command tends to nullify all evil thoughts, exemplified in the heart of the human picture in the Given domain. The lexeme, No, is annulled to typify its non-acceptability in the AUL community.

The Real region projects just one clause. That is, Be a responsible member of the AUL community. On that note, one could tag the Ideal as a form of fantasy and Real as reality. This is owing to the fact that Be a responsible member of the AUL community is the synopsis that concludes the motive of the communication. The colour of Real is purple, partnering with the purple, meaning a reign of royalty in life. In the front of the salient item, the enormous image of a boy serves as the background for the commands in 4a, 4b, and 4c. Other saliencies are Act right and Say No. The white colour of the written modes such as Think right and Vices are rhymes; where Say No in red and yellow are in contrast not only to each other but also to the white colour communicative devices such as Be a responsible member of the AUL community (van Leeuwen, 2016). The colours of the Ideal portion are adventurous, owing to the influence of technology. The sharpest modes are Act right and Vices. The blue thin line separates the Ideal from the Real jurisdictions.



POS 5 (Source: AUL campus, Lagos)

POS 5 displays a framework of modes operational in an integrative field. This is because there is no line of or structural demarcation between and among the communicative objects. The interaction of participants is within a single profile of polarisation in order to produce some semantic values. As a result, there is a Given/New dichotomy in the poster. The clauses are in the sphere of Given and the image of a lady. The New indicates only the picture of the gold medal, superimposed with 1.

The picture of the lady, though disjunctive, is analytical owing to other communicative devices encompassing the body. The suggestion of classifying the individual as being a lady emanated from the facial appearance, as the face of a boy is seemingly different from that of a girl most times. The lady appears bracelet-less in order to conform with the ‘no-jewelry’ doctrine of AUL. The lady-students have some dressing codes, which exclude jewelry. Wearing of gold is out of the students’ fashion. The lady stylishly gazes at the target audience. As stated earlier, the gaze creates a lovely vector with the viewer as to attract the individual’s attention to the relational participant’s wholeness and attributes. Gaze is a psychological behaviour of sensuality, enticing readers to consider the AUL product that the girl represents (Cooperrider, 2022). The lady is a part of a whole or a microcosm of a quantum of AUL’s graduates.

The gaze attitude is also boastful of a kind. This is because there is a gold medal as New in front of the lady. That position implies that the gaze charms the students seeking admission, portraying the graduates of AUL as being champions and perhaps, first-class materials. This gaze is the evidence that supports the representation of confidence that blue connotes in the traditional colours of AUL, as determined further in the background colours – light blue and deep blue. The genius spirit constructs a tie with the written mode, Excellence is never an accident.

That clause – relational process in a negative polarity – contradicts the Ideal of luck-cum-laziness, pointing the target audience to the channels of achieving Excellence. The sign-maker highlights the merit factors as being: high intention; sincere effect; intelligent direction; skillful execution; and the vision to see obstacles as opportunities to excel. Among the list, the analysts might remark that as much as the world is full of challenges, turning of encumbrances into avenues of success and breakthroughs is the watchword of AUL. Every student learns the technique of converting obstacles into opportunities as being a rudimental way of life. To iterate, the outcome of that behaviour is the gold medal serving as New, at the right-hand side. This suggests that AUL students are destroyers of any brick walls to their academic breakthroughs through the application of the instrumental tenets of the AUL vision.

The integrative organisation exhibits trans-modal affordances of: cap and hood with POS 1 and POS 3; gaze with POS 1 and POS 3; and gold medal with POS 2. As the individual in POS 2 desires a gold medal, the individual in POS 5 has got a gold medal, displayed before her. The settings illustrate a contrast between the boy and the girl – a seeker and a possessor, an enthusiast and an achiever. The projection of a boy and a girl in the vision is to strike a gender balance in order to reveal to the people that AUL is gender-friendly. The university is not gender-bias, providing equal rights to both masculine and feminine subjects (Moya-Guijarro & Ventola, 2021). Besides, yellow and red in POS 5 are in contrast; whereas white demonstrates rhyming in the communication. The picture of the lady is striking, and foregrounds the poster.



