

**THE FORM AND COMMUNICATIVE IMPACT OF  
SHONA ADVERTISEMENTS: A DISCOURSE  
ANALYTICAL APPROACH**

by

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## DECLARATION

Student number: 3064-517-4

I declare that THE FORM AND COMMUNICATIVE IMPACT OF SHONA ADVERTISEMENTS: A DISCOURSE ANALYTICAL APPROACH is my own work and that all sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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SIGNATURE

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DATE

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## **SUMMARY AND KEY TERMS**

### **SUMMARY**

This study sought to investigate and to record any recurring patterns in the form and communicative impact of Shona advertisements. Motivation to carry out the study came from a realisation of a growing interest in using the Shona language for advertising and the fact that very few studies have been done on Shona advertisements. For methodology, examples of Shona advertisements were qualitatively analysed using some communications and discourse analysis approaches of the speech act theory and text linguistics. A structured interview with advertising agencies randomly selected and a questionnaire on the impact of advertisements were also used. The findings of the research included that Shona was used in advertisements in order to reach out to the majority of the Zimbabwean population. In addition, Shona was also found to have been developed enough to handle formal issues like advertisements. This finding further shows that Shona advertisements reflect an instance of diglossia leakage from Shona L(ow) to Shona H(igh). Another finding is that Shona advertisements reflect some characteristics of the Shona speech community in form. These include code-switching, slang and word-division problems. An innovation in code-switching noted in some Shona advertisements is the use of three languages, namely, English, Shona and Ndebele in one advertisement. It was also established that everything about the elements of Shona advertisements communicate. For instance, the message may be visual, tactile and olfactory. It also emerged that the Shona commercial advertisements had a presenting and a hidden agenda at the same time. To achieve this the advertisements used persuasive techniques such as advertising claims, cultural hooks and personalities as spokespersons. It was also noted that most readers of advertisements do not interpret them up to the hidden persuaders but end with the direct meaning. On the other hand the Shona advertisements that gave information such as health issues have no hidden agenda. One recommendation made is that advertisements be read and studied to raise the level of awareness about the persuasive techniques used in order to distinguish between misleading advertising and those that give useful information. Some recommendations were made for future research such as carrying out

similar studies of informal Shona advertisements, advertisements by *n'angas/inyangas* (traditional healers), prophets and political campaigns.

## **TITLE OF THESIS**

THE FORM AND COMMUNICATIVE IMPACT OF SHONA ADVERTISEMENTS: A DISCOURSE ANALYTICAL APPROACH

## **KEY TERMS**

Shona formal advertisements, sender, receiver, speech act theory, text linguistics, illocutionary act, perlocutionary act, top-down approach, bottom-up approach, diglossia leakage, code-switching, cohesive devices, denotative, connotative, cultural hook, hidden persuaders, persuasive communication, advertising claims, propaganda, cohesion.

# CHAPTER 1

## INTRODUCTION

### 1.0 PREAMBLE

The study falls within sociolinguistics. It is specifically about language in use in its speech community for a wide range of communicative functions. It represents important public use of language. It is a discourse analytical approach based study of Shona advertisements. The purpose of the study is to investigate and record the form and communicative impact of Shona advertisements. It is intended to be an exploration of the impact of Shona advertisements as found in the formal sectors of Zimbabwe, in both the electronic and print media. In this project, formal advertisements refer to those found in the formal economic sector. Established formal advertising agents for their sponsorial companies create them. The audience access them through the electronic and print media. On the other hand, informal advertisements refer to those composed by informal dealers such as vendors. The study attempts to document and reveal the form and impact of the Shona advertisements. Several types of formal advertisements in which the Shona language is used such as consumer, trade and retail advertisements (Crystal 2003) are examined. The researcher does not claim any expertise in advertising since it is a wide area with dimensions such as marketing, economic and socio-cultural issues (Arens 2004). She however has an interest in the use of language in society be it social, political or economic hence the interest in the communicative dimension of advertising.

The motivation to carry out the study came from the realisation that there is a noticeable growing interest in the use of the Shona and the Ndebele languages in advertising in the Zimbabwean speech community. The function of advertising was until recently a preserve of English, the official language of Zimbabwe. The Education Act of 1987 gives English the status of official language while Shona and Ndebele are accorded national language status. However, even if both Shona and Ndebele are used in advertising, the study's focus is on Shona. The researcher has deliberately focused on Shona because, it is the researcher's mother tongue, she has studied Shona from Grade 1 to University level, and she

has taught Shona at secondary and tertiary levels. She, therefore, feels more linguistically competent in Shona than in Ndebele. The other fact is that it is also the language of the majority in Zimbabwe (Chimhundu 1983). However, similar observations about Ndebele will be brought in where necessary.

The present researcher has noted a boom in advertisements that are in the Shona language in the formal sector since the turn of this century. Large entrepreneurs daily expose consumers to numerous Shona advertisements. These Shona advertisements may be on billboards, in newspapers as well as television and radio commercials. Some of the large companies that come to mind include some that fall under agriculture, communication, food and beverages, entertainment, insurance, construction and charitable organisations.

Some examples of agricultural companies include COTTCO (The Cotton Company of Zimbabwe), one of whose Shona advertisement *Kukohwa Donje, Kukohwa Mari* (To harvest cotton is harvesting money) is being flighted at the time of writing this chapter (2006) G.M.B (The Grain Marketing Board) advertises itself as *Dura reZimbabwe, Isiphala seZimbabwe* (The Granary of Zimbabwe). Mortem, a pesticide and insecticide manufacturing company, currently advertises a brand of pesticide that it calls *Chirindamura Dust* (The dust that guards granaries.).

Observed communication companies that advertise in Shona include Econet Wireless, Telecel Zimbabwe and Net\*One. Econet Wireless is the biggest cell phone service provider in the country. Net\*One has the second largest cell phone service subscriber base in Zimbabwe. Telecel Zimbabwe is the third one and services are mainly in major urban areas.

Food and Beverages companies include Katiyo Tea Company, which has as one of its Shona advertisements, *Katiyo Ndiyo Tii* (Katiyo is the tea). Chibuku Breweries, a Delta Beverages subsidiary currently flightes Shona advertisements like *Gara uchispakwa neChibuku, It's bhoo neChibuku* and *Kana nekuno kumaraini ririkowo* (Live in perpetual happiness because of Chibuku/It is OK with Chibuku and Even in our neighbourhood it is there). An example from National Foods is for Roil, a cooking oil brand, which is advertised as follows: *Ukabika*

*neRoil, Unodya naMambo* (If you fry using Roil, you will dine with the King/Royalty).

In the insurance industry, there is NICOZ Diamond, one of the largest insurance companies in Zimbabwe. It carried a Shona advertisement in The Herald newspaper of 15 June 2006:3 which read:

*Tisvikewo* (Shall we come in)  
*Ekuhle!* (Ndebele)  
NICOZ Diamond is now in Kwekwe.

The same paper also carried out an advertisement by Longden Steel, a construction company, which read:

Suppliers of Reinforcement Steel  
*MASIMBI EKUVAKISA* (Large steel bars, for use in construction).

The transport industry is not to be outdone. For example, Toyota Motors has a Shona advertisement on a billboard at the intersection of Lomagundi and Second Street extension in Harare, which reads:

TOYOTA IMV  
*I mota ye vanhu* (sic) (IT is the people's car).

A run through the entertainment section of newspapers shows the Shona language used to advertise weekend musical shows and drinking places. Examples are *KwaMai Fafi* (At Fafi's mother's place), *KwaZindoga* (At the lonely one's place), and *PaMuzinda* (At the King's Palace) to name a few. Charitable organisations are not to be out done. PSI (Population Services International) that sponsors HIV/AIDS organisations in Zimbabwe such as New Start centres also currently flights Shona advertisements such as *Handina Kuroiwa. Ndiri kurarama neAIDS* (I have not been bewitched. I am living with positively with AIDS) and *Handina kukrosa redhi robot. Ndine AIDS* (I have not gone through a red robot but am living with AIDS).

This boom in Shona advertisements permeates the whole spectrum of the Zimbabwe community but no study known to the researcher has addressed this current surge in advertising in Shona. This gives the researcher reason to study

and document this important aspect of language use in society. Samples of some advertisements some of which are analysed in this thesis appear in Appendix A.

Some studies on the use of language in society have also motivated this study. Most of these are on the English language, for instance, Labov (1966), Bernstein (1972) and Fishman (1972). Studies that specifically focus on the Shona language include Chitauro (2002). She investigates construction of gender identities in Shona through the use of certain Shona address terms, which show a gender bias in favour of men. Chimhundu (1987, 1985) investigates language use in conjugal relations and reveals women in submissive roles. Mutangadura (2002) in an M.A. thesis analysed the language of advertising. Hachipola (1997) sees Shona and Ndebele as the indigenous languages used in many spheres of Zimbabwean life for example, publication, newspapers, drama, news (including news in Shona and Ndebele) and talk shows. Mashiri (2001) investigates language use and managing face in urban public transport. Mashiri concludes that men's language is often very provocative to their female counterparts.

The researcher wishes to undertake this study in order to understand more the interest in advertising in Shona and its impact also considering the languages' relationships with other languages found in Zimbabwean speech communities. The examples given above are evidence of a growing interest in the use of the Shona language in advertising in Zimbabwe. One cannot avoid noticing advertisements, which are in the Shona language whether they are shopping, reading the newspaper, travelling to work on public transport, watching television, listening to the radio or passing by billboards. Some people can be heard chanting some advertisements that are in jingle form such as political campaigns that are normally flighted during election times. A good example of such a jingle is "*Rambai makashinga*" (Keep on persevering), that was used by ZANU (PF) in the 2000 and 2002 parliamentary presidential elections.

## **1.1 AIM OF THE STUDY**

The major aim of the study is to examine the form and communicative impact of Shona advertisements. Oral and written texts and visuals of a corpus of advertisements in Shona were analysed along several dimensions using

theoretical insights of discourse analytical approaches such as the speech act theory and text linguistics. These insights were used to establish the forms of the advertisements, what the advertisements seek to do and what messages the recipients derive.

The study aims to establish the contribution of the Shona language towards making advertising meaningful and understandable. It seeks to find out why there is an increasing interest in the use of the Shona language in advertising in the formal sectors of Zimbabwe in both the print and electronic media.

The study also tries to establish whether the form of language used in Shona advertisements contributes to the quality of the advertisements. It thus seeks to establish the factors influencing the advertisers' choice of the form taken by the Shona language in advertising. It also examines the aspects of language that are used in order to enable advertisers to achieve their advertising aims. It tries to establish whether these forms vary with the product or service being advertised or vary with the medium that is print or electronic.

Finally the study seeks to establish whether the Shona advertisements have an effect in persuading people that the product is worthy buying. It also wishes to establish the effectiveness of Shona advertisements in getting people to identify with the product, to remember its name and to make people feel that it is familiar. Leech (1966:27-29) asserts that successful advertisements must draw attention to themselves, sustain the interest they have created, be memorable and finally prompt the right action. The study thus wishes to establish whether the Shona advertisements meet these practical and specific requirements.

## **1.2 OBJECTIVES**

The main question that the study addressed is: Is there a relationship between the forms taken by Shona in advertising and its communicative impact? Further questions from this one are:

- (i) Does the form taken by Shona in advertising have any bearing on the quality of the advertisements?

- (ii) Does the advertiser's knowledge of the target audience and that of the Shona language have any influence in the choice of the advertisers' form?
- (iii) Is Shona advertising language normal?
- (iv) Does the advertiser's knowledge of the Shona culture have any bearing on the form and impact of the advertisements?

The main objectives of the study are the investigations of the use of Shona in various advertising situations such as consumer, trade and retail in order to highlight and document any recurrent patterns of creativity in advertising in Shona and also to uncover and document the advertisements' communicative impact on the intended target audience.

Specifically the study intends focusing on exploring the forms taken by advertisements found in the formal sectors of Zimbabwe and in both the electronic and print media and both the written and oral to establish recurrent patterns in their forms and their impact.

The study also hopes to examine the surface and deep structure meanings of the Shona advertisements and their impact on their intended recipients. It examines advertisers rationales for the forms of language chosen. It hopes to establish whether the advertisements convey the same meaning to both the advertisers and recipients. The research also highlights why there is a growing interest in Shona adverts.

### **1.3 DEFINITIONS OF KEY CONCEPTS**

The study is being carried out with an understanding that language is best studied in its context of situation.

Language has been defined as a culturally transmitted productive system of arbitrary vocal symbols used for human communication (Hubbard 1978). As a means of communication, language can perform a variety of functions for its users. It can be used to transmit information, to express emotions to influence behaviour change or thought as in advertising.

Definitions of advertising abound and are varied. For instance linguists see it as persuasive communication. For instance, Kuhudzai (1998) points out that advertisements contain catchy phrases and other devices to attract the reader or hearer's attention. Similarly Dimpleby and Burton (2004: 192) argue that an advertisement has:

an opening tease like any story to gain attention. It develops its own ideas and message in its main part, like a story. And it concludes with a punch line or twist, like a story – anything to make its message memorable. It is an example of communication that is consciously planned ...with the intention of affecting the audience.

Business people can see it as having a marketing process. An example is Dominick (2005:359) who sees advertising as:

...any form of nonpersonal presentation and promotion of ideas, goods, and services usually paid for by an identified sponsor.

Economists and sociologists focus on its economic, societal or ethical significance while customers define it simply as a nuisance. Schrank (2005:1) shades some light on the opinions of some customers when he stresses that:

Students and many teachers are notorious believers in their immunity to advertising. These naïve inhabitants of consumerland believe that advertising is childish, dumb, a bunch of lies, and influences only the vast hordes of the less sophisticated. Their own purchases are made purely on the basis of value and desire, with advertising only playing a minor supporting role.

Schrank (*op cit*) has commented that while some customers harbour such opinions about advertisements, advertisers know better because advertisements are designed to have an effect while being laughed at, belittled and all but ignored. This study intends to foreground these effects.

Each of these views has some merit, but Arens's (2004: 7) definition is here considered as being more functional. He defines advertising as:

The structured and composed non-personal communication of information usually paid for and usually persuasive in nature, about

products (goods, services and ideas) by identified sponsors through various media.

An analysis of Arens' definition shows that advertising is firstly a type of communication, which is a structured form of applied communication, which uses both the verbal and non-verbal elements, composed to fill space, electronic or print and time determined by the sponsor of the advertisement. Secondly, the definition shows that advertising is directed at groups of people rather than at individuals. Examples are the Shona advertisements *Gara uchispakwa neChibuku* (Live in perpetual happiness because of Chibuku) by Chibuku breweries aimed at imbibers, and *Goho Guru* (Bumper harvest) by Mortein aimed at farmers. This makes advertising non-personal or mass communication. The groups could be consumers or business retailers who buy in large quantities for resale. Thirdly, Arens's definition shows that sponsors pay for most advertising. These may pay media such as newspapers, radios and television stations to carry their advertisements. However, some charity organisations' public service messages are carried through the media at no charge because of their non-profit status. Examples are the PSI advertisements cited earlier in the study. Fourthly, the definition shows that advertising is meant to be persuasive in order to win converts to a product, service or idea but some such as legal announcements advising people to buy television and radio viewers' licences or immunisation programmes advising parents and guardians to take their children for immunisation are intended merely to inform. Winters (1986) gives a more or less similar definition to this one by Arens when he sees advertising as a way of influencing sales by sending a sponsored and paid message through the media to a mass of potential buyers. From these definitions advertising can be seen as playing the role of a communication tool used by companies to initiate and to maintain contact with clients and customers.

According to Arens (2004), advertising is increasingly being used to advocate a wide variety of ideas be they economic, political, religious or social. Accordingly, in this project products encompass goods, services and ideas. Advertisements can be used to identify products and their source and to differentiate them from others since advertisements state the service provider. They also induce consumers to try new products and to suggest reuse. Pongweni (1983:21) sums up the role of advertising when he says:

All advertisements have one common purpose; to persuade people to buy, continue to buy and to buy more and more each time.

From the definitions and role of advertising above it is clear that advertising is persuasive communication. Dimbleby and Burton (2004) assert that in persuasive communication, the communicator achieves involuntary sustaining or changing the attitudes and or behaviour of the recipients. It is also crucial to note that communication takes place in a context of situation.

There are three types of context, (Halliday and Hassan 1989, Yule 1996). These include context of situation, context of text and context of culture. Halliday and Hassan have described context of situation as the immediate environment in which a text is actually functioning. Context of text or co-text is the linguistic environment of a particular segment of the text. For instance, a paragraph is a segment of the whole text. The context of culture is the broader environment of the context of situation. It is a large and complex knowledge system known to members of groups of a particular culture. Readers can interpret texts differently depending on where, when and who produced the language. Readers or listeners according to their cultural assumptions bring some meanings to the text as Coupland and Jaworski (2001:137) assert:

We need to draw on additional knowledge about the world in which these utterances are produced in order to build interpretations of them.

Stubbs (1996) shows how meaning is conveyed not only explicitly by words themselves but also implicitly by the lexical and syntactic patterning that people organise. This is about the form of a text. Stubbs (ibid) concludes that an understanding of the relation between the form of a text, its production (the speaker/writer) and its reception is very crucial in the analysis of texts.

