


# A Linguistic Exploration of Indigenous Languages Adverts: A Critical Discourse Approach

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## ABSTRACT

This article analyses the language of two SABC 1 isiNdebele TV Adverts with English translations. The indigenous languages adverts are analysed using a critical discourse approach (hereafter CDA). Adverts the world over, it has been observed, are best understood in the major languages of commerce, usually English. This article proffers an analysis of the advert as any text that has permeated unequal power relations, ideological inclinations and manipulative aspects. Thus, the analysis of the target adverts looks at how the structure and substance of adverts have been translated and transmuted to be understood in the language of the advert but achieving the major drive of adverts in general. This article argues that text can be realised linguistically as well as visually and analysis is instituted to bring to the fore the form, structure, and effect of the text.

## KEYWORDS

Ideological Inclination, Manipulative Aspects, Transmutation and Translation, Unequal Power Relations

## INTRODUCTION

This paper makes a linguistic analysis of selected SABC 1 TV adverts. SABC 1 broadcasts in indigenous languages. The resolution is a move to capture the multicultural nature of the nation. (Martin, 2013, p. 269) points out that, in South Africa, the SABC has three channels devoted to explicit linguistic clusters in harmony with the country's overt language policy. The motive why SABC 1 adverts are not virtuous in home-grown South African clicks is pronounced by Cawood and (Du Toit, 2006, p. 1) by saying, the pledge to multilingualism in the South African structure is not reproduced in the prescribed guideline of linguistic usage in the marketing business. This paper thus, examines adverts regarding the use of language and power, use of vocatives, use of commands and special use of nouns to highlighting the dominant linguistic elements inherent in each of the adverts. The discussion starts with the McDonald's TV Seat advert. This is followed by KFC Advert: Mamazala.

## THE LANGUAGE OF ADVERTISING

Since this paper deals with the language used in the two adverts, it is imperative that language in advertising be presented. (Johannessen et al., 2010, p. 6) assert that:

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*the process of advertising communication is complicated, and its language can have a powerful influence over people and their behaviour. Specific language choices are vitally important to convey particular messages which aim to influence people... In today's competitive society, this stimulating media, with its shorter print texts, innovative slogans and headlines, have the purpose of catching the reader's attention.*

Power is viewed differently by different people working in various disciplines. The social science view of power seems to be influence or authority; it focuses on the social aspect of the concept. By looking at the social power that exists between interlocutors in speech, one can distinguish the type of power relations that hold between the participants in a speech event. (Gee, 2000), notes that language does not occur in isolation but in specific social contexts. It happens between people, in particular places, in one particular set of circumstances, at specific times, accompanied by appropriate semiotic signs such as gesture, dress and symbols and is influenced by a range of values, attitudes, beliefs, emotions and ideologies.

In making explicit the nature of adverts in general, the paper uses (CDA) to uncover linguistic aspects that have been used to fashion the two adverts. According to (van Dijk, 1998) Language connects with the social through being the primary domain of ideology, and through being both a site of, and a stake in, struggles for power (Fairclough, 2016). Ideology has been called the basis of the social representations of groups. While, van Dijk and Wodak, see CDA as assuming the existence of a socio-cognitive interface between social structures and discourse structures (van Dijk, 1998).

(van Dijk, 1998) further, insists that, (CDA) is an interdisciplinary approach to the study of discourse, or talk and text, with the view that language is a form of social practice. Scholars working in the tradition of CDA generally argue that (non-linguistic) social practice and linguistic practice constitute one another and focus on investigating how societal power relations are established and reinforced through language use (Fairclough, 1995). In this sense, it differs from discourse analysis in that it highlights issues of power asymmetries, manipulation, exploitation, and structural inequities in any form of text be it written, spoken or visually. Thus, CDA is used in the following adverts to unpack the linguistic and non-linguistic elements of the adverts and their effects.

