



Pragma-Semiotic of Identity Constrcution in Selected Alcoholic Beverage Advertisements

Esther Olajumoke Adeagbo, PhD^{1*} & Oluwatoyin Ibulun Fasipe²

^{1,2}Department of English Ajayi Crowther University, oyo

DOI:10.5281/zenodo.21810691

ARTICLE INFO

Article history:

Received : 01-06-2026

Accepted : 02-07-2026

Available online : 02-08-2026

Copyright©2026 The Author(s):

This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International License (CC BY-NC) which permits unrestricted use, distribution, and reproduction in any medium for non-commercial use provided the original author and source are credited.

Citation: Adeagbo, E. O., & Fasipe, O. I. (2026). Pragma-Semiotic of Identity Constrcution in Selected Alcoholic Beverage Advertisements. *IKR Journal of Education and Literature (IKRJEL)*, 2(3), 42-56.



ABSTRACT

Original Research Article

Pragma-semiotic analysis has attracted considerable scholarly attention for its capacity to explain how language and other semiotic resources interact to create meaning in communication. Existing studies on advertising discourse have largely examined persuasive language, visual communication, and consumer behaviour. However, insufficient scholarly attention has been given to how pragmatic strategies, signs and symbols, and discursive features interact to construct consumer identities in Nigerian alcoholic beverage advertisements through an integrated theoretical perspective. This study, therefore, investigated the pragm-semiotic of identity construction in selected alcoholic beverage advertisements, with a view to identifying and analysing the pragmatic strategies advertisers use to craft messages that influence consumer identity and behavior and examining the denotative and connotative meanings conveyed through signs and symbols. The study adopts John Emike Acheoah's Pragma-Crafting Theory and Roland Barthes' Theory as its theoretical foundation. A qualitative research design was employed. Data comprised eight purposively selected alcoholic beverage advertisements. The advertisements were collected from YouTube, TikTok, and billboard advertising platforms in Nigeria and were analysed using qualitative pragma-semiotic analysis. The study found that the selected advertisements employ a range of pragmatic strategies, including identity-transference, rebranding, lifestyle-association, prestige-and-domestic positioning, cultural positioning, cultural heritage positioning, patriotic positioning, premium lifestyle positioning, and adventure-based positioning, to influence consumer identity and behaviour. It further reveals that these strategies are realised through pragma-crafting elements such as Contextual Presuppositions, Inference, Linguistic Implicatures, Behavioural Implicatures, Shared Contextual Knowledge, Shared Knowledge of Emergent Context, Geoimplicatures, Object Referred to, Event, Text, uptake, sequel, and, where applicable, Pragmadeviants, thereby enabling advertisers to communicate persuasive meanings and shape desirable consumer identities. The study also found that the advertisements convey both denotative and connotative meanings through verbal and visual signs, transforming ordinary products into symbols of prestige, celebration, authenticity, cultural heritage, professionalism, globality, aspiration, and social belonging. The study concludes that selected alcoholic beverage advertisements employ pragma-semiotic as a strategic communicative resource for constructing consumer identities, shaping social meanings, and influencing consumer behaviour. It recommends that advertisers should continue to integrate culturally relevant and ethically responsible multimodal resources in advertising campaigns, while future studies should explore multimodal identity construction in other advertising genres and across broader media contexts using complementary theoretical perspectives.

Keywords: Pragma-semiotics, Identity Construction, Alcoholic Beverage Advertisements, Advertising Discourse, Consumer Identity, Pragmatic Strategies, Semiotic Analysis, Multimodal Communication, Nigerian Advertising, Consumer Behaviour.

**Corresponding author: Esther Olajumoke Adeagbo, PhD
Department of English Ajayi Crowther University, oyo*

Introduction

In contemporary Nigerian society, advertising has evolved into a powerful form of multimodal communication that combines linguistic, visual, spatial, and symbolic resources to shape public perception and consumer behaviour. Rather than relying solely on verbal language, contemporary advertisements integrate images, colours, gestures, typography, settings, music, logos, and other semiotic resources to produce persuasive messages. Adegoju (2015) and Olatunji (2019) argue that the persuasive strength of advertising lies largely in its ability to manipulate linguistic codes and symbolic imagery capable of stimulating consumers' aspirations, emotions, and social affiliations. Advertising therefore functions not only as a commercial activity but also as a sociocultural practice through which values, lifestyles, and identities are produced, negotiated, and circulated.

Alcoholic beverage advertisements constitute one of the most prominent examples of this multimodal communicative practice. Within the Nigerian socio-cultural context, alcohol consumption has traditionally been associated with celebration, hospitality, friendship, masculinity, success, and social prestige. Contemporary alcoholic beverage advertisements build upon these cultural associations by presenting consumers as confident, ambitious, sophisticated, socially connected, and culturally conscious individuals. Through carefully selected visual and linguistic resources, advertisers associate alcoholic beverages with desirable lifestyles, high social status, cultural heritage, patriotism, achievement, and communal belonging. Images of successful professionals, elegant social gatherings, cultural festivals, premium lifestyles, and confident personalities are deliberately employed to encourage consumers to associate product consumption with particular social identities. As Nwoye (2021) observes, identity construction in advertising depends largely on the symbolic capacity of signs to represent not only who consumers are but also who they aspire to become. Advertising discourse rarely communicates these meanings directly. Instead, advertisers strategically employ pragmatic resources such as presupposition, implication, contextual framing, and indirectness to encourage consumers to infer meanings beyond the literal content of advertising messages. Levinson (1983) and Mey (2001) explain that pragmatics is concerned with how meaning is interpreted within context, taking into account speakers' intentions, shared knowledge, and audience interpretation. These pragmatic processes are equally applicable to multimodal communication, where meaning is generated through the interaction of verbal and non-verbal resources. Fawzy (2023) further argues that pragma-semiotic approaches provide valuable insights into how contemporary identities are

constructed through the interpretation of linguistic and visual signs within specific social contexts. Consequently, consumers are persuaded not merely to purchase products but to identify with the lifestyles, values, and identities symbolically attached to them.

The semiotic dimension of advertising further reinforces this process of identity construction. Visual elements such as colours, gestures, clothing, settings, logos, and product images function as signs that communicate both denotative and connotative meanings. Drawing on Roland Barthes' Theory of Myth and Ideology (1972), these signs extend beyond their literal meanings to produce cultural myths and ideological assumptions that shape audience perception. Similarly, James Paul Gee's Discourse and Identity Theory explains that identities are enacted through language and other socially meaningful semiotic practices (Gee 2011). Individuals construct and negotiate identities through participation in particular discourses, while advertisements invite consumers to perform socially valued identities through product consumption. John Emike Acheoah's Pragma-Crafting Theory complements these perspectives by explaining how contextual knowledge, inference, implicature, and other pragma-crafting elements interact to shape meaning and influence audience interpretation (Acheoah, 2015 and 2022).

Against the backdrop of increasing commercialisation, digital media expansion, and the growing influence of global advertising practices in Nigeria, it has become imperative to investigate how alcoholic beverage advertisements construct consumer identities through the interaction of linguistic and visual resources. Despite the increasing visibility of alcoholic beverage advertising across platforms such as YouTube, TikTok, and billboards, relatively little attention has been paid to the integrated analysis of their pragmatic strategies, semiotic meanings, and identity construction. This study therefore investigates the multimodal discourse of identity construction in selected alcoholic beverage advertisements in Nigeria by examining the pragmatic strategies employed by advertisers, the denotative and connotative meanings conveyed through signs and symbols, and the discursive features through which consumer identities and social roles are constructed.