#### **1.4 THE SOCIOLINGUISTIC CONFIGURATION OF ZIMBABWE**

There are sixteen (16) languages spoken in Zimbabwe. However, out of these sixteen (16), only three languages have been pushed into prominence (Hachipola 1998). The three languages are English, Shona and Ndebele. According to

Campbell and Gwete (undated: 198), Shona is a mother tongue of the majority Zimbabwean population that they approximate at 75% of the population. Ndebele is mother tongue to approximately 16,5% while English is mother tongue of only about 1%. The remaining 7.5% are speakers of the remaining indigenous Zimbabwean languages. These are commonly known as “minority” languages because they are spoken by a small size of the population. The minority languages include Kalanga, Tonga (Hwange, Binga), Nambya, Shangani, Venda, Sotho, Chikunda/Sena, Tshawo and Nyanja/Chewa. Other minority indigenous languages are Doma, Xhosa, Tonga (Mudzi), Tswana, Hwesa and Barwe (Hachipola 1998).

Apart from these languages stated above, Indian minorities use Hindi and Gujarat whilst some European immigrant communities use Greek, Italian, Portuguese and Hebrew. Campbell and Gwete (undated: 198). In addition, due to the recent Zimbabwean government’s looks East policy, there are some minority immigrants using such languages as Chinese and Iranian Arabic.

#### **1.4.1 Diglossia, triglossia and diglossia leakage as features of the Zimbabwean sociolinguistic situation**

Though English was brought into Zimbabwe by a European minority through conquest, it dominates as the language of formal official functions such as government education, business, law and the media. The 1987 Education Act gave it the official status while Shona and Ndebele were accorded national status. The minority indigenous languages fall into two groups (Hachipola 1989), namely the official and unofficial minority languages. The official minority languages include Kalanga, Shangani, Tonga, Venda, Chewa, and Nambya while the unofficial minority languages are Barwe, Chikunda, Hwesa, Sena, Sotho, Tswana, Tshawo, Xhosa and Doma.

The Education Act of 1987, Chapter 55 states:

1. Subject to the provisions of this section, the three languages of Zimbabwe namely Shona, Ndebele and English shall be taught in all primary schools from the first grade as follows:
  - (a) Shona and English in all areas where the mother tongue of the majority of residents is Shona; or

- (b) Ndebele and English where the mother tongue of the majority of the residents is Ndebele.
2. Prior to fourth grade, either of the languages referred to in paragraph (a) or (b) of sub-section (1) may be used as the medium of instruction, depending upon which language is more commonly spoken and better understood by the pupils.
  3. From the fourth grade, English shall be the medium of instruction; provided that Shona or Ndebele shall be taught as subjects on an equal time allocation basis as the English language.  
In areas where minority languages exist, the minister may authorise the teaching of such languages in primary schools in addition to those specified in subsections (1), (2) and (3) (Government of Zimbabwe 1987).

However, despite this Act of Parliament, some schools use English from the first grade. In fact, English is used even at pre-school level (Dube 1997). Dube's reasons for schools' non-adherence to the act are firstly, failure by the concerned Ministry of Education to make a follow up on the implementation of the policy. Secondly the Shona speakers themselves concentrate on passing the English language, which opens avenues for them in entering training colleges, and the job market because these insist that one should pass the English at "O" Level. This means that most people do not value the studying of Shona.

Ironically enough, in advertising where there is no Act as that of education cited above, there is widespread use of the Shona language such that consumers are exposed to numerous Shona advertisements daily. These may be passed on to consumers through informal means or through sophisticated media, both electronic and print. It would appear that in advertising Shona is finding it to be very easy to encroach into an area once the preserve of English, the official language in Zimbabwe, easily without the help of legislative acts. The researcher also finds this as another justification on the need to investigate this interest in Shona advertisements.

Zimbabwean diglossia is styled along Fishman's (1972) diglossic notion, which involves two languages. It can involve the use of English as the high status language with Shona or Ndebele as the low status languages. In areas where one of the national languages interacts with a minority language, diglossia may involve the use of a National language as the high variety and the minority as the low variety. Triglossia involves the use of English, Shona/Ndebele and one of the minority languages in that order (Campbell and Gwete undated: 199).

Generally societal norms have assigned roles to local languages as low status, and to English as high status in Zimbabwe. However, according to Hachipola (1998) only two of the local languages, that is, Shona and Ndebele enjoy some recognition. Hachipola gave several reasons as evidence for his assertion. These include that only Shona and Ndebele are studied up to University level. In the print media, they each have a weekly newspaper *Kwayedza* and *Umthunywa* respectively. They are the only African languages for publishing. They dominate other African languages in both the print and electronic media. On television, they are used for dramas. They each have a thirty-minute daily slot of television news *Nhau/Indaba* respectively and they are used for the popular TV musical *Mutinhimira wemimhanzi/Ezomgido*. There seems to be confusion as to which African languages are found in Zimbabwe apart from Ndebele and Shona (see Doke (1931:27-28; Ngara 1982:13).

Chitiga (1995, cited in Hachipola, 1998) sees a four-tier diglossic relationship of Zimbabwean languages. To her English, occupies the most prominent position in peoples' lives, followed by Shona in second place, Ndebele occupies the third position while the minority languages are last. Unlike Chimhundu (1983), Chitiga places Shona and Ndebele on different scales. Hachipola who argues that although Shona and Ndebele are both national languages, Shona seems to enjoy higher status in practise also supports this rating. Evidence given includes that on radio and television, Shona news comes first. In *Kwayedza/Umthunywa*, Shona articles come first (that is, before the unbundling of the newspaper into two newspapers *Kwayedza and Umthunywa*). On the national airline, announcements are made in Shona first, Ndebele second and (ironically) English last. Note that alphabetically Ndebele comes before Shona. When one looks at Chitiga's argument that way, one perceives some sense in what she is saying.

It would appear in some cases, Zimbabwean diglossia seems to match what Fishman (1972) describes as bilingualism without diglossia, a language occurrence that is described by Fasold (1984:44) as diglossia leakage. Fishman gives four types of diglossic communities. These communities are diglossia and bilingualism, diglossia without bilingualism, bilingualism without diglossia and neither bilingualism nor diglossia. In those communities where there is diglossia

and bilingualism almost every one speaks both the H and the L. The example he gives is that of Paraguay where Spanish as H and Guaran as L are used. In a diglossia without bilingualism, the ruling group speaks the H, which is usually a foreign language, while the rest of the people have no power and they use the L. The example given by Fishman is Czarist Russia where the nobles used French while the masses used Russian. On the contrary, Fasold (1984) does not see diglossia without bilingualism as communities in the true sense because the two groups do not interact save minimally through interpreters or by pidgin language. Neither bilingualism nor diglossia entails a situation where one variety only exists. The last community, bilingualism without diglossia has been described by Fasold as the type where diglossia leaks, that is, when a L(ow) language assumes the function formally reserved for the H(igh) language. In this community many bilinguals' language do not show clear functional dichotomy. The use of Shona in advertisements seems to reflect this situation in that the Shona language is encroaching in the area of advertising formally the preserve of English in Zimbabwe. Ferguson (1959) who was the first to coin the term diglossia examines his H(igh) and L(ow) using nine defining characteristics namely function, prestige, acquisition, standardisation, literary heritage, stability, lexicon, phonology and grammar. In terms of function, H is used for formal situations while L is used for informal ones. The formal contexts include advertisements among other things. This is why the researcher seems to view the use of Shona in advertising as an example of diglossia leakage from Shona L to Shona H. This opinion by the researcher seems to gain support if one considers the Shona language against the other defining characteristics of diglossia such as standardisation, literary heritage and grammar.

According to Ferguson (1959) in terms of standardisation, H is highly standardised with reference materials such as dictionaries, grammars and books of correct usage. Shona is the most developed indigenous language in Zimbabwe. A lot of work on codification, grammar and lexicography has taken place in the Shona language. All these are pointers of standardising or language raising as far as the Shona language is concerned.

As far as the codification of the Shona language is concerned, there is a practical orthography in place. The early missionaries and Clement Doke played crucial

roles in the codification process of the Shona language. The missionaries who had been trying seriously to address the issue of a unified Shona orthography from 1903 to 1928 however, failed due to a variety of reasons (Chimhundu 2004:12-14). Firstly, they did not have the requisite linguistics skills. Secondly, there was competition and rivalry among those who worked in areas where different dialects of Shona were spoken. Thirdly, the distance between their mission stations discouraged regular meetings among them. For example, the Dutch Reformed were at Morgenster in Masvingo, the Roman Catholics were at Chishawasha in Domboshava and Triashill, the United Methodists were at Old Umtali, the Anglicans were at St. Augustine and the American Methodists were at Mt. Selinda and Chikore in Chipinge (Chimhundu 2004:13; Magwa 1999:10).

The failure by the missionaries led the then Government to invite Doke to carry out an exercise that culminated with Doke's unified Shona orthography of 1931. Doke's principle in coming up with a common writing system of the Shona dialects in 1931 was the principle of distinctiveness of symbols used in the alphabet (Chimhundu 2004). Two major revisions of this orthography were done in 1955 and in 1967. Doke's 1931 orthography was criticised for using special symbols and excessive conjunctivism. These criticisms resulted in the 1955 revision that, however, resulted in ambiguity. For instance, distinctions that were made possible by Doke's principle of distinctiveness as in *bara* (bullet) and *bhara* (wheelbarrow) were no longer possible. The ambiguity was so glaring that Hannan who compiled his dictionary in 1959 had to resort to Doke's orthography of 1931 though using diagraphs instead of Doke's special symbols. The then language committee was forced to make changes to the 1955 orthography in 1967. They resorted to distinctiveness without special symbols but elaborate word-division rules. This orthography is the current Shona orthography. It can be considered as a compromise between the 1931 and the 1955 Shona orthographies since it restored the distinctiveness principle but using diagraphs in Roman letters instead of special symbols. On the other hand, the other languages in the then Rhodesia were left to the goodwill of missionaries. Even Ndebele entered the scene in 1960s (Hachipola 1998). Some of the minority languages have no orthographies to this day.

For word division, Doke settled for a conjunctive system, which he saw as appropriate for an agglutinative morphological typology like that of Shona. The orthographies of missionaries before Doke were divergent in both spelling and word-division. Word-division was disjunctive “with writers being guided mainly by equivalent translations in English and thus splitting Shona words unnecessarily” (Chimhundu 2004:21). Doke’s word-division rule given above was simple. However, developments in this area by the Shona language committee as recorded by Fortune (1972), made Doke’s simple word-division rules much more elaborate. The result was that Shona word division rules were made very complex. The problem of Shona word-division has persisted to this day as evidenced by numerous word-division errors especially in official writing. Dube (2000) who examined the problem in her M.A. dissertation concluded that the problem persists because, firstly the rules are not taught at school but teachers’ colleges and universities and secondly they are too many and difficult to commit to memory.

Another pointer for the standardisation of the Shona language is work on its grammar. Doke had recommended that a comprehensive grammar be prepared as a guide to literary work. Notable work on Shona grammar is that by Fortune who came up with Shona grammars from the 1950s to the 1980s. His works include *Elements of Shona* (1955), *An Analytical Grammar of Shona* (year forgotten and the book is out of print), *Shona Grammatical Constructions Part I* (1984) that has elaborate analyses of the Shona substantive, ideophone and phonetics, and *Shona Grammatical Constructions Vol II* (1985) that assesses the Shona verb from the verb root to the sentence. These works by Fortune have remained major reference books for Shona grammar.

While Fortune analysed Shona grammatical constructions using the English language, recent developments in the area show a shift towards analysing Shona grammatical constructions using the Shona language. Examples of works in this direction include Nyota (1999)’s, *Dudziramutauro reChiShona “O” Level* and Mashiri naWarinda (1999)’s *Dudziramutauro reChiShona “A” Level*. These recent developments, apart from pointing towards the development of Shona also show that Shona has been developed enough to the extent of being able to perform functions hitherto considered difficult and impossible concepts for the Shona language to handle. In other words the use of Shona in advertising is not an

isolated occurrence. There must be something about the development of the Shona language that makes it possible to use it in some areas previously thought too complex for the language.

In the area of lexicography, Doke recommended compilation of dictionaries. Following this recommendation three bilingual dictionaries followed the 1931 orthography, namely Barnes (1932), the Jesuit Fathers (1950) and Wild (1953). Several other bilingual ones followed the 1955 orthography for example, Hannan (1959), Dale (1981) and Hannan (1984). Recent developments in the area of Shona lexicography show a bias towards the use of the Shona language just like developments in Shona grammar have shown. The current significant work on Shona lexicography is by the African Languages Lexical Project (ALLEX Project) now housed at the African Languages Research Institute (ALRI). In a public lecture delivered as part of the Golden Jubilee Celebrations of the University of Zimbabwe, Harare, 13 April 2005, Chimhundu reviews the work of the ALLEX-ALRI Project from its inception in 1992 and assesses the impact of lexicography on language raising in Zimbabwe with particular reference to Shona and Ndebele. He notes that monolingual dictionaries are currently the most visible products of the institute. Monolingual lexicography has a powerful impact during the language raising process and in addition it is also standard setting because it gives a language the abstractive power it needs to describe itself. ALRI has published a number of monolingual Shona dictionaries to date, namely general dictionaries like *Duramazwi ReChiShona* (1996), *Duramazwi Guru ReChiShona* (2001), and specialised ones like *Duramazwi Reurapi neUtano* (2004) and *Duramazwi reMimhanzi* (2006) and *Duramazwi reUvaranomwe neDudziramutauro* (2007). Other Shona lexicography projects are on the cards as indicated by the Director of the institution, Chimhundu when he gave a public lecture at Masvingo State University on 8<sup>th</sup> June 2006. The institute is also working on monolingual Ndebele dictionaries.

It looks like the standardisation process of the Shona language has benefited immensely from implementing Doke's recommendations. Doke believed that implementing his recommendations would lead ultimately "to the development of Shona as a great literary language" (cited in Chimhundu 2005:29).

### **1.4.2 Code-switching and code-mixing in Zimbabwe**

The general language situation shows that Zimbabwe is a multilingual speech community. Chimhundu (1993) describes Zimbabwe as an example of neglected multilingualism and unbalanced bilingual behaviours by its citizens. In Zimbabwe, widespread code mixing and code switching take place. The two linguistic concepts involve the use of more than one language in a single speech act. It would appear many Shona speakers cannot complete a sentence without using English (Chimhundu 1993). Chimhundu (1983), Chikanza (1985) and Ngara (1982) have highlighted several patterns of code switching in Zimbabwe. The switching ranges from single morphemes, words, phrases and clauses within Shona (or SiNdebele) sentences, paragraphs or speeches in English. It also occurs within English speech, with switches to ChiShona or SiNdebele.

## **1.5 LITERATURE REVIEW**

The earlier scenarios focused on literature in connection with Shona and other languages in Zimbabwe. In this section the researcher looks at background literature related to the linguistic areas covered in this proposed study. While studies on the language of advertising abound on the English language, the opposite is true for the Shona language and advertising.

Pongweni's (1979) unpublished seminar series paper revised (1983) gives some insight on advertising in Zimbabwe. His analysis of advertisements though not necessarily for Shona advertisements, examined the effects of advertisements on the black indigenous people of Zimbabwe. Pongweni looked at television, radio, newspapers and magazine advertisements. He remarked that very few blacks owned televisions then. Pongweni, in his study, judged advertisements for their success in eliciting the desired response and the socio-cultural consequence of positive response to advertisements for consumers. He thus considered language in its socio-cultural setting. Pongweni differentiated between what the copywriter intends to convey to potential customers and what meaning the consumer reads. He relied on his personal experiences for his analyses. Pongweni concluded that advertising language was loaded and was designed to perform well-defined functions to persuade people to change their buying habits. He asserted that the

advertisements he examined emphasised that buying or failing to buy certain products would affect some relations favourably or adversely. He remarked that:

After years of development, the languages (English, Ndebele and Shona) used for advertising in this country have become a powerful weapon which if unscrupulously and ruthlessly used could dislocate the cultural outlook of the people beyond recognition (Pongweni 1983:6).

Pongweni's paper came three years after the political independence of Zimbabwe. With political independence, many blacks got better paying jobs once closed to them during colonialism. This meant that many blacks had more money to spend. Their life style also changed. For instance, some of those who got better paying jobs left the high-density suburbs (townships) for former whites' only residential areas. Obviously the copywriters noted these changes and their advertisements were adjusted to capture this new market. For example, an advertisement by Bradlows stores reads:

These days our way of life is changing and...

Therefore if you are thinking of embellishing  
Your home with furniture, which is commensurate  
With modern progressive living standards  
Visit Bradlows... (Pongweni 1983:13-14).

It is most likely that when Pongweni wrote his paper, the copywriters were mainly white and as such they used mainly the English language. Thus those advertisements mainly took care of the elite Shona who could read English. The only Shona advertisement in Pongweni's paper is the sponsored radio programme:

*Gundamusaira rorufaro* (The carnival of joy) (Pongweni 1983:18).

In addition to Pongweni's example, other few examples of advertising in Shona then include the name *Nyorenyore Zimbabwe Furniture* (Easy easy Zimbabwe Furniture) for a furniture chain store that offered blacks hire purchase terms. *Nyore nyore Zimbabwe Furniture* was then and is still owned by Tedco Holdings, a white owned company. The name *Nyore nyore* implies that, at that shop clients get first class treatment since buying from there is made very easy. The other example

from the time under consideration by Pongweni before independence is the name Wasarawasara (You have no one to blame if you remain behind) that was commonly used by Asian business people in colonial Zimbabwe for their shops. Wasarawasara is a verbal clause, which means that once you remain behind, you remain forever. As a name of a shop it implies that once you fail to join the others as they visit that shop, you will miss out on a number of opportunities or good bargains available there.