### **McDonalds TV Seat Advert**

*Ngiyabonga gogo: 'Thank you grandma'--- (receiving the bus fare.) (Grandma turns the right hand of the boy which she has put some coins so that the coins are in the safety of the hand of the young boy. She then touches the shoulder of the boy affectionately and turns her back as the boy waves for the coming taxi to stop. The boy waves for the taxi to stop, about to enter the taxi he asks for the free seat.) (The taxi in this context is a form of public transport – a twelve or more seater which plies urban routes especially linking residential areas with other parts of the urban area)*

*Baba ngicelaukuhlalaeTV seat: 'Sir may I sit on the free seat?'*

*(The taxi driver looks at the young boy accepts the request and explains to the boy the nature of the free seat.)*

*Kulungile mfana, awufunaukukhokha? Kodwa kuyashisa: 'You want the free seat? Fine but it is hot'. (The taxi driver accepts the request of the boy and offers him the hot seat. The boy enters the taxi sits facing the other passengers. As soon as he sits, he puts some coins in his shirt pocket for which he was supposed to have paid the ride. As soon as he sits, the other boys who are part of the passengers in the taxi start gesturing at him mocking him for occupying the hot seat. The boy starts to fidget showing visibly that the seat is hot, but he is determined to continue to occupy the seat.)*

*Uyi TV namhlanje mfana: 'You are our TV today' (They look at him as they laugh and mock him)*

*Dhoba Dhoba ye-e-e-e (loosely translated as, you seem not to have any choice you just have to pick what is on offer as the otherboys laughs at the vulnerable boy'*

After about a week of travelling seated on the hot seat, the boy looks for McDonald's Fast foods cafeteria and finds it after searching visible for the place. He enters the restaurant and goes straight where the advertised burger is sold. He gets the burger and is shown the reserved area. He goes there halfway to the men's table he meets the other boys who are seated near the door eating ice cream. These boys are the same boys who have been laughing at him as he used to sit on the hot seat. The boy walks past the other school boys and makes a show off gesture as he is holding a tray with the burger in it. Thus, he says to the other boys:

.... *Eh Bafana... 'Hey boys' (The boy moving towards the reserved place with the burger in a tray). (The other boys are surprised to see him with the tray they are embarrassed to the extent of wanting to seek shelter below the table. The boys make feeble noise as they look on.)*

*Bhekani ukuthingihlalelani kuTV? 'Hey boys look why I sit on TV Seat?'* (Showing the boys the tray with a burger.)

*Yilona 'It is it' (the other boys are looking down showing that they are envious of the acquisition of the burger by the boy.)*

*Yebo madoda 'Hey Fellas'... (The boy is greeting gentlemen seated on the reserved section known as men's table.)*

When the young boy enters the *taxi* he says, *Baba ngicela ukuhlala kuTV seat*. Which is loosely translated as 'Sir, may I sit on the free seat?' The use of the noun '*baba*' thus, contextualises the utterance such that it reveals the African context where everyone who is one's father's age or around that age is considered one's father. In this vein, the advert puts into context the relationship obtaining in the real African perspective and philosophy of respect or *Ubuntu*. This philosophy flows from a Nguni (isiZulu) aphorism: *Umuntu ngumuntu ngabantu* which mean 'a person is a person because of or through others' (Tutu, 2004: 25-26; Moloketi, 2009, p. 243). *Ubuntu* can be described as the capacity in African culture to express compassion, reciprocity, dignity, humanity and mutuality in the interests of building and maintaining healthy relationships. *Ubuntu* is integrated into all aspects of the day-to-day life of the African people. It talks to the core values upheld by Africans, especially the Black African people, values *such* as respect, peace, togetherness and responsibility. The application of the concept optimises the indigenous setting of an African.

Thus, the philosophy is explicitly shown by the communication between the taxi driver and the schoolboy. Here the communication is marked by the respect with which the young boy asks for the free seat from the driver by calling him his father. The exchange between the two interlocutors is as natural as is what obtains typically in an African context. (Ballweg, 1968, p. 84) asserts that:

*...by the use of kinship terms to specify relationships, a sort of social grid emerges in which the individual can locate himself about other members of his culturally defined kin-group. The position the person holds within the kin network carries with it a set of role expectations that outline the interactional pattern ordinarily associated with the specific set of kin ties.*

Therefore, once he is referred to as *Baba* 'father' the taxi driver responds favourably and accommodative to the request of the young boy. This kinship term draws the driver closer to the young boy, thus, creating a relationship that will ensure that whatever the young boy requests from a father, he is sure to get. The young boy's request was granted because by being called *Baba* 'father', the driver did not want to disappoint his 'son'.