Statement of the Problem

In Nigeria, where media messages play a significant role in shaping consumer perception, lifestyle aspirations, and cultural identities, advertising has attracted considerable scholarly attention as a persuasive form of communication. Existing studies have examined various dimensions of advertising discourse. For instance, Adegoju (2015) and Olatunji (2019) investigated how linguistic strategies are

employed in advertisements to create persuasive messages that attract consumers and influence purchasing decisions. Similarly, Ezenwa-Ohaeto (2017) examined the ideological and persuasive functions of advertising language, demonstrating how advertisers employ discourse to shape audiences' perceptions and self-concepts. Yusuf and Akanbi (2021) further explored the use of pragmatic strategies such as implicature, reference, and presupposition in beverage advertisements, while Salami and Afolabi (2018) analysed the symbolic meanings conveyed through visual signs in Nigerian television advertisements. Likewise, Nwoye (2021) argued that media representations contribute significantly to identity performance by associating products with socially desirable lifestyles and aspirations.

Although these studies have contributed substantially to the understanding of advertising discourse, they have largely examined persuasion, linguistic choices, pragmatic strategies, visual symbolism, and media representation as separate analytical concerns. Consequently, little scholarly attention has been given to how consumer identities are simultaneously constructed through the interaction of linguistic and visual semiotic resources in alcoholic beverage advertisements. Most previous studies have either concentrated on verbal language or visual signs in isolation, thereby overlooking the multimodal processes through which advertisers integrate language, images, symbols, colours, gestures, and other semiotic resources to construct identities and influence consumer behaviour. As a result, identity construction has not been sufficiently examined as a multimodal discourse in which pragmatic strategies, symbolic meanings, and discursive practices operate simultaneously to shape consumers' perceptions of themselves and the products they consume.

Furthermore, despite the growing body of scholarship on advertising discourse in Nigeria, limited attention has been paid to the combined application of John Emike Acheoah's Pragma-Crafting Theory, Roland Barthes' Theory of Myth and Ideology, and James Paul Gee's Discourse and Identity Theory in the analysis of alcoholic beverage advertisements. Existing studies have rarely integrated these complementary theoretical perspectives to explain how pragmatic strategies, signs and symbols, and discursive features interact to construct consumer identities and social roles. This theoretical and empirical gap has restricted a comprehensive understanding of identity construction in contemporary advertising discourse. It is against this background that this study investigates the multimodal discourse of identity construction in selected alcoholic beverage advertisements in Nigeria. By integrating the three theoretical frameworks, the study provides a comprehensive analysis of how pragmatic strategies, semiotic resources, and discursive practices interact to create meaning, construct consumer identities, and influence consumer behaviour.

Aims and objectives of the Study

The aim of this study is to explore how identity is constructed and communicated in selected alcoholic beverage advertisements through the interplay of pragmatic messages and semiotic signs. The objectives are to:

1. Identify and analyse the pragmatic strategies advertisers use to craft messages that influence consumer identity and behavior in the selected data.
2. discuss the denotative and connotative meanings conveyed through signs and symbols in the selected advertisements and to;

Significance of the Study

This study is significant because it contributes to the growing body of scholarship on multimodal discourse and identity construction in Nigerian advertising. It advances knowledge of how contemporary media communication shapes consumer identities through the strategic deployment of linguistic and visual resources. Rather than merely promoting products, advertisements construct lifestyles, social values, and identities that influence how consumers perceive themselves and others.

Scope of the Study

This study focuses on the multimodal discourse of identity construction in eight selected alcoholic beverage advertisements drawn from selected popular alcoholic beverage brands in Nigeria.

Literature Review and Theoretical Framework

Alcoholic Beverages

Alcoholic beverages such as beer, ale, gin, spirits, and liquors are not merely consumables; they are cultural artifacts. Their consumption is often tied to rituals of celebration, masculinity, sociability, and even modernity. Advertisers capitalise on these cultural associations by embedding alcohol within narratives of belonging and identity. For example, Guinness campaigns in Nigeria frequently depict communal drinking scenes, reinforcing the idea that alcohol is a marker of social cohesion and shared joy (Obot & Ibanga, 2002). This cultural embedding makes alcohol advertising particularly potent. Unlike neutral commodities, alcohol carries symbolic weight. It is associated with leisure, prestige, and adulthood. Thus, advertising does not simply promote a beverage, it promotes a lifestyle. Historically, alcohol advertisements were straightforward, focusing on product quality and taste. Modern campaigns, however, emphasise storytelling and emotional resonance. Brands like Absolut Vodka and Guinness have mastered the art of weaving narratives that transcend the product itself. Absolute's bottle campaign turned the product into a cultural icon, while Guinness ads often highlight themes of boldness, resilience, and camaraderie (Obot & Ibanga, 2002).

Empirical Studies on Beverage Advertisement

Nkamnebe & Bameyi (2011) reviewed alcohol marketing in Nigeria and its effects on youth consumption, using consumer behaviour theory as their framework. Data were secondary, drawn from existing surveys and reports, and analysis was thematic. Findings showed that alcohol advertising strongly influences youth consumption patterns, particularly through billboard and television campaigns. The methodological contribution is the broad review of alcohol marketing practices in Nigeria. The limitation is the absence of detailed semiotic or pragmatic analysis of the advertisements themselves. For the present study, their work is relevant because it highlights the social consequences of alcohol advertising. This study fills the gap by analysing the actual billboard texts and images, showing how they construct youth identities of sociability and modernity which most of the previous researchers have not looked into from pragmatic and semiotic perspective.

Aliu's (2014) study applied multimodal social semiotics to selected alcohol billboard advertisements in Nigeria. The theoretical framework was multimodal discourse analysis, drawing on Kress and van Leeuwen's grammar of visual design. Data were collected through photographic documentation of billboards in Lagos and Ibadan, and analysis focused on how verbal and visual resources combined to promote alcohol consumption. Findings showed that alcohol billboards use bold colors, group imagery, and directive slogans to construct identities of masculinity, sociability, and boldness. The methodological contribution is the integration of visual and linguistic analysis, which is crucial for understanding billboard advertising. The limitation is the absence of pragmatic analysis of how audiences interpret these multimodal cues. For the present study, Aliu's work provides a foundation for multimodal analysis of alcohol billboards. This study fills the gap by integrating pragmatics, showing how presupposition, implicature, and speech acts work alongside semiotic cues to construct meaning.

Okoye (2016) examined the cultural framing of Nigerian beverage advertisements, analyzing how ads draw on local traditions and communal values. The theoretical framework was cultural semiotics, emphasizing how advertising adapts to cultural codes. Data were collected from television and print ads, and analysis was qualitative, focusing on cultural references and symbolism. Findings showed that ads embed themselves in communal values of hospitality and celebration. The methodological contribution is the cultural lens, which reveals how advertising adapts to Nigerian contexts. The limitation is the lack of multimodal analysis, as the study focused primarily on textual content. For the present study, Okoye's insights are crucial for understanding how alcohol ads embed themselves within Nigerian cultural narratives of hospitality and celebration. This study fills the

gap by analysing how alcohol ads combine cultural framing with semiotic strategies.

Dumbili & Williams (2016) conducted a qualitative study on Nigerian university students' awareness of alcohol advertisements, grounded in media effects theory and cultural semiotics. Data were collected through in-depth interviews with students in Lagos and Anambra, focusing on how they perceived billboard and television alcohol ads. Analysis revealed that students were highly aware of alcohol advertising and often interpreted the ads as promoting sociability, modernity, and success. The methodological contribution is the use of qualitative interviews to capture audience perspectives, which is rare in Nigerian advertising research. However, the limitation is that the study did not analyze the ads themselves in detail, focusing instead on audience perceptions. For the present study,

Dumbili and Williams' work is relevant because it highlights the influence of alcohol ads on youth identity. This study fills the gap by conducting a pragma-semiotic analysis of the advertisements themselves, showing how linguistic and visual strategies construct those identities before they reach the audience.