Many other developments have taken place since those noted by Pongweni (1983). For instance, with the Economic Structural Adjustment Programme (ESAP) embarked on by the Zimbabwean government in the 1990s, many blacks got into formal and informal business. Shona is now used extensively in advertising. Many blacks own televisions sets and thus Shona advertisements are bound to impact on people's lives. Advertising is no longer a preserve of the elite. This research hopes to fill in these gaps.

The other notable research on the language of advertising in Zimbabwe is an unpublished MA dissertation by Mutangadura (2002). Mutangadura analysed five English and two Shona advertisements. The two Shona advertisements were one on Lacto by Dairiboard, and another by UniLever (then Lever Brothers). The first one reads:

Lacto mudzinganzara. Shamwari yesadza. Mukaka wakakodzwa nenyanzvi kubva pasichigare.

(Lacto, one who chases away hunger. Sour milk prepared by experts).

The second one is for Lifebuoy and it reads:

*Mhuri yakashambidzika inochengetedza utano nelifebuoy.*

(A smart family keeps health through lifebuoy).

Mutangadura used semiotics and the ethnography of communication approaches. His conclusion was that advertising language was persuasive language where the texts used were aided by visuals where these were present. Though Mutangadura analysed some Shona advertisements, the number of the advertisements he

analysed show a bias in favour of the English language. Maybe when Mutangadura researched, there were a few Shona advertisements, which is contrary to the current situation as demonstrated by observations on Shona advertisements, made earlier on in this study. Recent developments in the area of formal advertising in Zimbabwe show a boom in Shona advertisements. This shows the researcher that the area still requires further investigation and discussion.

Kangira's (2000) seminar paper focuses on English product oriented persuasive communication in selected print advertisements. He concludes that copywriters use phonological features such as alliteration in the creation of English print advertisements so as to achieve easy to remember associations, which help consumers to recall the contents of advertisements. Kangira also concludes that advertisers use morphological features such as compounds and blends to create product names, which are persuasive in content. The data and methods used by Kangira differ from those used by the current researcher in that Kangira looks at English print advertisements from selected local newspapers whilst this researcher analyses Shona advertisements systematically recorded from both the print and electronic media. However, the type of analysis (content analysis) employed by Kangira has a bearing on this current research. Kangira characterises and describes the persuasive language used for advertising by considering the linguistic features used to create the advertisements he studied. That analysis enabled Kangira to observe that advertisers carefully choose and skilfully arrange words when using linguistic features in English product oriented advertisements. Such an analysis has a bearing on the current study where a discourse analysis approach is used to establish the form and communicative impact of Shona advertisements.

Kangira's study (2000) shows some similarities with Kuhudzai (1998)'s study of linguistic features in English print advertisements. Both these studies have motivated the current study since they provide evidence that creators of advertisements make use of linguistic theory as they use their knowledge of phonology, morphology, syntax, semantics and pragmatics when they create English print advertisements. Kuhudzai (*op cit*) observes that copywriters use syntactic features such as syntactic parallelism in order to foreground and highlight

important information in advertisements while backgrounding the less important information. Kuhudzai also notes that the strategy is also used to persuade and convince consumers to buy the advertised brand. The current study examines the form and communicative impact of Shona advertisements using discourse approaches of analytical philosophy and text linguistics.

The current research is also similar to Cook's (2001) study, which highlights the use of deixis and rhetorical questions in American magazines that advertise cosmetics. Cook's findings are that copywriters use deixis in order to make consumers feel cared for through the use of inclusive pronouns such as 'we' and 'our'. Such findings provide insights into the use of pragmatic features in advertising. The findings also have a bearing on this current study, which builds on Cook's findings by applying text linguistics to the analyses of Shona advertisements.

Makamani (2000) in his MA dissertation analyses linguistic and extra-linguistic features in advertising discourse of selected commercial banks in Zimbabwe. His findings are that banking commercials use linguistic features such as discourse topic, nominalization, some deixis, hedging and intertextuality. He also notes that copywriters use pragmatic features such as the theme-rhyme structure so as to highlight certain important information in the signature line. While Makamani focuses on syntactic, semantic and pragmatic features only, this current study focuses on linguistic features enshrined in analytical philosophy and text linguistics as applied to Shona advertisements.

Another study relevant to the current one is by Mawomo (2001, cited in Tarugarira 2005). Mawomo focuses on the nature of language as used in communication in negotiation and bargaining by flea market vendors in Harare. Mawomo examines the linguistic elements that characterise language use in this small scale and informal trading sector. On the other hand, this current study examines language use in carefully planned, formal and professionally recorded Shona advertisements. Mawomo studied the manner in which the language is structured in order for it to have persuasive appeal. His findings that flea market vendors in Harare use linguistic features such as code-switching during negotiation and bargaining have a bearing on the present study since code-switching is

widespread in the formal Shona advertisements analysed in the current study. In that same study, Mawomo also analysed the vendors' use of the Shona relational social honorific address terms when negotiating and bargaining. He stresses that the flea market vendors that he studied, do not use address terms only for the purpose of fostering relationships but most importantly, as persuasive strategies that are meant to entice prospective buyers into effecting a purchase. Such a study on persuasive and enticing communication is very relevant to the present study, which examines the communicative impact of Shona advertisements. De Wet (1991:3) defines persuasion as:

A process of communication in which the communicator succeeds in voluntarily forming, sustaining or changing the attitudes or behaviour of one recipient or a group of recipients in accordance with what the communicator intends by his or her message.

Gubduza (2001) examines the uses of the semiological approach in the analysis of selected Zimbabwean commercials. His finding that both visuals and verbal language complement each other in construction of commercials is relevant to this study, which examines Shona advertisements using the speech act theory and text linguistics.

Wimmer (1997) conducts the impact of magazine advertisements. His Magazine Impact Research Service (MIRS) measures recall of advertisements appearing in general-interest magazines. In an attempt to find out the effect of a particular issue containing advertisements under study are mailed to some randomly selected readers. Such respondents are then telephoned a day after the delivery of the magazines so that they give the advertisements they noticed in the magazine and the details they can remember from those advertisements. The results of such a study showed that most readers recalled the use of the deixis 'you' and 'we' as polite markers. The discovery of the use of politeness strategies such as the use of deixis in advertising discourse is relevant to the current study, one of whose theoretical approaches is text linguistics.

Mponda (2007) analyses the use of linguistic features in selected Shona audio advertisements for agricultural products (goods and services) advertised on Radio Zimbabwe. He analysed how copywriters use linguistic features from phonological,

morphological, syntactic, semantic and pragmatic positions in the creation of copy for Shona audio advertisements. His findings are that designers of Shona audio advertisements use linguistic features to produce persuasive advertisements. This study has a bearing on the current study in that it examines the use of linguistic features in Shona advertisements. It however, differs from the current study in that it concentrates on Shona audio advertisements for agricultural products only whereas the current study examines formal Shona advertisements in general. Another point of departure is that while Mponda examines linguistic features from phonology, morphology, syntax, semantics and pragmatics, the current study builds on this and examines the form and communicative impact of Shona advertisements using analytical philosophy and text linguistics.

Mkanganwi (1989) argues that since one of the obvious functions of language is to communicate, different linguistic forms of a given language are designed to perform different social functions. He also stresses that social factors have an effect on linguistic forms and expressions in any communication situation. The reason for this outcome is that a shift in a linguistic form reflects a shift in function hence the correlation between form and function. Similarly Trudgill (1983) also notes that there are linguistic items in every language that reflect social characteristics of the speaker, of the addressee or of the relation between them. Both Trudgill and Mkanganwi's observations on the correlation between form and function have a bearing on this study, which analyses the form and communicative impact of Shona advertisements using discourse analytical approaches of analytical philosophy and text linguistics.

Quite a number of earlier and recent publications on form and content and on the language of advertising have motivated this researcher to carry out this research. Kenworthy (1991), Bybee (1985), Coulthard (1975) Elliot (2002), Stubbs (1996) Halliday (1970) and Fowler (1981) discuss the relationship between structure and content among other things. They show how form and content is most often inextricable. How something is said is part and parcel of what is said. The message is in the form-content relationship. This study is on the form and content of the Shona language in advertising.

Leech (1981), Lyons (1977), Chafe, W. L. and Chapman (1980) discuss meaning in semantics. Among other things they distinguish between conceptual and connotative meanings and sense relations. Since this study is on the form and content of Shona advertisements, the issue of meaning is very central to the study.

Crystal (2003) focusing on the English language highlights the importance of language in advertising. He concludes that the language of advertisements is generally laudatory, positive and unreserved and emphasizing the uniqueness of a product. The vocabulary is vivid and concrete for example figurative expressions are common. Also noticeable are rhythm, rhyme and other phonetic effects. There may be deviant spelling especially in the brand names. Crystal also concludes that though visual content and design make the initial impact, advertisers rely on language to get people to identify the product and remember its name. Crystal also asserts that advertisements contain inexplicit grammatical constructions, which lend an air of vagueness resulting in safety to the claims for the product.

Crystal, McQuarrie and Mick (1996) also focusing on the English advertisements disputed claims which they said are commonly made about advertising, that is, advertising breaks rules of normal language and language usage. They agree that advertising language may contain words, phrases or constructions that differ from the varieties we encounter on a regular basis. These may not be Standard English but that does not make them unEnglish. To them these deviations are an example of the creative possibilities the English language allows. They even cite Pullium and Scholz (2001) in the journal *Nature* who concluded that language has a level of creativity that allows it to be ever expanding and ever changing. They place advertising language in the context of the study of rhetoric and they define rhetoric as artful deviation. Such conclusions have a bearing on this current study, which investigates the behaviour of Shona language in advertising.

The other background literature that has motivated this proposal is on advertising and the provision of risk information about prescription drug products (see Glinert 1996, 1999, 2002 and 2005 and Glinert and Schommer 2005). The findings are that in the majority of cases, risk information is not vividly displayed in the adverts; side effects may be listed frankly yet 'packed' discreetly in running text. Linguistic hedging of risk information created some indeterminacy.

Other notable researches on advertising in the English language are by Leech (1966), Myers (1994) and Cook (1992). Leech carried out a linguistic study of advertising in Great Britain. Cook looked at advertisements in British magazines and television. He studied different types of advertisements and changes in advertising fashion from the 1950s to 1990s.

Most of these studies are on the English language and they have established that advertising is persuasive communication. This study builds on these earlier researches. It also goes a step further to investigate the form and communicative impact of the Shona language in advertising. Mutangadura (unpublished M.A. thesis 2002) analysed Shona and English advertisements to highlight their meanings. The current study builds on that foundation in order to highlight the form and communicative impact of the advertisements in the Shona language.

Most of the researchers cited here proved that the discourse analysis methodology has been applied on advertising texts in the English language with considerable success. Glinnert (1999) noted that quality information is not achieved as commonly believed, merely by simplicity of word and structure, avoidance of ambiguity and clumsiness and a logical and compelling statement and format. The current study seeks to apply the discourse analytical approach on advertisements in the Shona language with the aim of highlighting the form and communicative impact of these advertisements.

Other works that are going to be useful literature on research methodology to this proposed study include Schmidt (1993), Leedy (1997) and Fasold (1984). These works discuss the qualitative and quantitative methodologies.

Milroy and Milroy (1978), J Milroy (1981, 1984), L Milroy (1980, 1987, 1981) and Romaine (1982) shed valid insights on fieldwork to do with sampling, data collection, methodological principles and fieldwork strategies all of which are going to be used in this study.

## 1.6 RESEARCH METHODOLOGY AND DESIGN

To find the form and communicative impact of Shona advertisements, a multi-dimensional methodology using mainly qualitative methods supported by quantitative ones are used. Such a multifaceted approach benefited the study from the precision of the qualitative analysis combined with statistically objective and generalised results (Schmidt 1993).

The qualitative approach describes and gives answers from participants' point of view. The approach uses data to identify items, explain aspects of usage, and to provide real- life examples of usage. The inductive process of the qualitative method begins with general questions, collects huge amounts of data, observes this data carefully and then presents findings. These may conclude with tentative answers to what was observed, (Glesne and Pesnkis 1992). The advantage of using the qualitative method is that findings are descriptive (Leedy 1997). Thus it captures the vagueness and subjectivity of a language analytical study like analysing the form and communicative impact of Shona advertisements being focused on in this study.

On the other hand the quantitative method answers questions about relations between quantifiable values with the wish to explain, predict and control phenomenon (Leedy 1997). The method demands that results be exactly classified in a manner where an item either belongs or not. For example in this study, Shona advertisements can be classified according to (a) illocutionary acts they convey, that is, whether they are direct or indirect acts or (b) the textual typologies they fall in. The quantitative method tends to sideline rare occurrences. For example, in a linguistic study investigating the form and communicative impact of Shona advertisements, the method can be limited as many of the linguistic items may not fall into any strict classifying but may fall into "fuzzy sets" instead. For example, the same advertisement may have different illocutionary acts depending on the context or the reader of the advertisement.

Schmidt (1993) observes that the qualitative method is often a precursor for the quantitative analysis since identification of categories for classification precedes classification and counting of phenomena. The author however points out that this

is not a hard and fast rule since categories may be derived from data. Both methods have advantages that can be exploited in this study. The qualitative method is being taken as the main method in this study. It allows descriptions, interviews and analyses to be carried out. The results from the qualitative analyses are augmented by quantitative analyses. For example, the exploratory and descriptive study of some advertisements forms have also benefited from a quantitative placing of the findings in ranked categories (Scholfield 1995).

Structured interviews (Appendix B) were carried out with copywriters such as Happen Communications, Trans Africa Engineering (Pvt) Ltd., and FABS Hardware. Happen Communication and Trans Africa Engineering (Pvt) Ltd are advertising agencies in Zimbabwe and they were randomly selected. FABS Hardware was included among the list for the reason that it is both an advertiser and a retailer at the same time. These were interviewed to find their interest in using Shona in advertising, what they select from the Shona linguistic code, how they arrange it and what they add to it and their anticipated impact on consumers. The interviews were also used to establish how the copywriters meet what they see as the requirements of advertising texts and how they meet these requirements through their creative attempts. The interviews were also carried out to determine content validity and reliability. The researcher also got insight on the creation of the tenor of the message from the agencies that is, how they discover and use the best methods possible to tell the story behind the texts. These agencies are justified as interviewees in this project since they are in the business of creating the advertisements. To this end, the American Association of Advertising Agencies (AAAA) defines an advertising agency as:

an independent business organisation composed of creative people and business people, who develop, prepare and place advertisements for sellers seeking to find customers for their goods and services, (Dominick 2005:266.)

This shows that advertising agencies are the nerve centre of the advertising business. Firstly, they compose and create advertisements and secondly, they place these advertisements in the appropriate media for clients who want to find the most suitable target audiences for their products and services. It is thus proper to verify some data on advertising gathered in this study through other methods

with them. The map of Zimbabwe (Appendix C) shows the location of Great Zimbabwe University in Masvingo relation to that of the interviewees in Harare. The two places are about 300km apart. For the purposes of the interviews, the researcher had to travel all the way from Masvingo to Harare since most Zimbabwean companies have their head offices in Harare, the capital city.

A questionnaire (Appendix D) was also administered to consumers who are almost bombarded by Shona advertisements on a daily basis. Their responses helped to show the impact of the advertisements on the audience. A total of 50 randomly sampled subjects comprising lecturers, non-academic staff and students at Masvingo State University (now Great Zimbabwe University) all of whom are Shona speakers responded individually to the questionnaire.

The choice of subjects can be justified as follows:

- Since the study focuses on Shona advertisements the sample population had to include Shona speakers.
- As a national institution, Great Zimbabwe University (GZU) attracts staff and students from all over the country. This means that all the major dialects of Shona are represented. In addition to being a national institute, GZU is also centrally located at the intersection of the Harare-Beitbridge and Mutare-Bulawayo highways. As such, it attracts staff and students from eastern Zimbabwe where Manyika, Barwe, Ndau and Hwesa are spoken and from western Zimbabwe where Kalanga and Karanga are spoken. Karanga is also spoken in central Zimbabwe. The institution also attracts staff and students from northern Zimbabwe where Zezuru and Korekore dialects are spoken. The southerners are also attracted but they are of Ndebele origin. This makes the sample representative of Shona speakers and audiences of Shona advertisements.
- Both the students and staff have access to both print and electronic media such as radio, television and newspapers as well as billboards, which are all used as channels of transmitting the advertisements in question.
- The subjects are both potential consumers of the brands of the products that are being advertised. The staff is gainfully employed so it can afford to

buy some of the advertised brands. Students can ask for money from their parents/guardians.

The map of Zimbabwe in Appendix C. can best illustrate delimitation of the area from which the population and the sample in the questionnaire comes from. The map shows the centrality of the sites of the city of Masvingo and Great Zimbabwe University are.

The questionnaire questions on the respondents' interpretation and understanding of advertisements included had a bio-data section, which sought for information on the respondent's age, sex and level of education. During the process of analysing the results, information on bio-data was found not to have any bearing on their responses. Hence, the researcher is not going to report on the respondents' bio-data save the fact that both groups are literate.

Pictures usually aid the advertisements on television, newspapers, and billboards. These were also examined where necessary in order to see what they add to the advertisement and how they do that.