The issue of politeness and 'face-negotiation' also features very positively in the use of the noun *Baba* 'father' to place himself closer to the boy regarding kinship as espoused in African culture. (Brown and Levinson, 1987), proponents of the politeness theory, describe 'face' as the public self-image that all rational people have when engaged in spoken interaction. Face consists of two related

aspects that are the positive and the negative face. The positive face includes the want that one's self-image is appreciated and approved; while the negative face is the claim of every member to personal preserves, non-distraction and freedom from imposition, and the desire that their actions be unimpeded by others. Simply put, positive and negative face imply: offending someone's 'face' or defending it. By using the noun *baba* 'father', the young boy is acknowledging that he is communicating with someone who is his father's age or older, and also recognises that in speaking to this person he has to be polite, thus, save his face and even that of the driver.

### The Use of the Vocative *Madoda* (Men)

The use of the vocative *madoda* (men) in the advert evokes power in two distinct ways. This is first reflective in the notion of unequal power relations between the addresser and the addressee. The addressee is a minor who uses the vocative to address mature men as if they were his equals. This is so because the boy has managed to buy the advertised product, which the other men seated on the men's, table have bought. The boy, therefore, feels equal in status and power to these men. The potential of the speaker of the vocative *madoda* is also realised in the sense that the addresser is in possession of a particular product advertised here (the burger) while other boys of his age have failed to acquire due to their limited resources. For the boy, his ability to buy the burger acts as an initiation into manhood. Thus, the act gives him an edge over the rest of the boys. The use of the vocative *madoda* 'fellas' is consistent with (Brown and Gilman, 1960, p. 255) who propose that power in communication ought not to be reciprocal in the sense that interlocutors in a communicative event cannot both have power.

Thus, the assertive way with which the speaker says *madoda* 'fellas', gives power to the young boy (as a participant in this informative event) to act in the capacity of a real man. Power is also observed where the young boy addresses the gentlemen and accepts his greeting as normal and consistent with the place and context. This qualifies the speaker as having more power than that of the boys of his age, and this also alludes to the fact that advertising universalises consumption habits as has been observed by (Moyo and Chari, 2001). The scholars' observation objectifies that adverts encourage masses of the population to consume the same product regardless of the uniqueness of a people's consumption habits. Like globalisation, advertising makes popular the burger in this advert and encourages the target client to consume it in the manner the advert projects. The advert here projects the advertised burger being consumed by children and men seated on the men's table. Therefore, the advertised burger invites the speaker as young as he is to address others eating the burger as colleagues or comrades by using the vocative *madoda* 'fellas'. The use of the vocative *madoda* 'fellas', shows the power relations tilting in favour of the young boy. Here the boy distances himself from the culture of calling adults male, *Baba* 'father'. The boy thus converges to a more acceptable fashion consistent with the consumption habit of the burger by referring to adults' males as *madoda* (fellas). Even the translation of the vocative *madoda* 'fellas' if it were not given as fellas it would have been observed as (men) a noun used in the spoken mode as referring to people of the same status. The same status provoked by the vocative *madoda* (fellas), here is a subtle way of appealing to the commonness or a family or togetherness forged by the consumption of the advertised burger.

The use of the vocative, *madoda* (fellas) also exudes more power to the speaker in the (boy – group of boys') relationship. Given the fact that the other boys who are not in a position to acquire and consume the advertised burger within the reserved area are not in a position to refer to mature adults as *madoda* (fellas) or colleagues, They have no common ground or an interface of any sort like the gentlemen where the boy meets with the gentlemen eating the McDonalds burger.