Adepoju (2017) analysed the language of Nigerian beverage advertisements, focusing on slogans and catchphrases. The theoretical framework was stylistics, emphasizing how rhythm, repetition, and sound patterns enhance memorability. Data were collected from print and broadcast advertisements, and analysis was linguistic, focusing on phonological and syntactic features. Findings showed that slogans embed cultural resonance and are designed to stick in consumer memory. The methodological contribution is the linguistic dissection of advertising language, while the limitation is the absence of visual analysis, as the study concentrated on text. For the present study, Adepoju's findings highlight how alcohol ads use language to construct aspirational identities and embed themselves in consumer memory. This study fills the gap by integrating both linguistic and visual semiotics in alcohol billboard analysis.

Eke (2017) analyzed the semiotic strategies of Nigerian beverage advertisements, focusing on how symbols and colors convey meaning. The theoretical framework was semiotics, drawing on Barthes and Eco. Data were collected from print and billboard ads, and analysis decoded symbols, colors, and imagery. Findings showed that advertisers use semiotic resources to embed cultural values in products. The methodological contribution is the semiotic lens, which decodes how visual elements communicate meaning. The limitation is the absence of pragmatic analysis of audience interpretation. For the present study, Eke's work provides a foundation for analysing how alcohol ads use semiotic resources such as national colours or communal imagery to construct identity. This study fills the gap by integrating semiotics with pragmatics, showing how symbols function in context.

While numerous studies have investigated marketing strategies, cultural symbolism, youth consumption, gender representation and rhetorical persuasion, few have adopted an integrated framework capable of accounting simultaneously for signification, pragmatic inference and identity construction. But they have not sufficiently covered pragma, semiotic aspects of alcoholic beverages advertisements which this study intend to explored. Despite significant progress, gaps in terms of understudied issues across discourses, theoretical and methodology inadequacies remain in the literature of pragma-semiotic aspect on alcoholic beverages advertisement.

Theoretical Framework

This study examines the pragma-semiotics of identity in selected alcoholic beverage advertisements using Barthes' (1998) theory of semiotics, and Acheoah's (2015), Pragma-Crafting Theory.

Acheoah's (2015) Pragma-Crafting Theory

As propounded by Acheoah (2015), pragma-crafting theory is a dynamic, multidisciplinary pragmatic framework that sees communication as a "crafting" process in which participants deftly arrange verbal and nonverbal components to accomplish certain, goal-oriented communicative results. By emphasising how users negotiate context through inference, common knowledge, and implicatures to construct meaning, it expands on Mey's idea. Acheoah's pragma-crafting theory is a relatively recent contribution to the study of communication, and it offers a dynamic way of understanding how people use language and other communicative resources to achieve specific goals. At its core, the theory views communication not as a passive exchange of words but as an active process of crafting. This means that speakers and listeners deliberately arrange words, gestures, and contextual cues in order to produce meaning that serves a particular purpose. The theory builds on earlier pragmatic traditions, such as speech act theory, which emphasised how language performs actions like requesting, commanding, or promising. Acheoah extends this by suggesting that communication is a superordinate act made up of smaller, carefully crafted components. He introduces the idea of illocrafting, which refers to the way speakers design their utterances to perform specific actions. For example, a speaker might craft a statement not only to inform but also to persuade, reassure, or provoke thought (Acheoah, 2015).

P-crafting is defined as an illocrafting, uptake, and sequel superordinate pragmatic act. It entails the deft selection and placement of language and extralinguistic components in order to accomplish a communicative objective. The theory employs "EVENT" (participants) and "TEXT" (setting, theme, and features) as key concepts to examine communication in context. Inference (Infr), indexicals (InDXL), shared macro-knowledge (Smk), shared contextual knowledge (SCK), shared knowledge of emergent context (SkEC), geoimplicatures (G), linguistic implicature (LI),

behavioural implicature (BI), contextual presupposition (CP), pragmadeviant (PD), object-referred (or), and operative language (oL) are some of the key features that it identifies (Acheoah, 2015).

Acheoah also highlights the importance of uptake and sequel. Uptake refers to how listeners interpret and respond to a communicative act, while sequel refers to how the conversation continues afterward. This shows that communication is not a one-way process but a collaborative activity where meaning is co-constructed. The success of communication depends on how well the crafted message is received and how it shapes subsequent interaction. The theory is multidisciplinary, drawing insights from linguistics, semiotics, discourse analysis, and sociolinguistics. It stresses that communication is not only about language but also about non-verbal cues, cultural symbols, and situational factors. For example, tone of voice, body language, and even silence can be part of the crafting process. Acheoah's approach therefore broadens the scope of pragmatics by integrating multiple modes of meaning-making (Acheoah, 2015).

Pragma-crafting is also adaptive. It recognises that communication strategies change depending on the goals of the participants and the constraints of the situation. A speaker may craft their message differently when addressing a friend, a superior, or a large audience. This adaptability makes the theory particularly useful for analysing complex communicative contexts where multiple goals and interpretations are at play. Acheoah's pragma-crafting theory provides a powerful lens for analysing how advertisers design their messages. Advertisements are not random collections of words and images; they are carefully crafted to achieve specific goals, such as persuading consumers, shaping identities, and embedding products within cultural narratives. Acheoah's emphasis on uptake and sequel is also relevant. Advertisers craft messages with the expectation that consumers will interpret them in a particular way and that this interpretation will lead to specific actions, such as purchasing the product or associating it with social success. The sequel, in this case, is the consumer's continued engagement with the brand and its identity. By applying pragma-crafting theory, the study can uncover how alcohol advertisements strategically combine language, imagery, and cultural symbols to craft persuasive messages. It highlights the deliberate and goal-oriented nature of advertising discourse, showing that ads are not just informative but are carefully designed acts of communication that shape consumer behaviour and identity (Acheoah, 2015).

Roland Barthe's (1972) Semiotic Theory

Roland Barthes was one of the most influential thinkers in the field of semiotics, the study of signs and how they create meaning. His work built upon the foundations laid by Ferdinand de Saussure, who had earlier explained that a sign is made up of two parts: the signifier, which is the physical form such as a word, sound, or image, and the signified,

which is the concept or idea that the signifier represents. Saussure emphasised that the relationship between the signifier and the signified is arbitrary, meaning that there is no natural connection between them. For example, the word “tree” has no inherent link to the physical plant; it is simply a convention agreed upon by speakers of a language (Barthe, 1972).

Barthes took this idea further by showing that signs do not stop at this basic level of meaning. He argued that signs operate on two levels: denotation and connotation. Denotation refers to the literal, dictionary meaning of a sign. Connotation, however, refers to the additional meanings that are shaped by culture, ideology, and emotion. For instance, a photograph of a rose denotes a flower, but it connotes romance, passion, or even secrecy depending on the cultural context. Barthes insisted that connotation is where ideology enters into communication, because these cultural meanings are not neutral; they reflect values, beliefs, and social norms. From this distinction, Barthes developed the concept of myth. Myth, in his theory, is not simply a traditional story but a system of communication in which connotations become naturalised. In other words, myths are cultural narratives that disguise themselves as common sense (Barthe, 1972). They present ideological meanings as if they were natural truths. For example, the image of a national flag does not only denote a piece of colored fabric; it connotes unity, patriotism, and power. Over time, these connotations become so normalised that people no longer question them; they are accepted as natural facts. Barthes argued that this process is how ideology works through signs: it hides its constructed nature and appears as self-evident truth.