## **1.7 A BRIEF OVERVIEW OF THEORETICAL FRAMEWORKS**

This study falls in the realm of sociolinguistics, which has its own tools that are employed to analyse data. The tools are referred to as theoretical frameworks. The following section is a brief overview of those frameworks that are relevant for this study namely communication and discourse analysis models. The relevant communication models here include the human and Stern's communication models. The discourse analysis models include analytical philosophy and linguistics. Earlier on in the study advertising was described as a form of communication. By establishing advertising as communicative and use of language in society a discourse analytical approach to advertising becomes necessary.

### **1.7.1 A brief overview of the communication models**

Advertising was described above as a type of communication. This means that the advertisers have to discover and use the best methods possible to communicate the story behind their advertisements. The advertisers can only do this if they grasp the elements of the advertising process, which are derived from the basic human communication process. People's survival, one can say depends on their ability to inform others or to persuade them to take some action as happens in advertising. The traditional human communication model sums a series of events that take place as people communicate. The process begins with the source that formulates an idea and encodes it as a message, which s/he sends via some channel to another part, the receiver who must decode the message in order to understand it. This model though, oversimplifies what happens in advertising since it does not consider the structure or the creativity inherent in composing advertisements (Arens 2004). A more practical communication model to advertising seems to be the one suggested by Stern (cited in Arens 2004:10). The Stern model recognises that in advertising, the source, the message, the receiver, all have multiple dimensions. For example, the source dimension includes the sponsor, the author and the persona.

### **1.7.2 A brief overview of the discourse analysis models**

Discourse analysis is commonly described as a methodology for microanalysis of texts in context, for example, (Yule 1996: 139ff, Fasold 1990: 65ff). This shows that discourse analysis focuses on the situatedness of language use and its social interactive nature. As such it emphasizes language use as social action, as situated performance, as linked to social relations and identities. It takes language as a matter of practices rather than just 'structures'. This study looks at the Shona language as applied to advertising. This makes it a study of language use in society or in context. By establishing advertising as communicative and use of language in society, a discourse analytical approach to advertising becomes necessary. Discourse analysis is a hybrid field of enquiry. The discourse approaches, which are going to be used in this study, are the analytical philosophy and linguistics approaches. The analytical philosophy includes the speech act theory and the principles for the exchange of information. There are a number of

areas that use a discourse analytical perspective in linguistics. These include register studies and stylistic variation and text linguistics.

## 1.8 JUSTIFICATION OF THE STUDY

No previous study has addressed the form and communicative impact of the Shona language in advertising per se. There is vast literature on the English language in advertising. In addition, most Zimbabwean researchers who have analysed advertising in Zimbabwe have tended to concentrate on the English language. Those who have analysed Shona advertisements have tended to include fewer Shona advertisements among more English ones. Examples are dissertations by Mutangadura (2001) and Kweshe (1991) and seminar papers by Pongweni (1983) and Kangira (2000) discussed above. Mponda (2007) has analysed Shona advertisements but examined only those on agricultural issues. The examples of the Shona advertisements given earlier in the study show immense and widespread interest in the use of Shona in the area of advertisement. This makes Shona advertising an important language occurrence that can no longer be ignored. The area needs to be discussed and to be documented.

There are deliberate efforts to boost the Shona literary heritage by organisations and individuals. The ALLEX-ALRI is working tirelessly on indigenous languages lexicography and language promotion. They have published monolingual dictionaries in Shona and Ndebele. The Shona Language and Culture Committee has also produced an “A” Level Shona text for literature to be published by Mambo Press. Some publications by individuals include Magwa (1999), Nyota (1999) and Mashiri and Warinda (1999). ALLEX has also reissued Doke’s *The Unification of Shona Dialects* (1931 reissued in 2005) and Fortune’s *Essays on Shona Dialects* (1970s reissued in 2005). These are handy reference materials that are now available and can be consulted when carrying out studies on the Shona language such as this one.

Some researchers have worked on the use of the Shona language in society. These include Chimhundu (1985 and 1987), Mashiri (2001) and Chitauru (unpublished PhD thesis 2001). There is an increasing growing interest on the use

of Shona in society in some areas previously the preserve of the English language. These areas include advertising, local government, and medium of instruction for the Shona subject and language up to university level. This study is building on earlier studies that have examined the use of the Shona language in society. The increasing growing interest in the use of Shona in advertising makes the subject an important area of language use in society. But very little research has been done on the area hence the researcher would like to fill in this gap.

## **1.9 SCOPE OF RESEARCH**

The research falls into five chapters. Chapter one is the introductory chapter. It spells out the background to the study, aim and the objectives of carrying out the study. The key concepts are also defined in this chapter. It also highlights the sociolinguistics configuration of Zimbabwe showing the relation of Shona to the other languages in Zimbabwe. It also discusses diglossia, triglossia, diglossia leakage and code switching as features of the Zimbabwe language situation. These features have a bearing on the study. The chapter also discusses background literature in order to place the study into context. The literature search focuses on literature on (a) advertising in Zimbabwe (b) advertising in Shona (c) advertising in English and (d) on form and content. The chapter also identifies gaps in the existing literature to be filled by the current study. Theoretical frameworks informing this study are introduced. These are the basic human communication and discourse analysis models. The chapter also focuses on the research methods to be used in the study. It also shows justification of carrying out the study.

Chapter two gives a detailed examination of the theoretical frameworks informing the study. Firstly, since advertising is a form of communication, the basic human communication process whose concepts are source, message, channel and receiver is examined for its strengths and weaknesses in spelling out the structure or the creativity inherent in composing advertisements. The chapter also focuses on the Stern's model, a sophisticated model of communication derived from the traditional basic human communication model. This model shows the multiple dimensions of the source, message, and receiver in advertisements. Secondly, the chapter also concerns itself with the discourse analysis models relevant to the

study. These include analytical philosophy and text linguistics. The speech act theory and principles of information exchange are discussed and analysed under the analytical philosophy. The chapter also focuses on discourse models under linguistics relevant to this study namely, text linguistics and textual typologies.

Chapter three focuses on data analysis using the philosophical analytical approach component of discourse analysis. It assesses advertisements along several dimensions using the speech act theory and the principle of information exchange. Under the speech act theory, the advertisements are tested to see if they are speech acts. They are also examined for the illocutionary acts they convey to show their form and the sender's intention or message. The perlocutionary impacts they have on the receivers are also examined. The felicity conditions prevailing are also assessed. The principles of information exchange are used to analyse the advertisements for the maxims of quality, quantity, relation and manner and their contribution to the meaning of the advertisements. The advertisements are also examined for indirectness and its effects on their communicative impact. Results from interviews are also analysed and parallels are drawn.

Chapter four focuses on data analysis using the linguistic approach covering text linguistics. Cohesive devices in advertisements texts are examined for their contribution on the form and the communicative impact of the advertisements. Background knowledge is also considered. The chapter also unearths the textual typologies of the advertisements texts and their impact on the receiver. Results from interviews will also be analysed and parallels drawn.

Chapter five concludes the research as it focuses on the summary, conclusion and recommendations. It summarises the forms and communicative impact of Shona advertisements as gathered from the research. It further gives recommendations as to what can be done about problem areas discovered in the study. The chapter also advises on areas of possible research as a result of this study.

## **1.10 EXPECTED OUTCOME OF THE RESEARCH**

The expected outcome of the research is that the interests and interpretations by the addressor and addressee of the same advertisement could be at variance. The reason for this could be the differences in background knowledge possessed by these two groups. The other reason for the variance is in differences in the aims of advertising as held by the two groups. While the advertisers' aim of advertising is to sell the advertised brands, that of the addressees is to find the best bargains in advertised brands. The advertisers are thus expected to try by all means to persuade their audiences to notice the advertisements, to get interested and finally to take action by buying the brands. The end result is that the advertisements have an impact on the perlocutors. The other expected outcome of the research is that the form of Shona in advertising shows its creativity and vibrancy as a marketing language. This shows that Shona can function in those formal areas, which were formally a preserve of English, such as education, commerce, government and law. While English was used for formal functions, Shona was relegated to informal ones such as conversation with family and friends because of their diglossic relationship.

## **1.11 CONCLUSION**

The chapter has clarified the aim, objectives and methodology in this study. It also justified the need to research and document the form and communicative impact of Shona advertisements, a language occurrence that has not yet received much attention from academics despite it being an important area of language use in society. Proof to this is scant literature on Shona advertisements as revealed by the literature review done in this chapter. The area of advertising was shown to be viewed differently by different people such as advertising agencies, business people and consumers. However, most scholars perceive it as persuasive communication. As such communications and discourse models were viewed as suitable tools to analyze Shona advertisements in this thesis. These theoretical frameworks are discussed in chapter two which follows.

## CHAPTER 2

### THEORETICAL FRAMEWORKS

#### 2.0 INTRODUCTION

Most advertising language theoretical frameworks in this study emanate from research on advertising models in the English language. These include the basic human communication model (De Vito 1992; Arens 2004; Belch and Belch 2004), the Stern's model of advertising communication cited in (Arens 2004) and semiotics, (Halliday and Hasan 1978; Abrams 1987 and Cobley 2001). These frameworks are explored here to find out whether they could be used to explain the linguistic issues at hand, that is, the language of advertising. As already stated in chapter one, the current investigation is to the researcher's knowledge somewhat breaking new ground in a Bantu language since no framework for handling advertising in these language exists. There is need to mention that these frameworks have developed mostly from studying oral communication and the communication dimension of advertising in the English language. In this thesis they are applied to the study of advertisements in the Shona language. Shona advertisements are studied here for their form and communicative impact. In addition to communication models, the researcher also discusses the discourse analysis models relevant to the study. In chapter one, advertising was shown as a form of communication and a use of language in society and as such a discourse analytical approach to advertising becomes appropriate.

This chapter therefore looks at a number of theoretical frameworks developed for communication and discourse analysis. Firstly, on human communication and advertising communication, the researcher discusses the basic human communication model and Stern's model of advertising communication as applied to advertising. The communication models are discussed for their strengths and weaknesses in the study of the communication dimension of advertising. Because of the complexity of the study, the researcher also discusses and utilises some relevant discourse analysis approaches. These include the philosophical linguistics (Austin 1962; Basch and Harnish 1979; Cook 1989; Grice 1975; Searle 1979; and Stubbs 1983) and text linguistics (Chapman 1979; Lyons 1977; Halliday

1970; Halliday and Hasan 1976; Yule 1996; Coupland and Jaworski 2005 and Harris 2001).

## **2.1 THE COMMUNICATION MODELS**

Advertising has been described as a special kind of communication (Arens 2004:8). McCann-Erickson, the agency for Coca-Cola and Master Card (cited in Arens *ibid*) describes advertising as the “truth well told.” This calls for all well-meaning advertisers to work tirelessly in order to discover and use the best methods possible to tell their story truthfully and creatively to their audience. A necessary requisite would be for advertisers to have a grasp of the elements of advertising communication process. These are derived from the basic human communication model, which is discussed below.

### **2.1.1 The basic human communication model**

Communication has been defined as:

the passing of information, the exchange of ideas, or the process of establishing a commonness or oneness of thought between sender and receiver (Belch and Belch 2004:138).

This definition suggests that for communication to occur there must be some common thinking between the parties and the information must be passed between them. However, researchers assert that establishing this commonality in thinking is very difficult since the communication process is often very complex. The success of the process depends on a number of variables namely, the nature of the message, the audience’s interpretation of it, the environment in which the communication is received, the receiver’s perception of the source and the medium used for transmission.

What this shows is that words, pictures, sounds and even colours may have different meanings to different audiences and people’s perceptions and interpretations of them may vary. A good example is the Chibuku Breweries’ Shona advertisement that reads:

*Gara uchispakwa neChibuku. It's bhoo neChibuku.*

(Keep the spark burning with Chibuku. It's OK with Chibuku).

The advertisement can mean different things to different audiences.

For example, certain Christian denominations may view alcohol consumption as sinister while the same advertisement may be motivating to imbibers. This means that the advertisers need to understand the meanings that words take on and how they influence consumers' interpretation of their products and the messages communicated by their advertisements. This shows that language may be one of the major barriers to communication even in advertisements. The situation is further compounded by the fact that there are different languages or dialects within a single country. Also more subtle problems of linguistic nuance compound the problem further. For instance, using the same Shona advertisement cited above, young people who are from the urban areas are likely to interpret it differently from their counterparts from the rural areas. The urban youths may be attracted by the slang used in the advertisement while some rural youths may not see sense in using such language. What this means is that those urban youths who like slang may buy *Chibuku* because of the slang that is used in the advertisement.

An examination of the elements and series of events that take place as people share ideas during communication can show the complexity of the communication process. In trying to identify the elements of communication there are various sources to draw from. Two such sources are Lasswell's and Gerbner's models of communication cited in De Vito (1992:3). Lasswell's model of communication identifies five components, which can be tabled as follows:

**Table 1**

Who Says and what In what channel To Whom With what effect
--

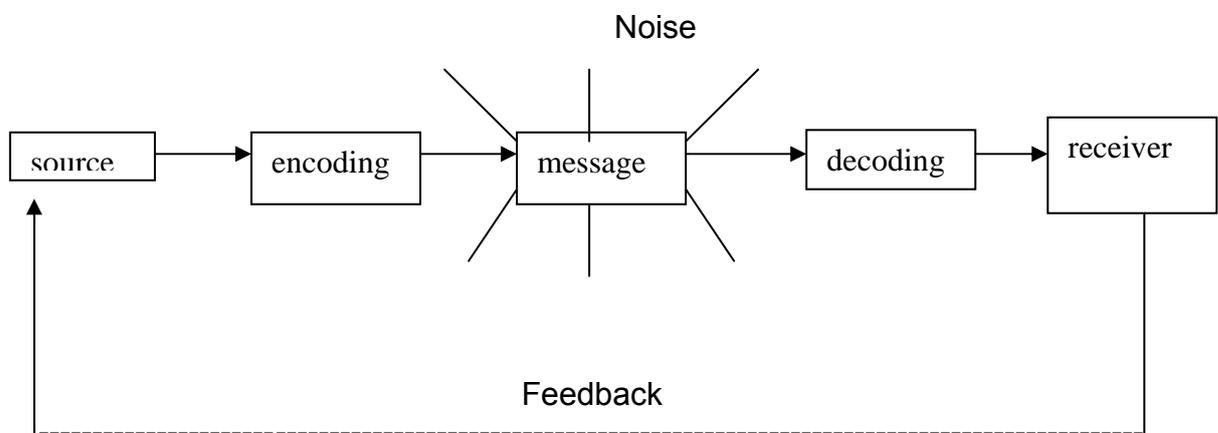
## Table 2

Gerbner's model of communication identifies ten components, which can be tabled as follows:

Someone perceives an event And reacts In a situation Through some means To make available material In some form And context Conveying content Of some sequence
--

Both models are criticised for being linear in that they imply that communication begins at one end and moves through some steps to the other end. As such they ignore the circular nature of communication that is, that each participant in a communicative act simultaneously sends and receives messages. However, of the two models, Lasswell's model is the one that approximates the circular nature of interpersonal communication. De Vito (1992:3) rightly describes the concepts in Lasswell's model as universals in that they are present in all communicative acts as represented in the basic human communication model below.

### The basic human communication model



Adapted from Arens (2004:9).

As shown in the model, the communication process begins with the source or sender of the message who formulates an idea and then puts it in appropriate words, symbols or pictures. This process is the one called encoding in communication theory. It involves putting thoughts, ideas or information into symbolic form. The sender's goal is to encode the message in a way that will be understood by the audience. What this calls for is the right choice of words, signs or symbols that are familiar to the audience. In a multilingual set up such as the one considered in this thesis, this obviously includes the language that is understood by the audience.

Encoding leads to the developing of the message, which is "the information or meaning the source hopes to convey" (Belch and Belch 2004:141). The message may be auditory, visual, tactile, olfactory and gustatory. In fact, everything about the sender communicates, that is, gestures, touch, dress, smile or frown. It would appear that for some Shona advertisements, it is not just the actual words of the message that determine its communicative effectiveness but also the impression or the image created by the advertisement.

For example, the Net\*One Shona advertisement which features the television and radio personality Mbuya Mlambo answering a call from a cell phone and the Net\*One network has only two words:

*Ndokuno mukwasha...*

(We are OK son-in-law).

The two words are accompanied by an illustration of Mbuya Mlambo answering the phone.

This advertisement uses Mbuya Mlambo's picture more than words to deliver its message. A lot can be interpreted from this picture of Mbuya Mlambo who is evidently advanced in age to show that Net\*One services cut across age differences. Normally old age is associated with hearing difficulties and pronunciation problems. So the advertiser could be saying that age and hearing or pronunciation problems are not a deterrent when it comes to Net\*One. This implied perfection could lure consumers to buy Net\*One lines or lease lines from Net\*One for their use. The readers could also see Net\*One claiming both rural and

urban coverage by having Mbuya Mlambo (representing the rural) communicating with *mukwasha* (son-in-law) (representing the urban areas). (See Appendix E for Mbuya Mlambo's profile).

The results from the above analysis could be said to reflect symbolic meaning. To help understand symbolic meaning that may be conveyed in communication, researchers in the area focus attention on semiotics. Semiotics studies the nature of meaning and how the people's reality – words, gestures, myths, signs, symbols, products/services and theories acquire meaning (Ransdell 1977; Abrams 1987; Goring et al. 2001). The American philosopher Pierce at the end of the 19<sup>th</sup> century coined the term semiotics, and the Swiss linguist, de Saussure independently coined the term semiology (cited in Goring et al. 2001:165). Since then semiotics and semiology have become alternate terms for the science, which studies the signs as, they function in all areas of human life (Goring et al. 2001:165 and Abrams 1987:170). Both terms are based on the Greek word *semeion* for sign. In the common sense view, the sign is “a name that could be attached to an object”, (Goring et al 2001:296). On the other end de Saussure denies this common sense view and argues that the linguistic sign was a two-sided psychological entity involving the concept or idea and the sound image or a set of speech sounds or marks on paper.