Therefore, the use of the vocative *madoda* (fellas) is seen in this light as creating an ideal eating habit for the boys. Why is it so? Most young boys aspire to be men when they are still young. Therefore, the hot seat boy quickly graduates to be seen in the light of being a real man by occupying the men's table and addressing other mature men using the vocative *madoda* (fellas). The use of the vocative by the boy is accepted in the context shown in the advert that marks the acceptance of the boy as part of

the group of males seated on the men's table. Thus, the use of the vocative *madoda* 'fellas' in the face of the group of boys would encourage them also to buy, consume the burger within the reserved area of the men's table for them to also belong to the real men- *madoda* (fellas) being greeted in the advert.

### The Use of the Polite Expression “Ngiyabonga gogo” (Thank you, grandma)

Furthermore, the polite use of the verb form *Ngiyabonga* (*Thank you*) when his grandmother gives the young boy bus fare, is very respectful and courteous. Here the young boy acknowledges the fact that power is with the grandmother who is helping him to save towards the acquisition of the burger. If the boy tended to refer to mature adults as his equals, he might as well have not been grateful with the seemingly small amount he is given for the taxi. The polite expression; “*Ngiyabonga gogo*” (Thank you, grandma.), much as it assigns power to grandma the provider, it also assigns power to the boy as he acknowledges the money and exhibits a sense of being well natured. The expression elevates the boy from being a simple boy to one who is thoughtful and responsible for his reciprocity to a giver or provider; the grandmother. The expression acts as a gesture of being grateful and a sign of drawing the social status of the players in the advert; the grandmother grandson socio-economic position. If the players had much money, the boy probably would have shown rage in being given few coins to make do with the whole day. The use of the expression also signals the journey that has been made towards saving money for the burger. The expression; “*Ngiyabonga gogo*” (Thank you, grandma) further pushes the consumption of the advertised burger as possible to anyone out there who can work out modalities of working towards buying it. Thus, it can be said that the use of this vocative appeals to all market segments to try to acquire the advertised burger.

### The Use of the Command *Bhekani* (Look)

When commenting on the power of command in communication, (Weiß and Schwietering, 2017) posit that the power of language can be viewed as the language of power. What is meant here, in general, is that all power must finally use language, be conveyed through it and manifested in it. To command is to speak, where others must only hear and obey. This, therefore, means that when a command is uttered, the person who says it has more power by being heard. The above source contends that, in a more narrow sense, this understanding of the “power of language” is a matter of the instrumentalisation of language to exercise power. In this advert, the command *bhekani* (look) calls the attention of the other boys to what is in the tray. Here, the compelling force which directs attention to the desired aspect by the speaker assigns authority or power to him more than to the listeners.

The command is robust in the sense that, it is the hot seat boy now who compels others to look at him thus, he says, “*Bhekani ukuthi ngihlalelani kuTV seat*” (Hey boys see why I am sitting on the TV Seat today). This command is a linguistic clue. Thus, the advertisers have used this manipulative linguistic strategy, which assigns more power to the speaker to call for attention from the audience as well as setting the stage for introducing the advertised burger later in the advert. The call is directed to the viewers in the sense that once the characters are drawn to the tray, the viewers are most likely to follow the direction of attention. More so, the use of the characters in the advert is aimed at making an impact on the viewers. It is not the characters in the advert that are to buy the advertised product, but the viewers of the advert. Thus, the command here can also be directed to the viewers who have been seeing the boy seated on the hot seat and wondering why he is doing that. Thus, now he shows not only the characters in the advert but everyone else who was watching the advert to see why the boy was enduring the heat on the hot seat. Thus, it can be said that the command is making an inference to the targeted group of the viewers of the advert. *Bhekani* (look), this is signalling and so compelling to order almost everyone, viewers included, looking at the advertised burger. Mostly, it is used strategically to draw the attention of the viewers to the advertised product. ‘Look’ is a command expressed in a show-offish manner, which projects the advertised burger as more prestigious. Furthermore, the command *bhekani* (look) is consistent with the audience and the addressee. The boy is talking to other schoolmates of mainly his age, therefore, *bhekani* (watch) as

a command is appropriate and consistent with the meaning of this verbal offering. The calling thus assigns power to the boy, and in the same vein, this command elevates the boy as more influential to others, (in the sense that he compels them to see him in the light of having managed to acquire the advertised burger which other boys failed to acquire) of his kind.