Barthes also emphasised the importance of intertextuality, the idea that texts and signs do not exist in isolation but are connected to other texts and cultural codes. A single advertisement, for example, might draw upon cultural references, historical symbols, or popular narratives, and its meaning is shaped by these connections. He described texts as woven from multiple codes—hermeneutic codes that create mystery, proairetic codes that suggest action, semantic codes that carry hidden meanings, symbolic codes that highlight contrasts, and cultural codes that reference shared knowledge (Barthe, 1972). This web of codes means that meaning is never fixed but is constantly produced through interpretation. Another key idea Barthes introduced was the “death of the author.” He argued that the meaning of a text does not come from the author’s intentions but from the reader’s interpretation. Once a text is produced, it enters into culture and becomes open to multiple readings. This idea shifted the focus of semiotics from production to interpretation, highlighting the active role of audiences in creating meaning.

Barthes’ theory of semiotics is highly relevant to the study of alcoholic beverage advertisements because it provides a framework for uncovering the hidden meanings embedded in

advertising discourse. His distinction between denotation and connotation allows us to see that advertisements do not simply present products; they present cultural narratives. A beer bottle on a billboard denotes a drink, but it connotes masculinity, sociability, or modernity depending on the cultural context. This dual level of meaning is central to understanding how alcohol ads persuade consumers not only to buy a product but also to adopt an identity.

The concept of myth is particularly important. Barthes explained that myths are cultural stories that disguise themselves as natural truths. In alcohol advertising, myths are created when connotations such as friendship, attractiveness, or success are presented as self-evident outcomes of drinking. For example, an advertisement showing young people laughing together over drinks naturalises the idea that alcohol is essential for social bonding. This myth hides the constructed nature of the message and makes it appear as common sense.

Barthes’ emphasis on intertextuality also enriches the study. Alcohol advertisements often draw upon broader cultural codes, national pride, gender roles, or modern lifestyles. By analysing these connections, the study can reveal how ads weave products into the fabric of cultural identity. Barthes’ idea of texts being composed of multiple codes (hermeneutic, proairetic, semantic, symbolic, and cultural) helps explain how advertisements generate layered meanings that resonate with audiences. Barthes’ notion of the “death of the author” underscores the active role of interpretation. Advertisements may be designed with certain intentions, but their meanings are ultimately produced by audiences. This highlights the importance of analysing how consumers interpret alcohol ads within specific cultural contexts, such as Nigeria, where communal values and aspirational lifestyles strongly influence interpretation (Barthe, 1972).

Methodology

This study adopts a qualitative research design. The qualitative approach is considered appropriate because the study is concerned with the interpretation and analysis of meanings embedded in verbal and visual communicative resources employed in alcoholic beverage advertisements. The population of this study comprises alcoholic beverage advertisements disseminated through YouTube, TikTok, and billboard advertising platforms in Nigeria. These platforms constitute major channels through which alcoholic beverage companies promote their products and engage consumers in contemporary society.

A total of eight (8) alcoholic beverage advertisements were purposively selected from the population for detailed analysis. The study adopts purposive sampling because the selected advertisements possess the specific characteristics required to address the objectives of the study. Purposive sampling enables the researcher to select data that are information-rich and capable of providing detailed insights

into the phenomenon under investigation. The data for this study were collected from three principal sources: YouTube advertisements, TikTok advertisements, and billboard advertisements. These sources were selected because they constitute major contemporary platforms through which alcoholic beverage companies communicate with existing and potential consumers. Data were analysed qualitatively using an integrated theoretical framework comprising John Emike Acheoah's Pragma-Crafting Theory, and Roland Barthes' Theory of Myth and Ideology.

Data Presentation and Analysis

This aspect presents and analyses the selected alcoholic beverage advertisements used for the study. The data are analysed in line with the objectives of the study using an integrated theoretical framework comprising Acheoah's Pragma-Crafting Theory and Roland Barthes' Theory of semiotics. The analysis focuses on the pragmatic strategies

and semiotic meanings through which the advertisements construct consumer identities and influence behaviour.

Pragmatic Strategies Advertisers Use to Craft Messages that Influence Consumer Identity and Behaviour in the Selected Data

This section presents the analysis of the selected alcoholic beverage advertisements with the aim of identifying and examining the pragmatic strategies employed by advertisers to craft messages that influence consumer identity and behaviour. Guided by John Emike Acheoah's Pragma-Crafting Theory, the analysis focuses on the pragma-crafting elements embedded in the advertisements and demonstrates how contextual, linguistic, and behavioural resources are strategically deployed to construct persuasive meanings, shape audience perception, and project desirable consumer identities. Each selected advertisement is analysed individually in relation to the first objective of the study.

Datum 1: Pragma-crafting theory of Text and Event in Guinness advertisement (Billboard "Made of More")



Datum one above reveals an identity-transference pragmatic strategy crafted through the advert's TEXT and EVENT. The TEXT "Guinness. Made of More." uses Contextual Presupposition (CP) to assume audience familiarity with Guinness's prestige, so no factual product detail is needed. The tagline is pragma deviant (PD): it is literally impossible for a drink to be "*made of more*," which forces Inference (Infr). That inferencing produces Linguistic Implicature (LI) that assigns depth, character and distinction to the consumer. The phrase functions as an indexical (InDXL) pointing to a social category ("those who are more"), inviting viewers to self-classify. The operative language (oL) performs illocrafting: an identity invitation rather than an informative claim. The EVENT reinforces identity-transference through Contextual Objects (CO): exploding dark background, white-gold light, flying debris and a 3D-popping bottle. These semiotic particulars generate Behavioural Implicature (BI): choosing Guinness becomes an enactment of distinction. Geo-implicature (G) and the billboard's public

scale exploit SkEC to make consumption a visible, social performance. Uptake depends on Shared Macro-Knowledge (Smk), Shared Contextual Knowledge (SCK) and Shared Knowledge of Emergent Context (SkEC). Smk supplies cultural templates that make the PD and LI plausible; SCK and SkEC determine which inferences viewers select and whether the intended sequel purchase and public identity performance occurs. When alignment is absent, counter-uptakes (scepticism, parody) emerge. Strategic ambiguity supports identity-transference: the unspecified "more" allows diverse audiences to project personally meaningful traits, broadening appeal without concrete claims. However, this strategy privileges audiences with the relevant Smk. Therefore, in Datum one above, identity-transference is the particular pragmatic strategy, achieved through illocrafting that combines CP, PD, Infr, LI, InDXL, oL, CO, BI, G, Smk, SCK, SkEC and the dynamics of uptake and sequel.