Pierce distinguished between three classes of sign namely, icon, index and symbol. This distinction is in terms of the kind of relation between the signifying item and that which it signifies. An icon functions as a sign by means of shared features by what it signifies. An index bears a causal relation to what it signifies. In the symbol, the relation between the sign and what it signifies is mainly a matter of social conventions. The three divisions show that signs constitute not only explicit systems of communication such as symbols as Abrams (1987:170) stresses:

A great diversity of human actions and productions – our bodily postures and gestures, the social rituals we perform, the clothes we wear, the meals we serve, the buildings we inhabit – all convey shared meanings to members of a particular culture.

This description renders a semiotic treatment of the constituents of advertisements useful. All types of signs, that is, icons; indexes and symbols can be found in an advertisement. For instance the EcoMark Ltd. Advertisement of the pesticide

*Shumba Super* featured in *The Herald* of 23 August 2006 is made up of a heading, an illustration, a body copy, a signature line and a slogan. The illustration showing bored grain can be interpreted as an icon sign indicating hunger and starvation while that of protected grain indicates bumper harvests. The heading of the advertisement, *Shumba Super Chiwororo Chezvipfukuto* (Shumba Super the Exterminator of Grain Borers), the body copy and the conclusion made up of the signature line and the slogan *Shumba Super: Ndiyo Shumba Yezvipfukuto* (Shumba Super is the Lion in the eyes of Grain Borers) are all made up of semions which collectively add towards the total meaning of the advertisement, that is, the effectiveness of the pesticide *Shumba Super* on grain borers.

Semiotics is thus crucial in advertising since products and brands acquire meaning through the way they are advertised and consumers use products and brands to express their social identities (Belch and Belch 2004; Pongweni 1983; Vestagaard and Strøder 1985).

An example is the *Chirindamatura* Mortein advertisement:

*Goho guru ...  
Hamuzivi here hurudza inopedza nzara?*

(Bumper harvest ...  
Are you not aware of the successful farmer who keeps hunger at bay?)

*Hurudza* in Shona means an expert farmer but here the word is used to refer to pesticides. The context in which it is used permits an inference that the pesticide fights and controls pests or that pests are a threat to crops and harvests so the consumer will understand this contextual meaning of *hurudza*.

As already stated, messages may be in different forms – auditory, visual, tactile, olfactory and gustatory. In short everything about the sender communicates, for example, gestures, touch, dress, smile and frown. In fact each person's communications are unique:

... who you are, what you know, what you have been told, what your attitudes are influence what you say, how you say it, what messages you receive and how you receive them (De Vito 1992:4).

Some researchers also include the element 'competence' in the basic human communication model. For example, De Vito (1992:4) refers to participants' language competence and communication competence. This is similar to the opposition that was initiated by the Swiss linguist Ferdinand de Saussure as *langue* and *parole* respectively (cited in Labov 1985:183). The dichotomy has attracted other linguists like Chomsky (1965) who distinguishes between linguistic competence and linguistic performance. Language competence like *langue* or linguistic competence is about knowledge of the rules speakers of a language use to produce words, phrases, clauses and sentences.

Communication competence like *parole* or linguistic performance includes knowledge of the rules governing communication interaction and the ability to use these rules appropriately and effectively. For instance, these rules pertain to how people address each other, knowledge of how people communicate according to context, knowledge of non-verbal rules of interaction when to speak and when not. The participants' that is, source or receiver's language and linguistic competence are sure to affect the message.

After formulating the message, it must be put into transmittable form that is appropriate for the channel chosen. The channel is the means or mode of transmission from sender to receiver. There are basically two broad channels, namely, the personal and non-personal. The personal channels include direct (face-to-face). These would be sales people for advertisements and social channels such as friends, neighbours, co-workers and family members. These often represent word-of-mouth communication, a powerful source of information for consumers. Non-personal channels carry messages without interpersonal contact between sender and receiver and they are generally referred to as mass media or mass communications, "the message is sent to many individuals at one time" (Belch and Belch 2004:143).

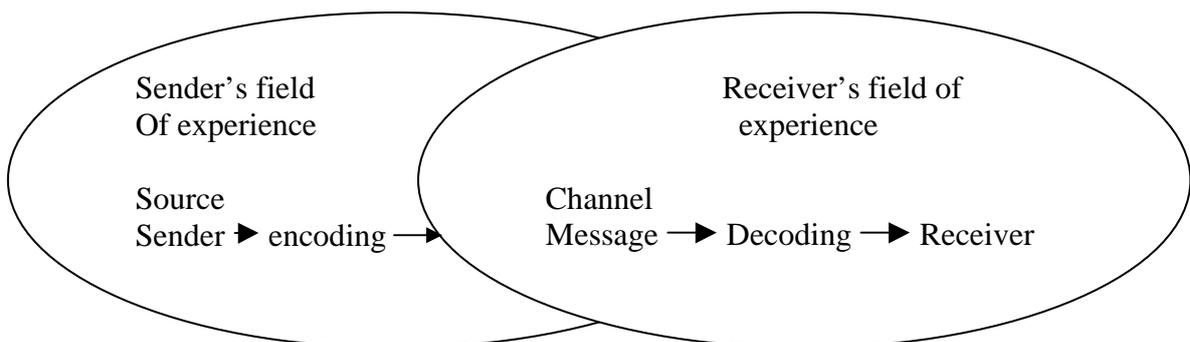
Two major types of channels are the print and broadcast (electronic) media. The print media includes newspapers, magazines, direct mail and billboards. Broadcast includes radio and television. Of late there has also been an increase in the use of the Internet cell phones as communication channels.

The general human communication model also has the element 'receiver', who shares thoughts or information with the sender. The receiver must decode the message, which in communication theory refers to the process of transforming the sender's message back into thought. It is heavily influenced by:

the receiver's frame of reference or field of experience, which refers to the experiences, perceptions, attitudes and values he or she brings to the communication situation (Belch and Belch 2004:143).

This compares well with what Halliday and Hasan (1976) call the context, which can be broken into context of text, of situation and culture. It also approximates background knowledge, which aids the readers in interpreting the texts they read, (Coupland and Jaworski, 2001:137; Yule 1996:147). Background knowledge enables the readers to interpret what they read by using a lot more information than what is written and by drawing on additional knowledge from the world where these written materials are produced.

The sender and receiver's experiences must meet at some point. This shows that for effective communication to occur, the message decoding process should match the sender's encoding. This can be illustrated by the basic model of communication adapted from Belch and Belch (2004:139) shown below.



The model shows that the sender and the receiver have each a frame of reference. Effectively communication is likely if there is some common ground between them as shown by the overlapping of the two circles. Belch and Belch (2004) point out that though the notion of common ground may sound basic, it causes problems in the advertising communication process because the participants' field of experience differs. For example, most advertising personnel

are college educated and reside in large cities like Harare where advertising agencies like Happen Communication, Gary Thompson and Barker McCormick reside. These aim to develop advertisements that reach out to millions in the rural areas. This shows the need for advertisers to understand the frames of reference of the target audience who receive their messages. This frame of reference could be extended to include language especially in a multilingual set up like the one in which the Shona language is used in advertising.

Throughout the communication process, the message can be distorted or interfered with by the extraneous factors. This unplanned distortion or interference is called noise in communication theory and it takes place no matter how well designed or technically sophisticated the communication system. De Vito (1992) distinguishes three main types of noise namely physical, psychological and semantic noise.

Physical noise is that which interferes with the physical transmission of messages. Psychological noise includes any psychological interference such as biases and prejudices held by senders and receivers. Semantic noise occurs when the receiver does not derive the intended meaning “An extreme form of semantic noise occurs between people speaking different languages” (De Vito 1992:7). One can add that it can also occur when a speaker uses jargon or technical and complex terms not understood by the listener, for example, ambiguous or highly emotional terms. What this means is that one way to combat semantic noise is by using a language that is understood by listeners in a more precise manner.

Some communication theorists have the element ‘context’ in their models of communication arguing that communication always takes place within a context. Context describes:

the environment in which communication occurs and which exerts influence on the form and context of communication (De Vito 1992:7).

At times context is not obvious or intrusive. But at other times it stands out clearly. For instance, the ways it can restrict or stimulate communication at a funeral and at a celebration party respectively is obvious. De Vito suggests at least three

dimensions of context of communication namely, physical, temporal and socio-psychological contexts.

One can call the physical context of communication its place setting and moment in history where the message fits in the sequence of communication. The socio-psychological dimension includes such issues as the status situations and friendliness of participants, the norms, formality or gravity of the situation. The importance of context in communication cannot be overemphasised and to this end De Vito (1992: 8) remarks:

Today, more than ever before we are living in a multicultural world, and our communication therefore takes place in a multicultural context.

One can add that in today's Zimbabwe communication takes place in a changing socio-cultural, multicultural context. New strategies of communication are emerging and the advertising sector is not left behind as evidenced by the following examples of Shona advertisements, which show code mixing and slang:

An example from *Chibuku*:

*Gara uchispakwa neChibuku*  
*It's bho-o neChibuku.*

(Keep the spark firing with Chibuku.  
It's ok with Chibuku).

An example from Population Services International (PSI):

*Handisi mudeparture lounge. Ndine HIV.*  
(I am not in the departure lounge. I am HIV positive).

Another example from Agribank reads:

Banking *Kumusha Ekhaya*  
(Banking at home).

An example from The Reserve Bank of Zimbabwe (RBZ):

Homelink, *Kumusha, Ekhaya*  
(Linking with the homeland).

As already pointed out in chapter 1, there is widespread code switching in Zimbabwe. Though not extensively researched, the linguistic phenomenon of code switching between English and Shona has attracted a number of scholars such as Chimhundu (1993) and Mashiri (2002) who distinguishes between the terms code switching and code-mixing and more recently Flora Veit-Wild (2006) who uses the terms code switching and code-mixing interchangeably and asserts that, “the linguistic phenomenon develops through language contact in a bi- or multilingual setting” (Veit-Wild 2006:2). While the above-cited researchers have mainly studied the Anglicisation of Shona and the code switching between the two languages, the advertisement examples also show another dimension of code switching in Zimbabwe, that is, English, Shona and Ndebele together. This shows that a multicultural context exerts influence on the form and content of advertising communication in Zimbabwe.

During interpersonal communication, participants send and receive messages. Messages sent in response are feedback and like the initial message, feedback can take many forms. Some researchers include feed forward, which is designed to tell the receiver something about a message to be sent, for example, “Wait till you hear this.”

The element ‘effect’ which some theorists include in the human communication model completes the model. Every communication act has effects and these effects “are first felt by people and are always personal” (De Vito 1992:9). For example, in personal advertising, customers may pose questions, comments or objections. But for mass media, customers can make inquiries, store visits and coupon redemptions.

The above analysis of the communication process shows that successful communication takes place when the source develops an effective message or appeal that is encoded properly and then selects the channels or media that will best reach the target audience so that the message can be effectively decoded and delivered. The communication model is, however, relevant to this study only to a point. It highlights the communication process that takes place as the sender and the receiver share ideas. The processes of encoding and decoding, the

elements of message channel and noise all offer explanations to the language issues discussed in this study. Applying the model, as it is to advertising would generalise and oversimplify the nature of the communication processes that take place during advertising, the complexity and creativity of advertising language. It fails to take into account and to spell out the complexity of the participants in the advertising process. For instance, there are many parties involved in the sending of advertising messages. The radio announcer who broadcasts the advertising message to listeners is not the originator of the message. For instance, the celebrity such as Mbuya Mlambo of Net\*One or Nevernay Chinyanga (Muwengwa) of Agric-Africa who are the spokesperson of the respective advertisements are neither the originators nor owners of the messages. The model also oversimplifies the receiver in advertising communication. It has no capacity to explain the types of receivers who may be realised in the advertising process.

The four types of participants identified by Platt and Platt (1975) approximate participants in the advertising communication processes model better than what the basic human communication model indicates. Platt and Platt's four types include the speaker, sender; the addresser; the hearer, receiver or audience, and the addressee (Platt and Platt 1975:16-20).

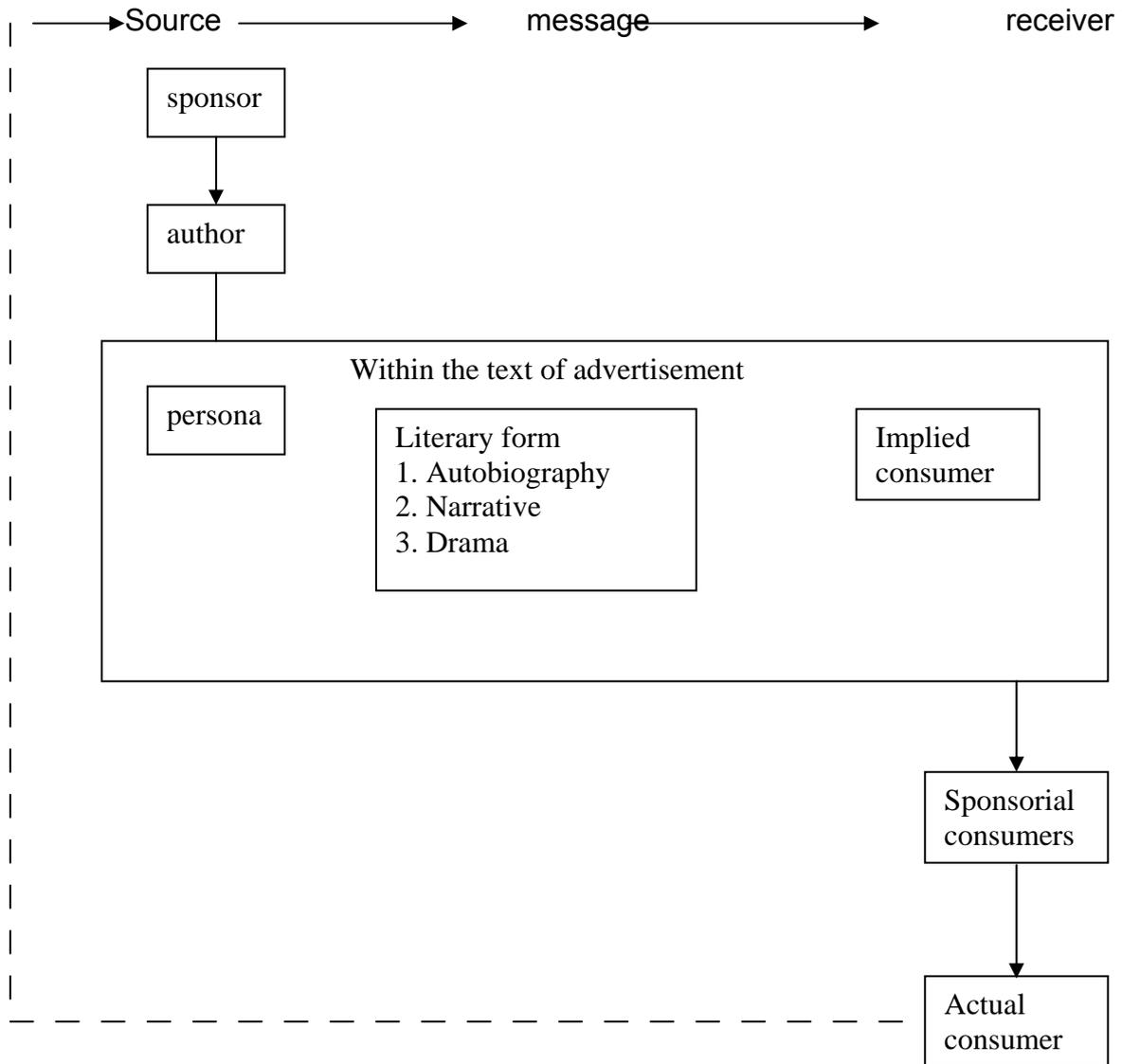
In the basic human communication model (a) and (b) are the same so are (c) and (d). But in the advertising communication process both (a) and (b), that is, the sender and the addresser can co-occur. In radio commercials for instance, the advertising firm is the sender while the radio announcer is the addresser.

The basic model of communication therefore, oversimplifies the process of advertising in that it does not consider either the structure or the creativity inherent in composing advertisements. There is need to consider those complexities, inherent in advertising communication, which allow consumers extract information they need and manipulate what they see on television and hear over the radio in real time and respond. Some researchers have applied the communication process to advertising. One such researcher is Barbara Stern (cited in Arens 2004:10f). Her model examined below shows that communication in advertising is different from ordinary communication where there is an ordinary sender and receiver of information.

### **2.1.2 Applying the communication process to advertising: The Stern's model**

Barbara Sterns at Rutgers University considers advertising as a form of structured literary text rather than oral speech. She has observed the weaknesses that are embedded in the basic human communication model as far as advertising communication is concerned. The way Stern sees it is that the basic human communication model does not take into consideration the complexity of the source or sender of information when it comes to advertising. This model also fails to consider the complexity of the message element during advertising. Lastly it does not acknowledge the multidimensional nature of the receiver of advertised messages. She also notes that advertising communication is more creative when compared to the basic oral human communication model. For instance, as far as the source is concerned the creativity lies with the authorship of the message. The author is represented by an advertising company that is commissioned by the sponsor or owner of the brand to be advertised. The author does not necessarily communicate the message to the target audience. This area is sometimes handled by a persona or personae commissioned by the author (advertising company). The persona could be a well-known personality. This observation led her to propose a sophisticated model of communication derived from the traditional one but applied specifically to advertising as composed commercial text. This model is given below.