*The ‘Mamazala Advert’ loosely translated ‘Mother-in-law’ Advert*

*(The doorbell rings (uMakoti referring to daughter in-law) moves to open the door as a group of visitors composed of two senior women and an older man enter the room even before she says they should come in. They pass through the door towards the lounge leaving her behind holding to the door.) She looks at them as they pass her and says:*

*“Salibonani” ‘Good day!’*

*(They provide her with no answer, and instead, the group marches past uMakoti.*

*“Ngicela lhlalephansingisayolandaukudla” ‘Please have a seat, I will go and get something to eat’.*

*(Here uMakoti addresses the almost seated group)*

*“Yebo.” (All right.)*

*(Whispering to each other the group starts talking pointing to the TV, the tiles and uMakoti’s hair in a disgruntled manner.)*

*“Bhekani iTV” ‘Look how big that TV is!’*

*“Bona-keizinwele ‘Look at the hair.’*

*“UMakoti! Umosh’imali yomntanami ‘uMakoti is wasting my son’s money.’*

*(UMakoti re-enters the room inviting the visitors to take a pick at pieces of KFC. Suddenly the group of visitors are all smiles and uMamazala quickly invites uMakoti to sit next to her.)*

*“Buya uzohlala la makoti” ‘Come sit next to me.’*

## Language and Power in ‘Umamazala’ Advert

In answering the question ‘What is power?’ (Simpson and Mayr, 2013) opine that power comes from the privileged access to social resources such as education, knowledge and wealth. They believe that access to these resources provides authority, status and influence, which is an enabling mechanism for the domination, coercion and control of subordinate groups. This observation is further seen as something more than simply dominance from above, but as something ‘jointly produced’ because people are led to believe that dominance is legitimate in some way or other. (Simpson and Mayr, 2013, p. 2) citing (Dacin, Goodstein, & Scott, 2002) maintain that:

*...research on power often fall into one of two traditions, the ‘mainstream’ and the ‘second-stream’. The mainstream tradition, the origins of which can be located in Weber’s study ([1914] 1978) of authority in modern and pre-modern states, tends to focus on the corrective power of the state and its institutions. This tradition, essentially view power as dominance, focuses on the varying abilities of actors, such as judicial and penal institutions, to secure the compliance of others, even in the face of resistance or insurgency.*

According to (Foucault, 1980), power relations permeate all levels of social life in the private spheres of the family and sexuality as much as in the public spheres of politics, the economy and the law. What is more, power is not only cynical, repressing what it seeks to control? Its relationship, as well as the advantage to discourse and subject, is that it is also productive. Foucault (ibid), adds that power does not only weigh on us as a force that says no, but it traverses and produces things. Foucault (1980) asserts that power induces pleasure which is the power makes an individual self-indulgent, forms of knowledge, delivers discourse or the power that also determines the type of language and how it is supposed to be used.

What Foucault objectifies is that in uMamazala-uMakoti (daughter-in-law- mother-in-law) relationship there is unequal power to this relationship. UMamazala might have power over uMakoti due to the fact proposed by Foucault (1977, p. 27) who insists that power objects of knowledge include political leaders, media houses, and elders in families, pastors, professionals or even motivational speakers. Therefore, in the extended family relationship exposed here, uMamazala is more potent to uMakoti by uMamazalas experience founded in her age. In line with the power possessed by uMamazala which uMakoti lacks, in line with Foucault (ibid) observations that the people mentioned above that include uMamazala among many maintain certain levels of knowledge which others do not have. This knowledge assumes the authority of truth. This is evident in the way uMamazala and company march into uMakoti's home and proceed to be seated without being offered the seats. The company did not bother to make some sort of small talk to show that they are visitors to the host before they enter the house. It is uMakoti who follows the group who are already seated to greet them by saying: "*Salibonani.*" (Good day!)