Datum 2: Pragma-crafting theory of Text and Event in Guinness advertisement (YouTube Video Campaign – "Times Have Changed, So Have We")



The Datum 2 above reveals a rebranding pragmatic strategy that presents Guinness as a product that has changed with time while still preserving its core value. The advert does not only sell a drink; it crafts a new public identity for the brand and invites consumers to see themselves through that renewed identity. The TEXT is built around the slogan “*Times have changed, so have we*” and the supporting line “*New look, same greatness.*” These expressions rely on Contextual Presupposition (CP), because they assume that the audience already knows the old Guinness image and can compare it with the new one. The wording is also pragmadeviant (PD) in the sense that it is not a direct product description; instead, it creates a broad claim about change, progress and continuity. This encourages Inference (Infr), since the audience must work out what has changed and what has remained constant. The Linguistic Implicature (LI) is that the brand has improved visually and socially, but without losing quality. The slogan also works as an indexical (InDXL), pointing to modernity, renewal and relevance in the present time. In this way, the operative language (oL) crafts a persuasive message that blends change with stability. The EVENT layer strengthens this message through the visual design. The bottle is placed at the centre of the advert, with a glowing background and a cityscape that suggests progress, visibility and social movement. These Contextual Objects (CO) do important pragmatic work because they make the slogan believable and memorable. The new bottle design

becomes a visual sign of transformation, while the familiar Guinness identity remains intact. This creates Behavioural Implicature (BI): consumers are encouraged to view drinking Guinness as a modern choice that still carries prestige and cultural value. The arrangement of the image also produces Geo-implicature (G), since the urban setting and wide public display position the brand within contemporary social life and everyday consumer space. The advert depends heavily on Shared Macro-Knowledge (Smk), Shared Contextual Knowledge (SCk) and Shared Knowledge of Emergent Context (SkEC). Viewers already know Guinness as a long-standing brand, so they can interpret the new pack design as a sign of improvement rather than loss. This shared knowledge helps uptake, because the audience is able to connect the visual renewal with the verbal promise of “same greatness.” The sequel expected from this uptake is acceptance of the new image and continued purchase. In other words, the consumer is not just asked to drink Guinness; they are asked to accept the brand’s new identity as part of their own consumer identity. Thus, the pragmatic strategy here is rebranding through identity renewal. The advert uses CP, PD, Infr, LI, InDXL, oL, CO, BI, G, Smk, SCk and SkEC to present Guinness as modern, improved and still excellent. This makes the message persuasive because it speaks both to continuity and change, which are powerful ideas in advertising.

Datum 3: Pragma-crafting theory of Text and Event in Guinness advertisement (Tik tok Video Campaign – "More music")

Guinness Tik tok Campaign "More Music"

The Datum 3 above reveals a lifestyle-association pragmatic strategy in which Guinness is positioned not merely as a beverage but as an essential component of entertainment, music, and youthful social experiences. The advert strategically crafts a relationship between the product and musical enjoyment, encouraging consumers to perceive Guinness as a brand that enhances moments of celebration and collective excitement. The TEXT is centred on the brand name "GUINNESS" and the slogan "MORE MUSIC." The use of the brand name relies heavily on Contextual Presupposition (CP) because the advertiser assumes that the audience already possesses adequate knowledge of Guinness as a popular stout brand. Consequently, there is no need to explain the product's qualities, ingredients, or history. This shared understanding enables the advert to focus on constructing an emotional and experiential identity rather than providing product information. The slogan "MORE MUSIC" functions as a Pragmdeviant (PD) expression because music is not a physical attribute that a beverage can produce or increase. The phrase therefore departs from literal meaning and invites Inference (Infr) from consumers. Through this inferential process, the audience derives a Linguistic Implicature (LI) that Guinness enhances social enjoyment and intensifies entertainment experiences. The slogan also operates as an Indexical (InDXL) pointing towards excitement, nightlife, youth culture, and leisure activities. Thus, the Operative Language (oL) is carefully crafted to shift attention away from the product itself and towards the pleasurable experiences associated with consuming it.

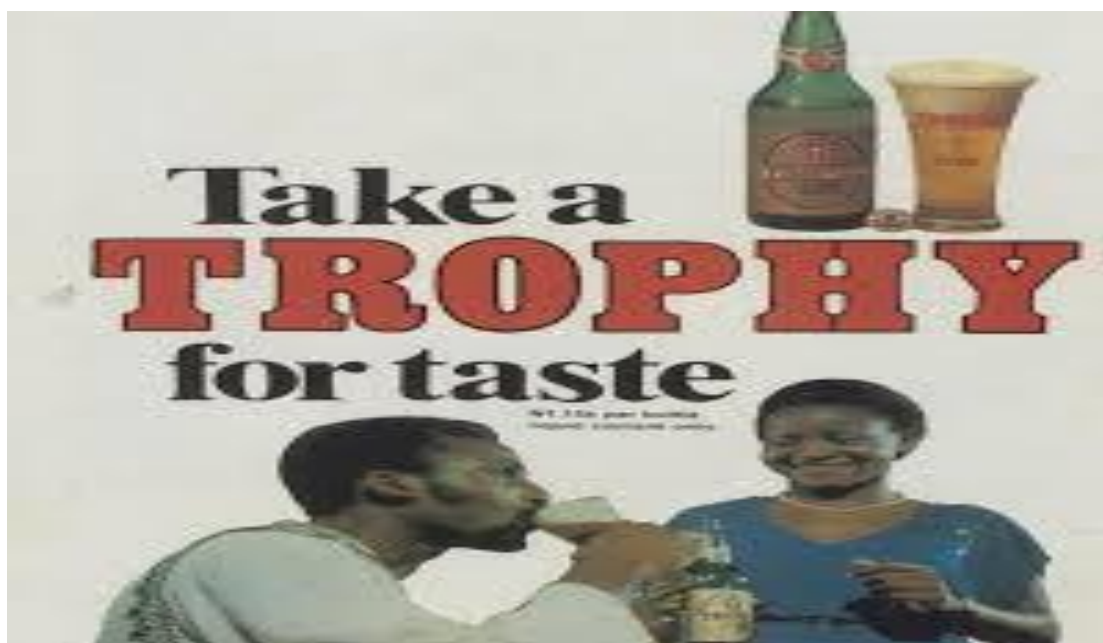
The EVENT dimension further strengthens this persuasive strategy through visual and contextual resources. The dominant image of a hand raising a Guinness bottle above an energetic crowd serves as a powerful Contextual Object (CO). Within entertainment settings, raised hands and

elevated objects conventionally signify celebration, participation, triumph, and emotional engagement. By placing the bottle at the highest visual position, the advert symbolically elevates Guinness above the crowd, presenting it as the centrepiece of the social experience. The surrounding audience with raised hands creates a strong sense of collective identity and belonging. This arrangement generates Behavioural Implicature (BI), encouraging viewers to associate Guinness consumption with social acceptance, participation, and communal enjoyment. The visual composition suggests that those who drink Guinness become part of an exciting and vibrant social group. The advert also employs Geo-implicature (G) through its concert-like environment. Although the setting is visually abstract, consumers can readily identify it as a music festival, live concert, or entertainment arena. This spatial context situates Guinness within contemporary youth culture and modern nightlife. The warm golden lighting, resembling stage lights and concert effects, reinforces the atmosphere of excitement and euphoria. These visual elements support the textual claim of "MORE MUSIC" by creating a sensory environment where the product appears naturally connected to premium entertainment experiences. The advert therefore removes Guinness from ordinary drinking situations and relocates it into a dynamic social space characterised by energy, celebration, and collective pleasure. The effectiveness of the advert depends significantly on Shared Macro-Knowledge (Smk), Shared Contextual Knowledge (SCK), and Shared Knowledge of Emergent Context (SkEC). Consumers already understand the cultural significance of concerts, music festivals, and nightlife activities. They also recognise the symbolic meaning of raised hands, cheering crowds, and celebratory gestures. This shared knowledge enables viewers to interpret the visual and verbal signs in the intended manner. Through uptake, consumers are expected to perceive

Guinness as more than a beverage; they are encouraged to see it as a facilitator of memorable social experiences and entertainment. The anticipated sequel is that consumers will choose Guinness during leisure and music-related occasions because the brand has been pragmatically crafted as an enhancer of enjoyment and group belonging. Thus, the dominant pragmatic strategy in this advert is experiential identity construction through music and social belonging. The

advertisement employs CP, PD, Infr, LI, InDXL, oL, CO, BI, G, Smk, SCK, and SkEC to position Guinness as a symbol of celebration, youthful energy, and communal entertainment. By linking the brand with music and collective enjoyment, the advert successfully crafts a consumer identity in which drinking Guinness signifies participation in exciting and socially rewarding experiences.