## Stern's model of the advertising process



Adapted from Arens (1992:10)

### 2.1.3 The Stern's Model

The Stern's Model recognises that in advertising, the source, the message, the receiver all have multiple dimensions. For instance, the source dimension includes the sponsor, the authors and the persona. While in oral communication the source is one person talking to another, in advertising, the sponsor is largely responsible for the communication and has a message to communicate to consumers. However, the path from sponsor to consumers is long and circuitous. Firstly, the sponsor does not produce the message. That is the role for the sponsor's agency

or other specialists. So the author of the communication is actually a copywriter such as a company like Happen Communication, Barker McCormick and Trans Africa Engineering (Pvt) Ltd mentioned earlier on in this research. These are commissioned by the sponsor but are invisible to the viewer/reader of advertisement. But they play a crucial role to create the text and the tenor, tone of the message. They are the ones responsible for the structure and creativity inherent in the advertisement.

Within the text of the advertisement resides the persona, the spokesperson who lends some voice or tone to the advertisement for example the Net\*One Shona advertisement mentioned earlier on, “*Ndokuno mukwasha ...*” uses the personality Mbuya Mlambo as the spokesperson. Similarly Agric-Africa uses Nevernay Chinyanga (Muwengwa) of the local soap, *Studio 263* as its spokesperson when it advertises its Drostky grinding mill. Muwengwa says:

*Panyaya dzokugaya idzi ...*

(When it comes to milling ...)

*Regai ndikurongerei chigayo chimwe chete ...*

(Let me sell you the one grinding mill ...)

*Kana usina Drotsky hauna chigayo.*

(If you don't own a Drotsky, you don't have a grinding mill yet).

On the other hand, Chibuku has a Shona advertisement that reads:

*Hari yemadzisahwira, nhaka yedu.*

(A beer pot for funeral friends, our heritage).

The Grain Marketing Board has a trilingual advertisement that reads:

*Dura reZimbabwe, Isiphahla seZimbabwe.*

(Zimbabwe's granary).

These examples, that is, the cited advertisements by Chibuku and The Grain Marketing Board show no specific persona or spokesperson, therefore, they have non-personal entities as personae.

The persona who represents the sponsor is the source of the advertisement to the consumer. But the persona's discourse is composed and crafted by the advertisement's authors for the purpose of the text.

Again, according to Stern's model, the message dimension is also multidimensional. Stern describes advertisement messages as artful imitations of life, which typically use one, or a blend of literary forms, that is, autobiography, narrative or drama. An examination of some Shona advertisements shows the relevance of this distinction by Stern to Shona advertisements. These advertisements are packaged into these literary forms. Autobiography is "a biography by the subject about himself" (Abrams 1981:15). It uses the voice of the first person 'I' to express the speaker's point of view. The first person tells his/her story to an imaginary audience eavesdropping on the speaker's private personal experience. For instance, the PSI Shona advertisements below use the first person voice:

*Handina kucrosa red robot. Ndine HIV.*

(I have not disregarded traffic lights. I am HIV positive).

*Handisi mudeparture lounge. Ndine HIV.*

(I am not in the departure lounge. I am HIV positive).

The narrative form uses a third person voice that often exudes a well-informed respectable quality as in the following Shona advertisement by National Foods:

*Ukabika neRoil, unodya namambo.*  
(If you use Roil, you will dine with the King).

The other example is by the Thomas Meikles (TM) supermarket chain:

*Mhanya neshasha. Tenga kwaTM.*  
(Join the experts. Buy from TM supermarkets).

These examples of Shona advertisements in the narrative form show that the third person character tells a story about others/something to an imaginary audience. It is “a description of a series of events” (Trask 1997:147) or “the recounting of one or more real or fictitious events but as a product or process, object and act” (Prince 1988:58). For Omega and Landa (1996:1), narrative can be defined in a narrower sense as “a work with a narrator.”

The drama form presents a series of events whose information and sequencing combine to imply a message and require the viewer to connect the sequences thereby experiencing the message rather than having to be told. The Shona *Chirindamatura/Goho Guru* (Granary Guard/Bumper Harvest) advertisement begins with a song:

*Rimwe zuva mai nababa vakati vondovata  
Hope ndokuramba kuuya  
Amai ndokuti  
“A! Nhai baba vanhingi  
Handei nechana ichi  
Kwababa vayoyo  
Zvimwe tingawanewo saga rimwe rorukweza.”*

(One day when mother and father were about to sleep  
They had difficulties falling asleep  
Mother remarked  
“A! So and so’s father  
Let’s take this child  
To that one’s father  
So that we may get a bag of rapoko [finger millet]).

On television, mobile pictures of a father, a mother and a daughter, presumably *baba vanhingi*, *mai* and *chana ichi* going to *baba vayoyo*’s place to pledge their daughter for a bag of *rapoko* in return accompany this verse. The mobile picture event is followed by another verse:

*Baba vakati  
“A! Nhai mai nhingi  
Hamuzivi here  
Kuti kuzvarira handi kupedza nzara  
Hamuna kunzwa hurudza inopedza nzara?”*

(Father remarked  
“A! So-and-so’s mother  
Don’t you know?  
Pledging daughters does not get rid of hunger  
Don’t you know the expert farmer who gets rid of hunger?”).

When the viewer connects the events in this advertisement, s/he experiences the message that the advertisement is playing on people’s fears of prosecution and public ridicule if they pledge their daughters. The message is that hunger is not eliminated by pledging daughters but by ensuring good harvests and protecting grain by using *Goho Guru* brands. Through the father, who is seen educating the mother on the dangers of pledging the daughter, the advertiser could be warning the consumer that if she does not use *Goho Guru* products to boost their harvest, then they will pledge their daughters. The advertisement could also be capitalising on the awareness on human and women’s rights as enshrined in the Universal Declaration of Human Rights (1948), Convention on the Elimination of all Forms of Discrimination Against Women (1979) and Convention on the Rights of the Child.

This analysis highlights the fact that in drama message, characters act out events directly before an imagined emphatic audience. The viewer connects the events in the drama in order to experience the message.

One can conclude that the Sterns model so far shows that one crucial decision the authors of advertisements make is on the kind of persona and the literary form to use in order to express the message. To this end Arens (2004:11) remarks:

Considering the emotions, attitudes, motives that drive particular customs ... the creative team develops the persona and message along with any images and text that will act as communication symbols or triggers.

Stern’s notion of channel is also multidimensional. The words and visuals are placed in structured formats most suitable to the medium selected for delivering the message. This format may be a short dramatic television commercial as in the Mortein *Goho Guru* advertisement cited above. It may be a colourful narrative brochure as the colourful Shumba Super advertisement, which is flighted in newspapers at the time of writing this chapter (2006) and is reproduced below:

Shumba Super  
*Chiwororo chezvifukuto*

*(Shumba Super*  
Exterminator of Grain Borers).

This serves as the heading and introduction of the advertisement. It is followed by an illustration showing contrasting pictures of grain and accompanying words juxtaposed as follows:

*Chibage chakachengetedzwa*  
(Grain protected by Shumba Super)

*Chibage chisina kuchengetedzwa*  
(Unprotected grain).

This is followed by the container of pesticide adjacent the protected grain with the inscription:

Shumba super  
Grain protectant.

And then the body copy text placed below the unprotected grain:

*Kuti chibage chako*  
*Chisapfukutwe,*  
*Shandisa*  
*Shumba Super*  
*Nguva dzose.*

(For your grain  
To be protected  
Use  
Shumba Super  
All the times).

The heading is repeated at the end but now modified to be a copulative phrase:

*Shumba Super: Ndiyo shumba yezvifukuto*  
(Shumba Super: It is the killer of grain borers).

The last line could be described as the conclusion made up of the signature line and slogan. It is rounding off the issues highlighted in the main body, that is, Shumba Super exterminates grain borers.

Stern's receiver dimension is also complex. She points out three types of receivers namely, the implied, the sponsorial and the actual receivers. Firstly, advertisements presume the presence of some audience within the text. These implied consumers who are addressed by the advertisement's persona are not real:

They are imagined by the advertisers' creators to be ideal consumers who acquiesce in whatever beliefs the text requires. They are in effect part of the drama of the advertisement (Arens 2004:12).

According to the Stern model, the first audience outside the advertising text is the group of decision makers at the sponsor's company. These sponsorial consumers are described as the gatekeepers who decide whether the advertisement gets a chance to persuade real customers, the advertisement authors need to convince the sponsor's executives who have responsibility for approving and funding the advertisement. The real or actual customers are people in the real world – the target audience, but it is natural that these get to read or see the message with the sponsor's approval.

It is clear that the three types of receivers are very different. The implied consumers are not real. The sponsorial and actual consumers though real, have divergent interests. While the sponsorial consumers are the seller, the actual consumers are the buyers. For instance, the most likely target audience for the advertisement *Goho Guru* are the farmers. To emphasise the differences between these receivers Arens (2004:12) asserts:

The actual customers do not usually think or behave the same as implied consumer or even the sponsorial consumer. Thus the advertiser (and the creative team) must be concerned about how the actual consumer will decode, or interpret the message.

What these multidimensions show is that while the advertiser aims to be understood, the message interpretation is only partially determined by the words and symbols in the advertisement. The medium used may have an effect as well. Further the unique characteristics of the receivers are also crucial. Hence the need to analyse advertisements in their context, that is, the three types of context as noted by Halliday and Hassan (1989) namely context of situation, of text and of

culture and as echoed by Arens (2004:7) with his three dimensions of context namely, the physical, temporal and socio-psychological contexts. Self-concept and culture are just some of the many important influences that are likely to affect the way people receive and respond to the messages they receive.

A further complication is that the advertisement message competes with many other messages referred to as 'noise' in the model. So the sender cannot tell whether the message is received till consumers acknowledge it. This is why the issue of feedback becomes crucial. It can show the impact of the advertisement. Feedback completes the model and verifies whether the message was received. It also employs a sender-message receiver back to the source. Arens comments:

In advertising feedback can take many forms: redeemed coupons, phone enquiries, visits to the store, requests for more information, increased sales, responses to a survey or e-mail inquiries (2004:12).

Low responses may indicate breaks in communication and questions arise, for instance, "Is the message clear/unclear?" Feedback makes it possible to answer such questions and shows the impact of the advertisement.

The communication models sketched and analysed above provide some useful insights to the treatment of advertising as a form of communication. The complexity of the elements of advertising communication suggests Stern's model as the one that offers better explanations to the process of advertising. Its major point of departure from the basic communication model is its multidimensional approach to the elements of communication during advertising. The importance of understanding the elements of communication cannot be overemphasised. To reiterate Stubbs' (1999) assertion noted in chapter one of this study, a grasp of the relation between the form of a text, its production that is, the speaker/writer and its reception, that is, the listener/reader becomes very crucial in the analysis of texts. To this end the Stern's model has been found to be very effective in clarifying these elements in advertising texts. As already discussed the model specifies the multidimensional nature of all the elements found in advertising texts.

While communications models help clarify the elements of the advertising communication, discourse models shall be used to analyse the Shona advertisements for their form and communicative impact. It was noted in chapter one of this study that by establishing advertising as a use of language in society, a discourse analytical approach to advertising becomes necessary. Below, the relevant discourse analysis models to the study are sketched and discussed. These are then utilised when analysing the Shona advertisements from chapter three of the project.

## **2.2 THE DISCOURSE MODELS**

The current study is about the use of the Shona language in advertising. This shows that the study is a situational study of language, a study of language in context. Earlier on in this chapter, advertisements were described as literal texts rather than oral communication. Stubbs (1983) asserts that discourse analysis is a methodology for microanalysis of texts in contexts. This makes discourse analysis an appropriate tool for analyses of advertisement texts.

### **2.2.1 Discourse analysis (DA)**

Discourse analysis is a methodology for microanalysis of texts in context. Stubbs (1983:1) uses the term to refer mainly:

to the linguistic analysis of naturally occurring connected speech or written discourse. Roughly speaking it refers to attempts to study the organization of language above the clause, and, therefore to study larger linguistic units, such as conversational exchanges or written texts. It follows that discourse analysis is also concerned with language use in social contexts, and in particular with interaction or dialogue between speakers.

This definition by Stubbs emphasizes that discourse is concerned with (1) texts, that is, language use above sentences, (2) the relationship between language and society and (3) the interactive or dialogue properties of everyday communication. A similar definition, which shows that discourse analysis, is concerned with texts and the relationship between language and society is that which Cook (1989: ix) gives when he wrote:

discourse analysis examines how stretches of language considered in their full textual, social and psychological context become meaningful and unified for their users.

The definitions show that discourse analysis focuses on the situatedness of language use and its social interactive nature. It emphasizes language use as social action, as situated performance, as linked to social relations and identities. It takes language as a matter of practices rather than just 'structures'. This study looks at the use of the Shona language in the context of advertising in the Zimbabwean society. This makes it a situational study of language and a study of the interactive nature of language. This makes a discourse analytical approach to the study necessary. It will be clear from chapter three of this thesis that the study benefited from insights from the discourse analysis approaches used to analyse the advertising data gathered.

Discourse analysis is a hybrid field of enquiry. The discourse approaches, which are going to be used in this study, are the analytical philosophy and linguistics approaches. Under analytical philosophy are two important discourse analysis approaches, namely, the speech act theory and principles for the exchange of information. These are explained in the following sections.

### **2.2.2 The Speech act theory**

The Oxford philosopher, Austin in the 1930s, originally developed the speech act theory. He expanded it in a series of lectures he gave at Harvard in 1955 called the "William James" lectures. Austin subsequently published posthumously the theory in his book, *How to do things with words* (1962).

The core principle of the speech act theory is that in uttering a sentence, a speaker besides making a proposition about a state of affairs in the world about the truth or falsity of a proposition, committing himself to a future course of action or making somebody else do something also performs an action such as requesting, stating, commanding or informing. When speakers use words they are simultaneously performing acts. As Austin (1962:12) himself states, "To say something is to do something." Every utterance performs a speech act, which may be direct or indirect. Austin comes up with three types of acts which utterances

can be said to perform. These are the “locutionary”, “illocutionary” and “perlocutionary” acts. The locutionary act is the making of the utterance. The illocutionary act has to do with what the speaker intends by the utterance. The locutionary act involves:

- a) a phonetic act, that is, the act of uttering certain types of noises.
- b) a phatic act, that is, the noises conforming to a certain grammar, and
- c) a rhetic act, that is, the act of using the phatic act with more or less definite sense and reference (which together are equivalent to the traditional meaning). In short the locutionary act is the performing of the utterance itself.

The Shona advertising texts as utterances are locutions with all the three elements noted above. The locutionary act happens simultaneously with the illocutionary act. The illocutionary act has to do with the force or implication of the utterance or sender’s intention and the purpose within the utterance. Examples of illocutionary acts are ‘promising,’ ‘describing’ or ‘advising.’ The illocutionary force is contained in the utterance and it creates an effect in the receiver.

Though the locutions and percolations are important, they are of less central interest compared to the illocutions. The illocutionary act has captured the attention of scholars because of its prominence. These scholars include Strawson (1964), Grice (1967) and Searle (1969, 1976). Searle is said to be the theory’s best-known current authority. Some of these scholars have directed their efforts at categorising the illocutionary acts.

Searle (1976: 10-16) provides one of the widely known taxonomies of speech acts. He comes up with five basic categories of illocutions based on the purpose of the performative and they are as follows: representatives, directives, commissives, expressives and declaratives. Representatives are performatives that commit the speaker (in varying degrees) to the truth of the expressed proposition. Paradigm cases are “asserting” and “concluding”. Directives are attempts by the speaker to get the addressee to do something, for example “ordering”. Commissives commit the speaker to some future course of action. Paradigm cases are “promising” and “offering”. Expressives are those acts, which express psychological states, for

example, “thanking” and “apologizing”. Declaratives are rather a formal category used by ministers and judges, for example, for firing someone from employment. The Shona advertising texts contain illocutions and perlocutions as well. As such they can be analysed using the speech act theory.

As was mentioned earlier on, the speech acts may be direct or indirect. In direct speech acts there is a match between sentence meaning and speaker meaning. While the illocutionary force of a direct speech act is easily identifiable, that of an indirect speech act may not be easily identifiable. This is when one says something and conveys another or conveys both what s/he would have said and something else. For instance, the statement, ‘Its dark in here’ could be classified under Searle’s representative since it is an assertive. A listener may detect an indirect meaning, “Can you put on the light?” The speaker means what the sentence means but something else as well. One reason for using indirectness in utterances could be that speakers and listeners perceive it to be more polite particularly in requests and orders. Indirectness draws heavily on inference since much of what it meant is not explicitly stated. To arrive at the illocutionary force of an indirect speech act, a hearer has to base his/her inference on the speaker’s illocutionary force and on the non-literariness of the particular locution uttered. Indirect speech acts are, therefore fully understood with the requisite mutual contextual beliefs shared by the speaker and hearer or in this case the writer and audience (Bach and Harnish 1979). It is in indirectness that the speech act theory “links up with the more general approach of Grice and his interest in conversational implicatures” (Finch 2000:184).

The term “conversational implicature” refers to the relationship between an utterance by a speaker and what the utterance implies. For both the direct and indirect utterances to qualify as performatives, various ‘appropriateness’ or ‘felicity’ conditions have to be met. This is about “the speaker being in an appropriate situation to make the utterance” (Finch 2000:183). For example, if a speaker apologises but does not really mean it, then there is no apology.