They do not answer the group marches past uMakoti instead. After uMakoti sees that the guests are almost seated, she proceeds to offer them some seats. "*Ngicela lihlale phansi ngisayolanda ukudla*" (Please have a seat, I will go and get something to eat.). This shows how powerful the visitors are. UMakoti cannot afford to ignore the already seated people and not show them that she is comfortable that they are seated. This display demonstrates the opaque power relations which characterise the two parties concerned. The relationship and authenticity of the discourse in use are further supported by the fact that power is used to regulate the conduct of others.

Thus, power is used to regulate the conduct of the characters in uMamazala advert. The example provided above shows how uMakoti responds to the visitors' approach and how uMamazala and company react as they enter the host's home. Furthermore, the uMakoti-uMamazala relationship is an authentic social relationship. On the same note, it is evident that in the above communication process or discourse, there is the power element. According to (Millibrand, 1983) at an elementary but fundamental level of analysis, social power relationships are characteristically manifested in interaction.

(Mavesera, 2013, p 36) on the same note, contends that language is entwined in social power in some ways; it indexes strength, expresses power and can challenge authority. For example, in the communication that ensues in this advert, uMakoti, (daughter-in-law) cannot have equal power with uMamazala (mother-in-law). The unequal power relations in the social context exhibited here is supported by how uMakoti succumbs to the dictates of uMamazala's group. This happens as the visitors pass her on her doorstep without so much taking into consideration her welcoming remarks as she says; *Please come in*. She further appreciates their presence by saying: "*Ngicela lihlale phansi*" (Please have a seat). In all the above exchange and communication between uMakoti and the visiting group, uMakoti did not get an opportunity to either acknowledge or deny the visitors' entrance to her home. Thus, power is not reciprocal between the interlocutors in this instance. Furthermore, (Brown and Gilinan, 1960) insist that force is realised in the distribution of power and social function, in this vein, the role played by uMamazala demands more energy as compared to that of uMakoti. The social relationship and characters in this context are made possible by the discourse in use which recognises uMakoti –uMamazala relationship and the social power in this relationship as opaque or tilted in favour of uMamazala.

On the same note, (Kress & Hodge, 1979), see an unequal distribution of power as being reflected in language. On this note, in the advert, uMakoti rather begs the visitors to sit down, and the visitors respond by saying: "*Yebo.*" (All right). The alternative response if uMakoti had power was to say 'thank you' to the offer. Due to the opaque power relations in favour of uMamazala, uMakoti takes it as is and delights in serving the company the best she can offer under the circumstances.

Furthermore, the opaque power relations between uMamazala and uMakoti is explained by (Foucault, 1977, p. 27) theory which objectifies discourse as setting a constitutive relationship between meaning and power in social practice. Every move to meaning-making comes about from a position of strength. The entities in the position of power are the ones who structure the discourse.

At the same time, these entities are empowered by the discourse. The topic or what to discuss and objects of knowledge are defined in the discourse. Thus, uMamazala's group as the more influential figures initiate the talk of uMakoti's spending habits where the women say: (Whispering to each other the group starts talking pointing to the TV, the tiles and uMakoti's hair in a disgruntled manner), "*Bhekani iTV* (Look how big that TV is!) *Bona-ke izinwele* (Look at the hair) "*UMakoti! Umosh' imali yomntanami*" (uMakoti is wasting my son's money.) Here the talk is about the assets in uMakoti's home not about the visit or where uMakoti has gone. What might be viewed as the state of affairs at this point and time gives power to the group until uMakoti announces that she is back, not empty handed but with a tray full of KFC chicken. The coming of uMakoti with KFC assigns power to her. The moment she serves her visitors with the chicken she becomes the much-sorted character in the advert. All eyes are on her and the group is all smiles and uMamazala caps it all by inviting her to sit next to her by saying: "*Buya uzohlala la makoti.*" (Come to sit next to me.) The twist of events apportions power to uMakoti, not as a rival but as an appreciated and loved daughter-in-law. Being invited to sit next to uMamazala elevates her to be a participant of mainly the same power as the other interlocutors. The power wielded by uMakoti is because uMakoti has demonstrated that she has the potential of knowledge of the preferences of the visitors. Thus, she offered the visitors what they cherish the most, KFC.