Datum 4: Pragma-crafting theory of text and event in Trophy advertisement Trophy Lager (TikTok Campaign – "Take a TROPHY for Taste")



Trophy Lager TikTok Campaign – 'Take a TROPHY for Taste'

The Datum 4 above reveals a prestige-and-domestic pragmatic strategy in which Trophy Lager is presented as a symbol of superior taste, respectability, and family-oriented leisure. The advert does not merely promote a beer; it crafts an identity for consumers as refined individuals whose choices earn admiration and social approval. The TEXT is built around the slogan, "Take a TROPHY for taste." This expression relies on Contextual Presupposition (CP) because it assumes that the audience already understands a trophy as a universal symbol of excellence, achievement, and superiority. Rather than describing the beer's ingredients or quality directly, the advert presupposes that Trophy Lager already represents the highest standard of taste. The slogan is also Pragmdeviant (PD) because a trophy is not something that can literally be consumed. This deliberate deviation encourages Inference (Infr), prompting consumers to interpret the message beyond its literal meaning. The resulting Linguistic Implicature (LI) is that choosing Trophy Lager signifies excellent judgement and premium taste. The slogan further functions as an Indexical (InDXL) of success, quality, and personal distinction. Through this Operative Language (oL), the advert transforms the act of drinking beer into a symbolic achievement. The EVENT dimension reinforces this message through carefully selected visual elements. The man dressed in traditional Nigerian attire serves as a

significant Contextual Object (CO), symbolising cultural identity, responsibility, and social respectability. The smiling woman observing him creates a visual narrative of admiration and approval, while the prominently displayed bottle and frothing glass represent the symbolic "trophy" promised in the slogan. These visual elements generate Behavioural Implicature (BI), suggesting that consumers who choose Trophy Lager will be viewed as mature, respectable, and tasteful individuals. The domestic setting also creates Geo-implicature (G), positioning the product within the familiar environment of family life and home-based relaxation rather than public nightlife. The advert relies heavily on Shared Macro-Knowledge (Smk), Shared Contextual Knowledge (SCK), and Shared Knowledge of Emergent Context (SkEC). Consumers understand the cultural significance of trophies as rewards for excellence and recognise traditional attire as a marker of identity and respectability. This shared knowledge facilitates uptake, enabling viewers to interpret Trophy Lager as the beer of sophisticated and responsible men. The expected sequel is not merely product purchase but the adoption of a behavioural pattern in which consumers associate drinking Trophy Lager with dignity, domestic harmony, and social validation. Thus, the dominant pragmatic strategy in this advert is identity construction through prestige and domestic admiration. Through the use of CP, PD, Infr,

LI, InDXL, oL, CO, BI, G, Smk, SCK, and SkEC, the advert positions Trophy Lager as a reward for good taste and a symbol of respectable masculinity. By linking the brand with social approval and family-oriented values, the advertisement persuasively influences consumer identity and drinking behaviour.

The Denotative and Connotative Meanings Conveyed Through Signs and Symbols in the Selected Advertisements

Datum 5: Barthes theory of denotation and connotation in Trophy advertisement (YouTube Video Campaign – "Raise a trophy, we can win")



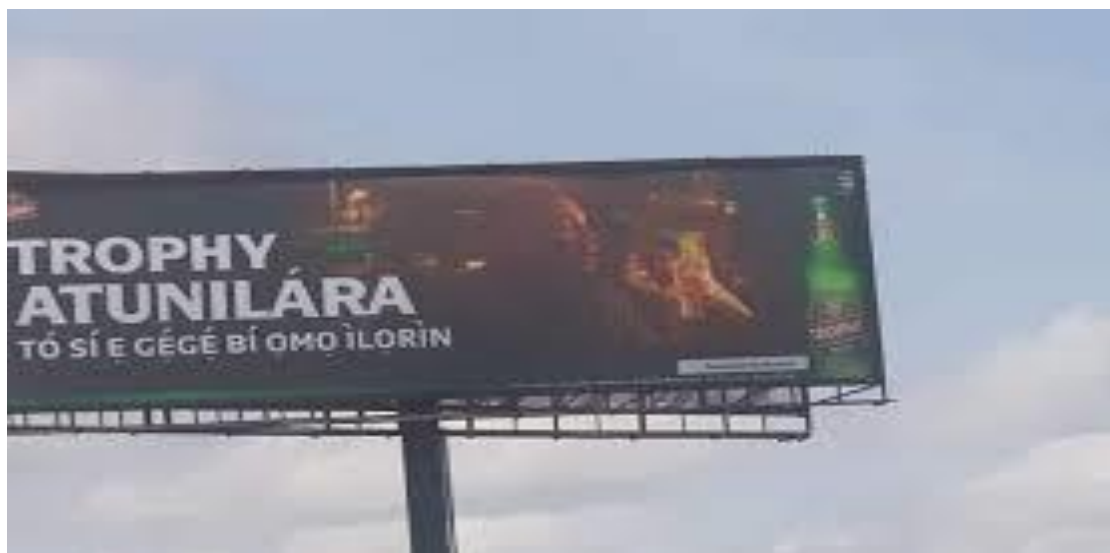
Datum 5 above, drawn from the Trophy YouTube campaign "Raise a trophy, we can win," can be interpreted through Barthes' theory of denotation and connotation to reveal how signs and symbols construct meanings around alcohol consumption and identity. At the denotative level, the advert presents a Trophy lager bottle or glass, the brand logo, and the slogan "Raise a trophy, we can win," typically framed within a celebratory setting such as a football viewing space or communal gathering. The visual focus on raised bottles, cheering participants, and prominent brand colours foregrounds the product as the central object of celebration, while the slogan explicitly links the physical gesture of raising the drink with the abstract promise of "winning." On the connotative level, the raised beer bottle operates as a symbolic "trophy," transforming an ordinary act of drinking into an emblem of achievement and success. The synchronised act of lifting bottles by a group of consumers connotes unity, team spirit, and shared purpose, inviting viewers to read alcohol consumption as an appropriate and

This section presents the analysis of the selected alcoholic beverage advertisements with a view to examining the denotative and connotative meanings conveyed through the signs and symbols embedded in the advertisements. The analysis is guided by Roland Barthes' Theory of Myth and Ideology, with emphasis on how verbal and visual semiotic resources generate literal and implied meanings. It further demonstrates how these signs and symbols construct myths, reinforce ideological values, and communicate meanings that shape consumers' perceptions of the advertised alcoholic beverage brands.

even necessary expression of victory and belonging. The phrase "we can win" adds an aspirational layer, suggesting that engagement with the brand is aligned with future success in sport, work, or everyday life, thereby positioning Trophy as not merely a beverage but a vehicle for positive self-identification.

At the level of myth, the advertisement contributes to a broader cultural narrative that naturalises the association between alcohol, success, and communal pride. The repeated coupling of celebratory gestures and Trophy lager constructs a taken-for-granted link between being a "winner" and participating in brand-mediated drinking rituals, particularly within a Nigerian socio-cultural context where football and public celebration are highly salient. In this way, Barthes' semiotics shows how the advert moves beyond selling a product to circulating an ideology in which consuming Trophy becomes a marker of modern, sociable, and aspirational identity.