According to Searle (1969:57ff) these felicity conditions are the preparatory, the sincerity and the essential conditions. For the preparatory conditions as Levinson (1983) states circumstances and persons must be appropriate. For essential

conditions (Levinson *ibid*) asserts that the procedure must be carried out completely and correctly.

### **2.2.3 Principles of information exchange**

The work of the philosopher Grice (1967) is mainly associated with the theory of cooperative principle and its attendant maxims. The principle together with the maxims regulates communication between interactants. Grice's aim was to establish a set of general principles to explain how language users communicate indirect meanings, what he termed conversational implicatures, that is, implicit meanings, which have to be inferred from what is being said explicitly on the basis of logical deduction. Grice's principle is based on the premise that speakers tacitly agree to cooperate by making their contributions as is required by the current stage of the talk or its direction. Adherence to the principle entails simultaneous observance of four maxims.

According to Grice (1975:45) the co-operative principle is maintained as long as the utterances obey the four maxims of:

- Quantity: give the right amount of information (neither too much nor too little).
- Quality: try to be truthful.
- Relation: say something pertinent (don't go off a tangent)
- Manner: don't be long: winded and be clear (avoid ambiguity and obscurity).

However in utterances, people tend to imply more than what they say. As already seen, the relation between an utterance by a speaker and what the utterance implies has been termed implicature in linguistic pragmatics.

According to Cook (1989:32) there are times when meaning derives from deliberate violations or flouting of the co-operative principle, provided the sender intends the receiver to perceive them as such. For example, it is possible to flout the quality maxim without lying through the use of figures of speech such as hyperbole and metaphor. This if well used, makes the act even more forceful.

## **2.3 LINGUISTICS**

There are number of areas which use a discourse analytical perspective in linguistics. Some of them include register studies and stylistic variation and text linguistics. A brief discussion on these models follows below.

### **2.3.1 Register studies and stylistic variation**

The study of stylistic variation and register is based on the observation that language variation is not only dependent on the socio-geographical origin and position of the speakers and their trajectories. In addition it also varies according to the subject of discussion. For instance, the language of sermons differs from that of addressing a parliament, conducting lectures or advertising. Such diatypic variation is grasped through the notion of style (Crystal and Davy 1969) or within the systemic-functional framework register (Halliday et al. 1964; Halliday 1978, 1985).

In both models, language use is viewed as an effect of situational variables, while Crystal and Davy observe “dimensions of situational constraint” Halliday views registers as “a configuration of the semantic resources which members of a culture associate with a situation type” (1978:111).

Halliday’s register theory distinguishes between mode, field and tenor of discourse. Mode of discourse is in connection with channel, for example written, spoken and also the rhetorical, expository and didactic. Field of discourse is about what is taking place. This involves relevant distinctions of domains of social activity such as science, religion, law and education. Tenor of discourse is about who is taking part. This also involves the social role relations of the language users in a particular situation. It can be teacher-pupil, seller-buyer.

### **2.3.2 Text linguistics**

Text linguists have drawn attention to devices that make texts hang together or interconnect. Words, phrases, clauses and sentences of a text are to be co-interpreted since parts of a text are interdependent (Kenworthy 1992:90). These

ties that make texts “hang together” are referred to as cohesive devices. They are of two types namely, lexical and grammatical cohesive devices.

Lexical cohesive devices include repetition, synonymy, hyponymy and collocation all of which provide a chain of lexical items that ‘glue’ the elements of a text together. They achieve this by establishing the necessary logical relationships such as contrast, similarities and additions between sentences in a text.

Repetition of words or structures, which is neither overwrought nor undue, makes the sentences in a text cohesive. The use of synonyms, that is, similarity of meaning forms threads of continuity in a text. The lexical relationship of inclusion, hyponymy also enhances cohesion. The concept involves the use of a super ordinate term, which includes the meaning of several related items. A hyponym is a type of something, for example, ‘car’ is a hyponym of ‘vehicle’. Collocation also enhances cohesion and helps in defining words. Firth (1933) cited in Kenworthy (1991) asserts that words are known by the company they keep (co-occurring).

Halliday and Hasan (1976) have identified four types of grammatical cohesion. These include conjunction, substitution, ellipses and reference (conjunction can be additive as in ‘also’, ‘moreover’. It can be casual as in ‘thus’ ‘consequently’). The third type is adversative conjunction. This indicates a change in direction in a text. English examples are ‘yet’, ‘but’ ‘though’. Substitution is when some item stands for nouns, pronouns, verbs and clauses introduced earlier in the text. One form of substitution is ellipsis. In ellipsis, something is omitted but is understood and the reader or listener from the previous discourse can recover it.

The last type of grammatical cohesion is reference as Halliday and Hasan (1976) call it. Kenworthy (1991:102) terms it co-reference due to the implied reciprocity. Kenworthy asserts that words refer to each other. Both Kenworthy and Halliday and Hasan agree that reference is a powerful cohesive device. Types of reference include exophora, and endophora.

Exophoric reference occurs when a word refers to another word outside the text. Endophoric reference is the opposite of exophoric reference. It happens if an item

refers to another in the same text. Three major types of endophoric reference are anaphora, cataphora and deixis (Kenworthy 1991:102; Halliday and Hasan 1976).

Anaphoric reference occurs when an item refers to another item which appeared earlier in the same text. Cataphoric reference is the reverse of anaphoric reference. It occurs where an item refers to another one which appears later in the same text. Deixis items point out to something – to a place, to an idea, to an object. Deixis is from Greek meaning “pointing via language” (Yule 1996: 130).

Apart from the cohesive devices described above, there are other features that characterise texts. These features make some passages work as texts despite their being less or non-coherent and cohesive. The reason is that such passages or works follow typical structures namely the ‘problem/solution’ pattern and the ‘question and answer’ pattern. These two patterns are also features that characterise texts as opposed to non-texts and they are crucial in the process of comprehension.

The ‘problem-solution’ text structure explains why some texts work as such even without identifiable cohesive ties. It has been explained as having the following elements:

Situation or problem

Solution or response

Result or evaluation (Kenworthy 1992:106).

All these three elements need to be present in a text. Kenworthy (Kenworthy 1992:106), argues that if any of them were left out, readers would feel that something was missing or that the text was incomplete. Evidence about the validity of the problem-solution structure is that the structure is found in wide varieties of texts namely, poetry, short stories and novels. Most successful of such text can be divided into the three elements of situation/problem, solution/response and result/evaluation for easy comprehension.

As already hinted above, the question and answer is another common macrostructure. Many texts from the three genres noted above may proceed by

the overall pattern of question and answer. An example of a Shona advertising text using this structure is one by FABS Hardware whose text is as follows:

FABS Hardware  
*Toti kudii?*  
*Zvose zviripo.*

(FABS Hardware  
What shall we say?  
Everything is there).

The features that characterised texts described this far, namely cohesive ties, the two macrostructures of 'problem-solution' and question and answer structures are examples of a bottom-up processing of texts. The bottom-up processing refers to the working out of meaning of words and the syntactic relations between words to build up a complete meaning (Kenworthy 1992:110). This is however not all there is to the processing of texts using the linguistics approach. Text linguistics also benefits from the top-down processing where readers use their stored knowledge of the world for example, to predict what will come in the text or to decide the meaning of ambiguous parts of texts (Cook 1989:79). This is about the background knowledge possessed by receivers of texts. How readers understand what they read also depends on what they already know. Cook (1989: 23) emphasises that while the formal unity of discourse glues texts, it may not be sufficient in the processing of texts. This background knowledge of what they already know concerns the reader's past experiences and learning. This world or social knowledge is very important "in the production and reception of discourse" (Cook 1989: 68). This existing knowledge in the receiver's mind and its correct assessment by the sender of the information are necessary for successful communication to take place. Coupland and Jaworski (2001:137) acknowledge the role of background knowledge when they assert:

We need to draw on additional knowledge about the world in which these utterances are produced in order to build interpretations of them.

The knowledge of the world or social knowledge is organised into schemata, frames or scenarios (Kenworthy 1992:147). Similarly Yule (1996:147) describes schema as "a general term for a conventional knowledge structure which exists in

memory.” These mental representations are used in discourse processing to predict the contents of given situations in discourse. The point is that when the mind is stimulated by key structures such as words and phrases, found in a given text, it activates a knowledge schema and uses it to process discourse. What this means is that as readers read texts, their schemata of the subject matter enable them to build up sets of expectations. These expectations are referred to as scripts and they have been defined as “the set of stereotypic expectations about the content in a given text” (Kenworthy 1992:148). These expectations or scripts can even enable readers to complete unfinished texts without any problems. They also enable readers to draw inferences. Background knowledge plays a very significant role in comprehending and processing texts. For example, from this researcher’s experiences as a teacher, learners can be given a label for a particular schemata or scenario such as ‘visiting the post office to post a registered letter’ and be asked to make up lists of expected events. The learners’/subjects’ lists will be strikingly similar.

## **2.4 CONCLUSION**

This chapter has examined the usefulness of the communication models and the discourse models to the study of the linguistic phenomena in this research. It was established that the basic human communication model was relevant to the study of advertisements only to a certain extent. While it sheds light on the communication process and the elements of communication in general, it fails to capture the complexity and creativity inherent in the language of advertising. Stein’s model of communication has been found to fill the gap left by the basic human communication model as far as the language of advertising is concerned. It offers explanations on the complexity of elements of communication during advertising. These elements include the source of the message, the message itself, the channel and the receiver of the message. The chapter also established that semiotics/semiology’s three dimensions of icon, index and symbol feeds well into the topic of this thesis. Semiotics helps to show how the different signs found in advertising add to the total message of an advertisement. The chapter also discussed the discourse models to be utilised when analysing the Shona advertisements for their form and communicative impact. These include the analytical philosophy, linguistics and text linguistics. Under analytical philosophy,

falls the speech act theory and principles of information exchange. Register studies and stylistic variation were discussed under linguistics. Text linguistics covered coherence, cohesion and typologies of texts. Aspects of these models were clarified and they shall be utilised when analysing Shona advertisements. The following chapter analyses Shona advertisements using analytical philosophical approach.

## **CHAPTER 3**

### **DATA PRESENTATION AND ANALYSIS: SPEECH ACT THEORY**

#### **3.0 INTRODUCTION**

This chapter focuses on data presentation and analysis. In the first section some examples of Shona advertisements are presented and are analysed for their form and communicative impact relying on insights from the speech act theory. The second section analyses data from questionnaire findings. It ends by drawing conclusions from the two sections.

#### **3.1 THE SPEECH ACT THEORY ANALYSIS OF SHONA ADVERTISEMENTS**

Lund (cited in Vestagard and Strøder 1985:49) summarises the task of the advertiser as being to: attract attention, arouse interest, stimulate desire, create conviction and get action. All these issues are to do with the impact of advertisements on prospective consumers of the products, services and ideas being advertised. In this section, the researcher investigates how these impacts are reflected in the structure of the Shona advertisements. The speech act approach will be used in order to reveal the possible forms taken by the Shona advertisements and how these advertisements are likely to impact on their audience. The selected advertisements are representative of the socio-economic sectors of Zimbabwe. In the speech act theory approach:

utterances are analysed in terms of the material effect they are intended to bring out on the world. They carry force, which is interpreted according to various conditions present in the context (Norris and Jones 2005:7).

Norris and Jones confirm that utterances carry intentions and meanings that are contextual. Readers or hearers can only interpret utterances or texts effectively if they place them in their proper contexts.

### 3.1.1 Advertisement by First Funeral Services

This advertisement is strategically positioned on the wall directly above the company's reception area. One can say that this positioning is deliberate because it enables prospective clients of the company to read it as they enter the reception area. The researcher noticed the advertisement displayed at the funeral services provider's Harare, Kwekwe and Masvingo branches. Its physical structure is as follows:

The name of the company as the heading: First Funeral Services.

Below the heading is a hearse bearing the colours of the company. These are green and blue, together with the company logo. Inside the hearse is a beautiful, polished and expensive white casket that has golden handles. Below this is the Shona text:

*Inhamo yedu tose.* (It is our grief together).

An analysis of this utterance through the speech act theory shows that it can be treated as both a direct and indirect speech act. It is possible that most people read it for the first time as they visit First Funeral Services to conduct funeral business. Obviously, in their bereaved state, the majority of readers of the text will not be in the right frame of mind to analyse the text fully. Consequently all they see is a direct speech act:

*Inhamo yedu tose.* (It is our grief together).

As a direct speech act this advertisement is an expressive: it is consoling, comforting and welcoming. Readers arrive at this interpretation basing on the tripartite context described by Halliday and Hassan (1989:47), namely context of text, context of situation and context of culture. By context of text is meant the linguistic environment of a particular segment of the text. In this case, the text, *Inhamo yedu tose*, being placed above the picture of a hearse carrying a casket helps the reader to decipher the meaning of the text as referring to death. Furthermore, the utterance is expertly crafted with a subject that personalises the

issue under discussion, that is, the subject of death. The utterance has an optional subject, which is an acceptable construction of the Shona clause, viz:

+/- Subject + Predicate

*Iyi inhamo yedu tose.*

(It is our grief together).

The subject *Iyi* (It) personalises the bereavement. Thus it addresses each and every bereaved person who personally comes to First Funeral Services. As such, the speech act instils in each and every client of First Funeral Services a comforting warm welcome and reception. This speech act thus has the capacity to enable First Funeral Services to build rapport with their clientele.

The context of situation is the immediate environment in which a text is actually functioning. The text is situated in a funeral home, in a sombre atmosphere where the bereaved come and go as they conduct business with First Funeral Service in order to bury their dear departed. It is therefore, fitting for the service provider to be seen to be consoling and comforting clients as they are hosting them.

According to Halliday and Hassan (1989), the context of culture is the broader environment of the context of situation. It is a large and complex knowledge system encompassing the various members of groups of a particular culture. Similarly, Bach and Harnish (1979) point out that all speech acts are fully understood using requisite mutual contextual beliefs shared by both the speaker and the hearer or in this case the writer and his audience. In the speech act under discussion it becomes apparent to the reader that the persona who utters it, shares some cultural background about death with his/her audience, that is, the Shona people. For example, they both understand the wit and wisdom enshrined in the proverb, "*Varume kutsva kwendebvu vanodzimirana*" (Men help each other in times of problems). The Shona believe in coming together in times of difficulties. Death is one such difficulty. The villagers will pull out their resources to help the bereaved. The resources include mealie-meal to feed the mourners, digging implements and digging the grave where the deceased will be interred. They also keep the bereaved company from the time death occurs to two or three days after the burial. Their presence is accompanied by the proper *kunyaradza vafirwa*

(consoling and comforting the bereaved) register (Fortune 1981). It is common that words such as *Nenhamo idzo* (Our condolences) when paying condolences or consoling the bereaved are uttered. If the text is treated as a direct speech as demonstrated so far in its analysis, then First Funeral Services can be seen as paying condolences to the bereaved and playing its supportive role as a fellow Shona neighbour who even knows the appropriate register by avoiding the word *rufu* (death).

To a critical reader it is clear that First Funeral Services has managed to come up with an advertisement that is seen as a condolence by relying on Shona culture. That advertisers rely on their audiences' culture was proved in this research through literature and interviews. For example, Dimpleby and Burton (2004: 192) stress that, "Advertisements fall within the consensus of our beliefs and values." Likewise all the interviewees in this study, who are from advertising agencies, namely Happen Communication, Trans Africa Engineering (Pvt) Ltd and FABS Hardware agree that when they create their advertising texts, they also rely on the cultural values of their audiences. They all pointed out that including cultural values and beliefs in advertising texts makes the readers identify with the advertisements. Both the literature and interviewees show advertisers exploit cultural values and beliefs of their audiences. The analysis of the First Funeral Services analysed above has just proved that advertisers do not oppose values and beliefs of their audiences but instead they are sensitive to the cultural nuances within the social mix.

The direct illocution of this speech act can also come about because the bereaved end their interpretation of the speech act with its denotative meaning. Semanticists use different names to refer to denotative meaning. The terms they use are conceptual, referential and cognitive. Semanticists further agree that cognitive meaning is of primary significance in the semantic description of language. In the words of Leech (1975:10), "it is widely assumed to be the central factor in linguistic communication." It concerns the relationship between words and the world, that is, objects are denoted by words. For instance, the word *nhamo* (condolence/grief) in the utterance *inhamo yedu tose* (It is our grief together) denotes loss, pain and suffering. This shows that denotative meaning is limited in

that it cannot be expanded indefinitely. To this end Gains and Redman (1986:13), point out that:

to understand a word fully, one must know not only what it refers to but also where the boundaries are that separate it from words of related meaning.

These boundaries are normally defined by the method of componential analysis. A particular characteristic of componential analysis is that it attempts as far as possible to treat components in terms of binary opposites, that is, a finite set of binary contrastive features which has certain limits and cannot be expanded indefinitely for instance, between male and female, loss and gain. It thus gives emphasis to the “relation of complementarity” (Palmer 2001:111).

The aim of componential analysis as Kenworthy (1991:8) observes is to find those components that are sufficient to describe the meaning of every lexical item in the language. These components are found by breaking the items into their constituent parts. For instance, the item *nhamo* in the utterance *inhamo yedu tose* (It is our grief together) has the components loss, pain and sadness. In componential analysis this information can be tabulated as follows:

*Nhamo* (grief/bereavement) = loss + pain – happiness.