On the notion of unequal power relations reflective in this discourse, Kress and Hodge (1979:77) further posit that language is involved wherever there is contention over and challenge to power. In this advert, glimpses of a problem of power are evident where uMamazala disapproves of the lifestyle of uMakoti saying: "*Bhekani iTV.*" (Look how big that TV is!) "*Bona-ke izinwele.*" (Look at the hair.). "*UMakoti umosh' imali yomntanami*" (uMakoti is wasting my son's money). As much as uMamazala has the power to complain (when talking to the other members of her group), her ability is limited. The limit is shown in the sense that uMamazala lacks assertiveness as witnessed by uMamazala and her companions whispering disgruntlement instead of saying their misgivings right in uMakoti's face that she is wasting their son's money. The group instead back bites uMakoti. Thus, much as they have the upper hand, the group is also aware of uMakoti's territory that they are in and the fact that what is in this house, that is, the house the group visited, although it might have been bought by uMamazala's son, belongs to both of them.

Therefore, offending uMakoti might not be the best of an idea for the visitors. They might strain their relationship with their son, and the wife might make it impossible for them to visit next time. Thus, in the same breath, (Kress and Hodge, 1979, p. 77) further point to the fact that, power is shown in the language in use which is either warm, cold or formal or informal depending on the relationship of interlocutors. Therefore, as much as uMamazala has misgivings about what she thinks of uMakoti, she cannot throw her tantrums right in the face of uMakoti. Nevertheless, she has to do it discreetly by talking to the others and showing her emotional disposition through her facial expressions. Notwithstanding that uMamazala can yield power in discourse because she is the mother to the husband of uMakoti, the fact that uMakoti is wife to this same person means she is more close and influential to the husband because of the social proximity they have as husband and wife.

### **The Use of the Command in Bhekani iTV 'Look How Big That TV Is!'**

The imperative is one of the subcategories of the grammatical category of mood. To understand the imperative, we need to find out some essential points about the grammatical mood in general. The atmosphere is a grammatical category that expresses the relation of the action named by a verb, to the reality, as seen by the speaker. The category of the imperative seems to be a linguistic universal since it is characteristic of both ancient languages and modern ones, as well as of languages belonging to typologically different groups.

Here in the Mamazala advert, the command "*Bhekani iTV*" (Look how big that TV is!) uMamazala is drawing the attention of the group to items that are in the house of uMakoti. The verb is not directly referring to the size of the TV but to how uMakoti spends uMamazala's son's money



uneconomically on useless and expensive gadgets. Therefore, the command is about uMakoti's spending nature which is not consistent with the group's expectations of assets that uMakoti should possess. Thus, the command shows unequal power relations between interlocutors regarding knowledge consistent with the context that the speakers are finding themselves in. In the command, the power relations can be observed in two different ways. In a way, the command signals tension and animosity between uMakoti and the group. The pressure is from the fact that uMakoti is in the form of behaving in manners that are inconsistent with the expectations of the uMamazala group. This perspective gives more power to uMamazala's group for the group is poised to approve or disapprove uMakoti. Culturally, uMakoti is not expected to show negative feelings or reservations towards her in-laws.

The command in a way also assigns power to uMakoti as the interlocutors' sort of talk in muddled tones instead of directly confronting uMakoti about her uneconomical use of their son's money. The speakers as a group share the equal power of both knowledge and social disposition in that they view and assign the possession of the big TV as a waste of resources that could have been used for some other purposes. The group exercises limited power in their reservations shown by the way they dislike the idea that uMakoti has such a big TV which is expensive but have to say it in low tones for fear of being heard by uMakoti. Therefore, as much as they talk about uMakoti, they are reasonably aware of the unequal power relations between them and uMakoti within the context that they are operating in. This command at the same time shows how important uMakoti is to their son to make him buy her such an expensive TV.