Datum 6: Barthes theory of denotation and connotation in Trophy advertisement (Billboard – "Honorable Beer" / ATUNILARA Campaign)

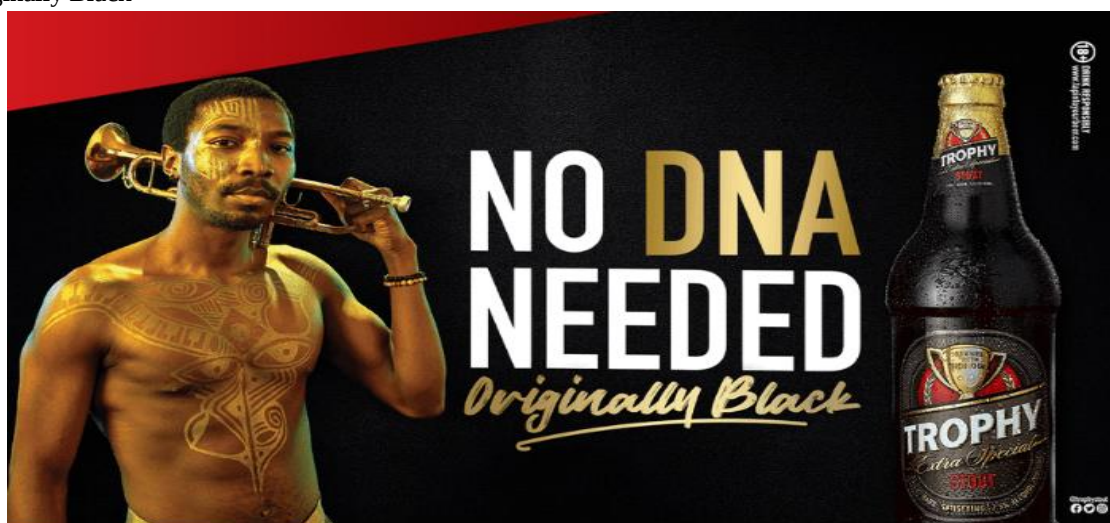


Trophy Lager 'ATUNILARA' Billboard Advertisement – Ilorin

Datum 6 above, taken from the Trophy “Honourable Beer” / ATUNILARA billboard campaign, shows how visual and verbal signs construct identity and status. At the denotative level, the billboard presents the Trophy lager bottle or glass, the brand logo, and the slogan “Honourable Beer,” often accompanied by the ATUNILARA campaign tag and visual elements that evoke a formal, dignified atmosphere. The composition typically foregrounds the product in a clean, carefully lit space, sometimes alongside symbols of respectability, such as refined clothing, formal settings, or emblematic motifs associated with honour and tradition. On the connotative level, the designation “Honourable Beer” invites viewers to read the product as more than a generic alcoholic drink; it suggests prestige, moral worth, and social elevation. The word “honourable” connotes political and social status in the Nigerian context, subtly aligning Trophy with the imagery of respected office holders, elders, and

community leaders. The ATUNILARA tag further evokes ideas of renewal, restoration or continuity, implying that the brand both preserves and refreshes valued cultural traditions. In this way, consuming Trophy is coded as a practice appropriate to those who see themselves as dignified, respectable and culturally grounded. At the level of myth, the advertisement naturalises a narrative in which beer consumption becomes a marker of honourable, adult masculinity and social standing, rather than a mundane or potentially problematic practice. The repeated pairing of the product with the language of honour and cultural continuity constructs an ideology in which participation in Trophy’s consumer culture signifies belonging to a class of responsible, respected citizens. Through Barthes’ lens, the billboard thus transforms a commercial product into a symbol of moral and social legitimacy, contributing to broader myths about what it means to be an “honourable” Nigerian consumer.

Datum 7: Barthes theory of myth and ideology in denotation and conotation of Trophy Lager (Tiktok Advertisement – "No DNA Needed / Originally Black")



Trophy Extra Special Stout – 'No DNA Needed / Originally Black' Magazine Ad

Datum 7 above, taken from the Trophy Extra Special Stout “No DNA Needed / Originally Black” campaign, reveals how race and authenticity are constructed around the product. At the denotative level, the advertisement presents a dark stout in a branded bottle or glass, the Trophy logo, and the verbal slogans “No DNA Needed” and “Originally Black.” The visual focus is on the deep black colour of the stout, often contrasted against a lighter background to emphasise its opacity, with clean, modern typography that draws attention to the verbal text. Literally, the advert shows a black-coloured drink labelled as “extra special stout,” anchored by these bold verbal claims.

On the connotative level, the lexical choice “Originally Black” invites viewers to associate the blackness of the stout with ideas of originality, authenticity and purity, implying that this product is rooted, unadulterated and “true” to its essence. The phrase “No DNA Needed” plays on contemporary popular discourse around DNA ancestry tests, connoting that one does not require scientific verification to know or claim this “black” identity. Together, these signs suggest that consuming Trophy Extra Special Stout is

symbolically aligned with an assured, unapologetic black identity that is self-evident, not in need of external validation. The black colour of the stout thus becomes a signifier of racial pride, cultural depth and “realness,” rather than merely a sensory attribute of the drink. At the level of myth, Barthes’ third order of signification, the advertisement articulates an ideology in which blackness is commodified as a desirable, marketable essence that can be accessed and performed through consumption. By fusing racialised language (“Originally Black”) with a commercial product, the campaign naturalises the idea that black identity is stable, singular and effortlessly knowable, masking the historical and political complexities of race behind a playful, lifestyle-oriented message. The slogan “No DNA Needed” further contributes to a myth of innate, unquestioned belonging: the ideal consumer is one who already “knows” they are authentically black and can reaffirm that status by choosing this stout. In this way, the advert transforms a stout into an ideological symbol of confident, consumable blackness, reinforcing a broader narrative in which identity is both celebrated and packaged within the logics of alcohol branding.

Datum 8: Barthes theory of myth and ideology in denotation and connotation of Heineken (Billboard – “Open Your World”)



Heineken 'Open Your World' Billboard Advertisement

Datum 8 above, taken from the Heineken “Open Your World” billboard advertisement, reveals how global, cosmopolitan identities are constructed around the brand. At the denotative level, the advert typically features the Heineken bottle or logo prominently, accompanied by the verbal slogan “Open Your World.” The visual background often includes urban nightscapes, diverse crowds, or hints of international settings, with a cool colour palette of greens and dark tones that foregrounds the iconic green bottle. Literally, the billboard presents a beer brand inviting viewers, through the imperative slogan, to “open” something whether a bottle, a space, or an experience. On the connotative level, the phrase “Open Your World” moves beyond the literal act of opening a beer bottle to suggest openness to new experiences,

people and cultures. The imagery of city lights, mixed gatherings and modern environments connotes cosmopolitanism, diversity and mobility, positioning Heineken as the drink of the globally minded, outward-looking consumer. The bottle thus becomes a gateway to social connection and worldly sophistication: to “open” Heineken is to open oneself to broader horizons, new friendships and an exciting, urban lifestyle. In this second-order signification, the product is coded not merely as a beverage, but as a facilitator of modern, international sociality. At the level of myth, the advertisement naturalises an ideology in which global capitalism and alcohol consumption are equated with freedom, openness and personal expansion. By repeatedly linking Heineken with

images of borderless movement and multicultural encounters, the campaign constructs a myth in which the ideal subject is a mobile, cosmopolitan consumer who accesses “the world” through branded experiences. This myth obscures economic and cultural inequalities behind a seamless narrative of global togetherness, suggesting that buying Heineken is a simple, pleasurable way to participate in a sophisticated, international lifestyle. In Barthesian terms, the advert transforms a commercial product into a symbol of aspirational global citizenship, reinforcing broader ideological stories about what it means to be modern, open and connected.