POS 6 (Source: AUL campus, Lagos)

As it is in POS 5 so is the appearance of the information value of POS 6. This is because the modes function in an integrated dimension of no demarcation. That means the interaction of the modal participants could come from any direction without crossing a boundary. However, there seems to be two zones of heaven and earth in the semiotic system (Chandler, 2017). Very obvious is an autumn-winter tree that protrudes from the earth to link the heavenly expanse. This situates the tree as being a conjunction. On the sky are light green colour with some grey patches at the extreme right corner and the sun slightly creating some lights as just coming out from its pavilion. These conditions illumine the beauty of the sky to viewers.

On the earthly zone is the black colour symbolising the earth as the embodiment of a fertile landscape responding to benefit its inhabitants. The peripheral of the heavenly and earthly domains is fruitfully productive. Thus, the designer stimulates readers to locate them on the dual exquisiteness of the zonal realms. That is a probable reason for placing Lillian Dickson's comment, *Life is like a coin...*, between the heavenly and the earthly realms so that the individuals could learn. *Life is like a coin, you can spend it the way you wish* is a sensation of choice, expounding that every individual is an architect of their life.

The construct is similar to the adage: *As you lay your bed, you lie on it*. The statement that could cut someone's heart is the conclusion that *But you only spend it once*. The hypotactic, *But*, negates any kind of nonchalant attitudes emanating from any quarters (Halliday & Matthiessen, 2014). Everyone lives on earth just once and whichever way one handles it determines the reality and benefits gained from life.

The colours are adventurous because only high technology could assist the sign-maker to achieve such illuminations experienced in the communication. The breadths of the autumn-winter seasons' tree and Lillian Dickson's quotation are salient in the configuration. As a remark, one could say that POS 6 is the culmination of the entire visual communication messages, regarding AUL vision. One might also attest that Lillian Dickson's standpoint is parallel to God's counsel to Christians in Deuteronomy 30 verse 19 that: *I call heaven and earth to record this day against you, that I have set before you life and death, blessing and cursing: therefore, choose life, that both you and your seed may live* (King James Bible, 1998). The colours of the quoted clauses are in contrast such as yellow versus white.

Conclusion

This study has explored the vision of AUL as a social semiotics' sphere within modal syntactic standpoints. These views focus on the wordings, pictures, colours, and psychological gazes. The wordings span from AUL's name to contact addresses and to quotations. There are in the frameworks the location of the university in terms of email (info@aul.edu.ng), website (www.aul.edu.ng), and motto (character, competence, and courage). These communicative constructs play an understanding role to the main vision ...a citadel of learning for holistic human transformation and development. Besides the mission statement that elaborates the vision, pungent quotations such as *If you can dream it, you can achieve it, Think right, Act right, and success is sweet* contribute immensely to elevate the semantic thrust of the vision. *Life is like a coin, you can spend it the way you wish* is a metaphor to readers so that all students could Say no to vices. From a systemic-thematic perspective, as Rheme subjugated the clauses so has POS 3 and POS 6 displayed the largest lexemic elements of the communications (Figure 8).

The pictures of young graduates of masculine and feminine genders function to attract students and parents to AUL, using gazes, presentation of scrolls (certificate-like entities), and zeal for a gold medal for excitements. Some fragmented clauses such as *Godliness with scholarship; But the secret is sweat, and the vision to see obstacles as opportunities encompass the single-mindedness of the vision*. As the direct gaze in POS 1, POS 3, and POS 5 function to demand the attention of readers, colours of purple, blue, and white symbolise confi-

dence, intelligence, calmness, and holiness. The analysis reveals these representations in images and wordings as either rhyme or contrast within a single communication or across inter-modal frameworks.

Therefore, owing to the above outcomes, one could recommend that the visions of institutions ought to be supported with variegated communicative devices for the reason of elaboration and extension for better understanding. Scholars could conduct further research on the visions of institutions not only to have the knowledge of the contents, but also to understand the messages disseminated to the target audience in their entirety. Visions of institutions contain enormous embedded meaning potentials.

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