The same command also shows that uMakoti is economically well placed by the fact that she has a big TV and they seem not to have it yet they are her husband's parents. This gives uMakoti more power in comparison to the group. Socially the way the command is articulated may signal that uMamazala and group have more power in the relationship, therefore, would confront uMakoti in as far as her spending is concerned. The command also assigns power to uMakoti as evidenced by an abrupt stop of the group's conversation the moment when the group sensed that uMakoti is back.

### **The Use of the Command in Bona -ke izinwele 'Look at the Hair'**

Here the command is calling for attention from both the viewers and the prospective KFC customers to see how uMakoti is presentable with dependence on KFC. The command assigns power to uMakoti as a classy woman who has beautiful hair. The authority also assigns power to uMamazala's group as the group seem to decide on what is proper for uMakoti and how she should physically appear. This then reveals that uMakoti is enjoying a better life than the parents of the husband. The command thus shows in a way opaque power relations and different worlds that uMakoti and uMamazala group exist in. It is a silent appeal for uMakoti that she should not be that heartless and inconsiderate to buy such big a TV without considering their welfare as well.

### **The Use of the Command in Buya uzohlala la makoti 'Come to sit next to me'**

This command in "*Buya uzohlala la makoti*" 'Come to sit next to me' exhibits unequal power relations in two distinctive ways. The command assigns power to uMamazala as the speaker who is directing or commanding uMakoti to take a seat next to her. Though the command is said more lightly, it still conveys the directive normally associated with commands. In obeying the command, uMakoti who was earlier on regarded as a rival now is invited as a member who belongs to the bigger part of the extended family. The command also assigns power to uMakoti. By occupying the position next to uMamazala, uMakoti becomes associated with power. The position next to uMamazala means uMakoti would be sharing her private zone with uMamazala. Therefore, the command in a way extends power to uMakoti by acknowledging her knowledge and culture of hosting the in-laws. uMakoti's power stems from the fact that she serves the visitors KFC that the visitors receive well. Thus, uMakoti poses as a character who has introduced the much-sought after KFC chicken by both the group and possibly the viewers. She reveals in the light of having the foresight regarding choices on food items that persuade the target group and potentially other Makotis and others in precarious relations to trust KFC for strained relations with in-laws.

### **Vocative uMakoti! Umoshi imali yomntanami 'Makoti you are wasting my son's money'**

The vocative case is defined by (online oxford dictionary) the case used for a noun that identifies a person (animal and object) being addressed or, occasionally, the determiners of that noun. A vocative expression is an expression of the direct address where the identity of the party spoken to is set forth expressly within a sentence. In this advert, the vocative is uttered by uMamazala about uMakoti where she says; '*uMakoti! Umoshiimaliyomntanami*' (Makoti you are wasting my son's money). The vocative assigns power to uMamazala in a way by giving her platform to critic uMakoti's spending habits. The vocative assigns power to uMamazala because of her age she has seen a lot in life, therefore, could be relied on giving an informed evaluation of younger wives. The vocative assigns less power to uMakoti for traditionally she is failing to stand the test of time. uMakoti is spending money inconsistent with the expectations of the in-laws. Therefore, she is not fit to occupy the space of the daughter in law. In a way, uMakoti is cause for concern. The fact that she is looked at as a thorn in the flesh means she is a major player in their lives that is uMamazalas group. Being aware of uMakotis influence on their sons' money is in the way of acknowledging how powerful uMakoti is.

### **CONCLUSION**

The discussion of the two adverts demonstrated how unequal power relations, ideological inclinations and manipulative communication are embedded in the special use of nouns, commands and vocatives. The language used in adverts transcends linguistic boundaries to create the same effect that the language of the wider communication (English) adverts create. Adverts in general and those analysed in this paper create a favourable effect for the target market to fall for the advertised product. The use of Critical Discourse Approach managed to unravel unequal power relations, ideological inclination and manipulative elements of the adverts much as what might have been observed in the purely English structure of an advert. The structure of the adverts might have followed the rhetorical structure of the language that they are founded in but the effect created and the thrust of the language of adverts can be concluded to be manipulative, ideological and exhibiting unequal power relations especially between the advertiser and the target market.

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