Discussion of Findings

Based on objective one which is on Pragmatic Strategies Advertisers Use to Craft Messages that Influence Consumer Identity and Behaviour. The study found that the selected alcoholic beverage advertisements deploy several pragmatic strategies to influence consumer identity and behaviour in subtle but highly effective ways. These strategies include identity-transference, rebranding, lifestyle-association, prestige-and-domestic positioning, cultural positioning, cultural heritage positioning, patriotic positioning, premium lifestyle positioning, and adventure-based positioning. Rather than merely describing the products, the advertisements strategically craft meanings that encourage consumers to associate the brands with status, taste, belonging, confidence, and social success. The findings further reveal that these persuasive effects are achieved through the deployment of pragma-crafting elements such as Contextual Presuppositions (CP), Inference (Infr), Linguistic Implicatures (LI), Behavioural Implicatures (BI), Shared Contextual Knowledge (SCK), Shared Knowledge of Emergent Context (SkEC), Geoimplicatures (G), Object Referred to (oL), Event, Text, uptake, sequel, and, where applicable, Pragmdeviants (PD). These elements enable advertisers to communicate meanings that are largely implied rather than explicitly stated, thereby encouraging consumers to actively participate in constructing the intended interpretation. This demonstrates that advertising language is not merely informative but deeply persuasive because it shapes consumers' interpretation of both the product and the social identity associated with it.

Also, objective Two which is on how Denotative and connotative meanings conveyed through signs and symbols in the selected advertisements, the study found that the selected advertisements convey meaning through signs and symbols at both denotative and connotative levels. At the denotative level, the adverts present visible and direct features such as product images, slogans, colours, gestures, settings, and brand names. At the connotative level, however, these same signs carry deeper meanings that suggest prestige, celebration, authenticity, professionalism, globality, cultural pride, and social belonging. The findings therefore show that the adverts are not simply presenting products for consumption; they are also constructing symbolic worlds in which products become linked with particular lifestyles and

social values. Through this process, the advert transforms ordinary commercial objects into signs of identity, aspiration, and cultural meaning. This study makes significant contributions to scholarship in pragmatics, semiotics, discourse analysis, and advertising research. First, it expands knowledge in pragmatic analysis by showing how advertising messages are not only persuasive but also strategically designed to influence consumer identity and behaviour through contextual presupposition, inference, implication, and shared cultural knowledge.

Conclusion

This study examined how identity is constructed through the pragma-semiotic resources deployed in selected alcoholic beverage advertisements. The analysis showed that the adverts are not simply commercial messages designed to sell drinks; rather, they are carefully crafted texts that combine language, images, symbols, colour, setting, gesture, and brand slogans to produce identity meanings. Through these resources, the adverts present alcoholic beverages as symbols of prestige, cultural belonging, social confidence, aspiration, celebration, and modern lifestyle. This demonstrates that identity in advertising is not stated directly, but is built through the interaction of multiple modes of communication. The study further revealed that the adverts use pragmatic and semiotic strategies to position consumers in particular social ways. Some adverts construct the consumer as an elite and sophisticated person, while others present the consumer as culturally rooted, patriotic, youthful, adventurous, or socially influential. In each case, the beverage is associated with a desirable identity that the audience is invited to recognise or perform. The findings therefore show that alcoholic beverage advertisements go beyond product promotion to engage in identity work, shaping how consumers perceive themselves and the social roles they may adopt. Future studies should expand the scope of this research by examining a larger corpus of alcoholic beverage advertisements collected from a wider range of media platforms, including television, radio, Facebook, Instagram, X, newspapers, magazines, and emerging digital advertising platforms. Such studies would provide broader insights into the multimodal strategies employed by advertisers across different media environments.

References

1. Ezenwa-Ohaeto, N. (2017). “Language, Power and Identity in Nigerian Advertising.” *Journal of Media and Discourse Studies*, 5(2), 44–59.
2. Nwoye, M. (2021). *Communication, Culture and Identity in African Media*. Lagos: Anchor Publishers.
3. Olatunji, R. (2019). *Media Messages and Social Influence in Nigeria*. Ilorin: Harmony Press.
4. Salami, A., & Afolabi, T. (2018). “Semiotic Functions of Visual Texts in Nigerian Television Adverts.” *Studies in Language and Society*, 12(1), 88–103.

5. Yusuf, M. & Akanbi, A. (2021). "Pragmatic Strategies in Selected Nigerian Beverage Adverts." *Journal of Pragmatics and Discourse Analysis*, 9(3), 23–41. Below is the isolated and expanded version of the required sections.
6. Adegoju, A., & Ademilokun, M. (2015). Persuasive strategies in Nigerian bank advertisements: A discourse analysis. *Journal of Language and Communication Studies*, 7(2), 45–62.
7. Adepoju, T. (2017). Language and slogans in Nigerian beverage advertisements: A linguistic analysis. *Lagos Journal of Humanities*, 12(1), 88–104.
8. Aliu, Q. A. (2014). Multimodality, advertising and propaganda: A study of selected alcohol billboard advertisements. *Journal of Media and Society*, 9(1), 33–47.
9. Eke, C. (2017). Semiotic strategies in Nigerian beverage advertisements: Symbols, colors, and meaning. *Journal of Semiotics and Culture*, 5(2), 98–115.
10. Gunter, B., Hansen, A., & Touri, M. (2010). *Alcohol advertising and social consequences: A global perspective*. London: Routledge.
11. Kamalu, I., & Ojatula, A. (2019). Gender representation in Nigerian advertising discourse. *Journal of African Cultural Studies*, 31(2), 215–229.
12. Nkamnebe, A. D., & Bameyi, A. M. (2011). Alcohol beverages marketing and youth consumption behaviour: A research agenda for Nigeria. *Journal of Business and Social Research*, 2(1), 45–60.
13. Nwangi, S., Olawuwo, T., & Ifeduba, E. (2021). Systematic review of Nigerian advertising scholarship: Themes, theories, and methods. *Nigerian Journal of Communication Research*, 19(1), 1–20.
14. Odigbo, B. E., Okonkwo, R. V., & colleagues. (2022). Social Media Advertising and Behaviour Change of Alcohol Consumers in Calabar, Nigeria. *Journal of Digital Marketing*. Paro Journals.
15. Okoye, P. (2016). Cultural framing in Nigerian beverage advertisements. *Journal of African Media and Culture*, 8(2), 101–118.
16. Olatunji, B. (2018). Advertising and youth consumption patterns in Nigeria: A survey of beverage ads. *Journal of Youth and Society*, 12(3), 56–74.
17. Olorok, F. (2020). NAFDAC and regulation of high-concentration alcohol in Nigeria. *The Guardian Nigeria*, January 15.
18. Phillips, B., & McQuarrie, E. (2004). Visual rhetoric in advertising. *Journal of Consumer Research*, 31(1), 1–21.
19. Suleman, A. S., Mumin, A., & colleagues. (2025). Youths' Awareness of the Proliferation of Alcohol Sales and Their Perceptions of Alcohol Advertising and Consumption in Adewole Ward, Ilorin. *Queen Journal of Social Sciences and Humanities*.
20. Soules, M. (2015). *Media, persuasion, and advertising language*. London: Palgrave Macmillan.
21. Taylor, C., Franke, G., & Bang, H. (2006). The effectiveness of billboard advertising: An empirical study. *Journal of Advertising Research*, 46(1), 21–34.
22. Udoh, A., Etteyit, A., Umoh, O., & Mboho, M. (2022). Analysis of Alcohol Advertising on Television and Compliance with APCON Regulations in Nigeria. *And Society in Africa*. ResearchGate preprint.
23. Yusuf, A. (2020). Discourse analysis of Nigerian billboard advertisements: Language and imagery. *Nigerian Journal of Communication Studies*, 16(2), 88–105.