This emphasises that the utterance is a direct speech act where the writer is paying condolences and pledging support to the bereaved. This breakdown shows a set of binary contrastive features, which has certain limits, which therefore cannot be expanded indefinitely. The label positive [+] shows what features the item has while negative [-] shows what features it does not have. Both labels are equally important and equally defining. Componential analysis ends when all the features that separate an item from the others are given. Cains and Redman (1986:16) note that, “it is possible to understand a lexical item through an exhaustive analysis of the conceptual boundaries that separate it from related items.” Indeed, breaking down *inhamo* reduced its meaning into contrastive elements that made it possible to get its basic meaning. Leech (1975:16), also points out that conceptual meaning “can be codified in terms of a limited set of symbols” so conceptual meaning or cognitive or denotative meaning can be

analysed into a finite set of discrete features of meaning. This makes it restricted in nature.

This finiteness of cognitive content or direct speech act is not arbitrary and isolated. It is based on assumptions made by linguists when analysing other aspects of linguistic structure such as phonetics. In phonetics, contrastive features can be used to classify, and identify symbols. For instance, the phonetic symbols /b/ and /m/ maybe analysed as:

/b/ = [+ bilabial] [+ voice] [+ stop] [- nasal]  
/m/ = [+ bilabial] [+ voice] [+ stop] [+ nasal].

The technique of componential analysis, however, has problems when it comes to abstract language. Kenworthy (1991) asserts that it is easier to carry out a componential analysis of tangible objects but much more difficult to break down abstract nouns such as 'surprise' and 'wish.' McCarthy (1990:32) concludes that subjective judgement in componential analysis vary because "our lexical competence is highly variable, is dynamic in constant change and development."

Leech (1975:18) echoes the same when he asserts that words have 'fuzzy' meanings and that there is room for disagreement over precise defining features of a word. The denotative meaning of the act also shows that First Funeral Services gives comfort to the distressed.

### **3.1.2 *Inhamo yedu tose* as an indirect speech**

The direct illocution of the speech act *inhamo yedu tose* is not all there is to this Shona advertisement. If one burrows through it via the indirect speech act, one observes that it is much more than a mere simple expressive consoling or comforting the bereaved. The speech act provides a way of talking about utterances not only in terms of their surface grammatical properties:

But also in terms of the context in which they are made, the intensions, attitudes and expectations of participants, the relationships existing between participants and generally the unspoken rules and conventions that are understood to be in play when an utterance is received (Pratt 1977:86).

These factors will help the reader extract the indirect illocution of an utterance. It will be clear that the speech act, *inhamo yedu tose* (It is our grief together), is a directive, cajoling, coaxing, wooing, importuning and insisting that people chose First Funeral Services as their undertaker.

The writer-reader relationship mentioned by Pratt above is very significant toward a comprehensive understanding of the utterance: *inhamo yedu tose* (It is our grief together). Adebija (1989:49) identifies four types of audiences, namely, the intratext, the immediate context extratext, the non-immediate extratext and the global context audiences.

The first type, the make-believe, intratext audience is similar to what Arens (2004:12) calls the implied consumers in advertising texts. Adebija's concept refers to the characters in the texts as interlocutors in social discourse. These live within a world of his or her own as created by the writer of the text. The meaning such characters attribute to a particular speech act can shed light towards the meaning of the whole text. For example, when the persona tells his/her audience *inhamo yedu tose* (It is our grief together), s/he says so on the strength of their perceived mutually shared background knowledge about death, that death is a communal burden that every one has to help carry. The persona is aware that her/his intratext audience subscribe to the Shona philosophy of communal living, such as helping one another in times of need such as during death. This makes an advertisement earmarked for an audience that is specifically Shona. Arens (2004:12) describes his implied consumers as "imagined consumers who acquiesce in whatever beliefs the text requires." This makes them part of the drama. These audiences accept what they have been told by the writer and this gives the writer the confidence that the actual audiences will also acquiesce.

Adebija's second type of audience, the immediate-context extratext audience is what Arens calls the actual consumers equivalent to the receiver in oral communication, "people in the real world who comprise the advertiser's target audience (Arens 2004:12). These are the people to whom the sponsor of the advertisement's message is targeted. They make use of the general background possessed by the make-believe intratext audience as well as their individual

cultural experiences within the socio-cultural context of the advertisement text. They are the bereaved Shona who visit First Funeral Services. These are the ones who come face to face with this advertisement. They share the same cultural context with the advertisement sponsor or its author or the persona. They know that in rural or urban areas, it is normal among the Shona to help one another in times of need hence the existence of proverbs such as: *Chawana hama chawana iwe* (A relative's problems are yours as well).

Indeed, consoling and comforting the bereaved in traditional Shona means lighting fires and sleeping outside keeping vigil on the eve of the burial of the deceased. This is also done by men of the village a night or two after the burial. For women, it means weeping and wailing, singing and dancing to the funeral music as well as the drum beating. Both Shona men and women also contribute materially and in human resources towards the funeral of a relative or fellow villager. They know about the *kunyaradza vafirwa* (consoling and comforting the bereaved) register. Those who live in urban areas have even taken this aspect of Shona culture with them.

Obviously these dimensions have a bearing on First Funeral Services' utterance: *inhamo yedu tose* (It is our grief together). The company has expertly capitalised on these reader-writer relations. The company plays on cultural aspects of the audiences in order to persuade them to see First Funeral Services as a comforting company. One can say that the company is hoodwinking the bereaved into believing that they are being consoled when in fact they are being persuaded by flattery and are carefully manipulated into choosing First Funeral Services for undertakers. First Funeral Services may be forced to do this because it is in competition with other undertakers in the country such as Doves, Moonlight (alias Davies and Mashfords) and Homage to name only a few.

Again the immediate-context extra-text audiences share some attitudes about death and expectations. They know that death is a painful subject and also that they are expected to accord reverence to the departed. They know about euphemisms and taboos associated with the subject of death. The word euphemism comes from Greek and it means 'sound good' or 'good speech' (Kenworthy 1991:20). It is the linguistic equivalent of disinfectant. In the Shona

language, euphemisms abound in such unpleasant subjects as death, disease and taboo topics like sexual intercourse, excretion and mental illness. The Shona have many 'pleasant' ways of talking about death and dying. For instance, instead of saying (a) "Afa" (S/he is dead), they prefer to say, (b) "Ashayika" (S/he has disappeared), "Apfuura" (S/he has passed by) or "Azorora" (S/he has taken a rest).

The difference between (a) and (b) arises due to attitudes towards death in Shona culture. It is a difficult and painful subject as evidenced by the wailing and weeping that it triggers in the bereaved. The Shona's attitude towards death is also shown in their linguistic behaviour. They have devised expressions which are indirect and with positive connotation. In the above Shona expressions for dying, there is respectively reference to disappearance, passed by and rest. These terms soften the painful subject of death. Richards et al. (1992:78) describe connotative meaning as "the additional meanings that a word or phrase has beyond its central meaning." They further point out that these additional meanings reflect people's emotions and attitudes towards what the word refers to. Wallwork (1985:93) also echoes this when he maintains "connotation is based partly on association with other facts, but also on emotion."

First Funeral Services knows or shares the Shona's attitudes towards death with the make-believe intratext audience and the immediate-context extratext audience. For this reason, the advertiser chose to refer to death as: *inhamo yedu tose* (It is our grief together).

The advertiser says this in order to be seen to be identifying with the intratext and immediate extratext audience. If First Funeral Services meant their word, they would have disclosed in their advertisement that they will do their part for a fee. They would disclose that they are in business.

The non-immediate context extratext audience shares some values and beliefs with the immediate-context extratext audience. This group is composed of the Zimbabwean audience, for instance, the Shona, the Tonga and the Ndebele. There could be some cultural differences. The entire Zimbabwean society's view about death is that all people are threatened. What with the ravaging HIV/AIDS pandemic that is doing havoc on people from all walks of life, regardless of

religious and cultural differences. People are all affected in one-way or another. The utterance could be interpreted in reference to the high death rate in Zimbabwe due to the AIDS pandemic.

The global-context extratext audience includes even non-Zimbabweans who seek the services of First Funeral Services. These include the foreigners such as the English, the Chinese and others. Save for very exceptional situations in which a member of this type of audience has had the opportunity to share in the experiences and cultural life of the first three groups, the text may be given a weak interpretation bereft of crucial socio-cultural knowledge of the contextual background.

### **3.1.3 Felicity or appropriateness conditions**

Besides shared background information, the speaker/writer-audiences' mutual contextual beliefs that contribute towards the decoding of meaning in speech acts, there is also the issue of felicity or appropriate conditions. Felicity conditions are pre-conditions that must hold for speech acts to be valid or successful. They include preparatory, sincerity and essential conditions. By preparatory conditions, the speaker/writer must have an advantage that is a certain measure of authority over the hearer. In this case, First Funeral Services has the necessary infrastructure as an undertaker. For instance, they have mortuaries, hearses and trained personnel. All this places the undertaker at a competitive level with other undertakers, thus they can coax, cajole or lure clients to choose them over the others.

By sincerity conditions, the speaker/writer should sincerely want the ordered act to be done. First Funeral Services needs clients, for without them the business folds. Essential conditions specify that the person performing the illocutionary act should be committed to certain beliefs and intentions, for example, beliefs that the dead should be respected. This speech act can also be fully understood within the felicity condition involving the way the urban indigenous Zimbabweans changed attitudes towards funerals. Those who are rich show off their wealth even in the way they bury their dead. The build up to the funeral is quite exquisite. Death notices are flighted in newspapers. Some go for expensive undertaker services

where they buy polished state of the art caskets and get top class handling of the corpse. They also go out of their way to buy black attire for the family members and relatives to be worn at the funeral. Some of these funerals resemble what people see in foreign, especially American films. In these films, mourners dress in black from head to toe. The burial sites are also divided into sections for the rich and those for the poor. For example, in Harare most of the rich are interred at Greendale cemetery and the poor at Granville. At Granville some graves get flooded during the rain season and collapse.

The undertakers are aware of the exotic tastes of the rich and famous in some of their prospective clients. They capitalise on this in their competition for clients. For instance, Doves, a sister funeral services provider to First Funeral has gone out of its way to provide a 'mourning house' in Chitungwiza for lodgers. Doves is aware of the fact that some landlords do not tolerate lodgers who hold funeral wakes in their rented accommodation. It has capitalised on the lodgers' predicament and woos them by providing a 'mourning home.' In fact, Doves has adapted to some changes in culture.

When readers assume these felicity conditions in the context of this advertisement by First Funeral Services, they begin to understand many things about it. To begin with, the advertisement makes an unsubstantiated claim, and secondly it is silent on many issues. The advertising claim has been described by Schrank (2005:1) as:

the verbal or print part of an advertisement that makes some claim of superiority for the product being advertised ... They balance on the narrow line between truth and falsehood by a careful choice of words.

A close analysis of the speech act: *inhamo yedu tose* (It is our grief together) reveals two claims that are described as 'the weasel claim' and 'the vague claim' (Schrank 2005:7). The expression 'weasel word' is given with the knowledge of the egg-eating manner of weasels. A weasel sucks the inside of eggs leaving the shell looking intact to a casual observer while it is hollow. Expressions that appear meaningful at first glance but which become hollow and meaningless on analysis are 'weasel words.' The speech act above seems to be an emphatic expressive of

comfort to a casual reader but this meaning disintegrates on further analysis when one notices that, firstly, First Funeral Services has deliberately avoided specifying their part as they claim their solidarity with the bereaved. Unlike the bereaved, First Funeral Services neither mourns nor incurs any expenses. The second observation is that they charge for any service rendered. They are not at liberty to give this service before payment or a firm and legally binding agreement has been entered into.

The same speech act also shows characteristics of a 'vague claim.' The vague claim is just not clear and Schrank describes it as follows:

The key to the vague claim is the use of words that are colourful but meaningless, as well as the use of subjective and emotional opinions that defy verification. Most contain weasels (2005:7).

In this speech act, First Funeral Services is unclear where it matters most for them, money matters. Their speech act is not just a condolence. They are misleading their clients and prospective ones because hidden somewhere in their speech act is a secret message, carefully designed to influence their audience's opinions, attitudes and behaviour. This is a technique of propaganda. Propaganda has been described as referring to:

Any technique that attempts to influence the opinions, emotions, attitudes or behaviour of a group, in order to benefit the sponsor. The purpose of propaganda is to persuade (<File:///A:/Propaganda.htm>, 2005:6).

This analysis also shows shrewd business practice where First Funeral Services is carefully manipulating the bereaved and persuading them by flattery, by demanding positively and assertively while trying to win their favour. It manages this by cajoling, coaxing, insisting, wooing and importuning them. First Funeral Services succeeds in doing this through the use of an indirect speech act, which is a weasel and vague claim at the same time.

On the whole, this analysis has highlighted the advantages of the speech act theory that are relevant to utterances and texts. To a casual reader, the speech act under discussion seems to be an innocent expressive expression of

condolences. However, an analysis of its underlying meaning reveals that it is an indirect speech act cajoling the audience. Searle and Davison (summarised in Adegbija 1989:47) conclude that:

The most dynamic and fascinating aspect of the speech act approach is the scholarship on indirect speech ... texts that often defy the critical powers of the expert critics could be elucidated by the concept of indirect speech acts usually understood on the basis of inference springing from mutually shared factual background information.

### 3.1.4 An advertisement from United Nations AIDS Council (UNAIDS)

The United Nations AIDS Council (UNAIDS) advertisement chosen is at the time of research on a billboard along Simon Mazorodze Road in Harare. The road leads to Granville cemetery, one of the largest cemeteries in Harare. The advertisement reads as follows:

*HIV  
Ngatiregei  
Kunyombana.*

(HIV  
Let us stop  
Insulting one another).

The locution *Ngatiregei kunyombana* (Let us stop insulting one another) has a directive illocutionary force. It is a directive exhorting readers against insulting HIV/AIDS patients. It exhorts the audience by advising them strongly and earnestly. The locution is a direct speech act whose purpose or illocutionary force can be easily identified basing on the requisite mutual contextual beliefs shared by both the speaker and the hearer or in this case, the writers and the reader (Bach and Harnish 1979).

An examination of this speech act would help clarify its meaning. To begin with, its context of text coming after the abbreviation HIV for human immuno-virus, conjures memories of the stigma that is attached to HIV/AIDS patients in sections quarters of the Zimbabwean society. The abbreviation HIV and the infinitive verb

*kunyombana* (to insult one another) remind one of the insults some people haul against HIV/AIDS victims.

The verb *nyomba* (insult) has the denotation 'shout at' but it is different from the expression *tuka* (scold) in that *nyomba* has intrinsic connotation that goes beyond its denotation. It is a much stronger and offending word than *tuka*, though the two expressions share more or less the same denotation. *Tuka* is more positive while *nyomba* is negative. *Tuka* may mean rebuke, reprove, reprimand, criticise, castigate and find fault. *Nyomba* on the other hand may mean treat with scornful abuse or indignity, malign, revile, call names, slander, libel, defame, vilify, snub, spurn, shun, affront and scandalise. So because of the word *kunyombana*, the speech act paints a vivid picture of how HIV/AIDS patients are treated by some people and even institutions in Zimbabwe. Wallis and Shepherd (1998:56) aptly demonstrated what it means 'to do things with words' when they assert, "Speech can have a direct effect, in the same way that a punch in the face or a tender kiss can." *Kunyombana* does not reflect a tender kiss but a thunderous punch.

Secondly, when the context of situation is considered, the speech act is functioning in the immediate environment of HIV/AIDS. The pandemic has claimed many lives in Zimbabwe. Currently Zimbabwe' death rate due to AIDS is said to be second to Botswana's the world over. Some people still stigmatise it and blame others for the scourge. Some institutions are relaxed when they are expected to be aggressive in the fight against HIV/AIDS. For example, a recent survey by the National Aids Council (NAC) shows that "the bulk of companies were not serious in their approach to fight against HIV/AIDS" (*The Herald* Reporter, 5 February 2007).

When the broader environment of the context of situation of the following speech act is looked at:

*HIV*  
*Ngatiregei*  
*Kunyombana.*

(HIV  
Let us stop  
Insulting one another);

It highlights that there is a heart-rending barrage of insults hurled at HIV/AIDS sufferers by some people in some areas. Below some of the areas of the broader environment are discussed.

When the AIDS pandemic was first diagnosed in Zimbabwe, it would appear individuals and institutions got confused. For instance, one *Sunday Mail* edition of June 1995 cited in *Insight* (2001:71) reported, "Some companies are making pre-AIDS tests a condition for employment." The same article also reported that:

Insurance companies that had lost many millions of dollars to AIDS-related payments were now also testing all prospective clients for AIDS before any policy is issued and this had seen many workers failing to get insurance protection.

Even the church seemed to have been confused. Some felt that HIV/AIDS was a punishment from God for promiscuity. A popular gospel musician Charles Charamba and his wife (2004) sang:

*Handidi kuti vapone nezvipo zveupfeve  
Handimbodi baba*

*Riripo denda rashura Mwari munyika  
Risanditorerawozve vana vangu baba  
Chiripo chirwere chaurayisa vana vevanhu  
Chisanditorerewozve vana vangu baba*

(I don't want them to live by proceeds from prostitution  
I don't want

There is this disease God, that has ravaged the land  
Let it not take away my children  
There is this disease God, that has killed a lot of people's children  
Let it not take away my children).

This song shows the misconception that HIV/AIDS is only from *upfeve* (promiscuity and prostitution). The singer also prays that this pandemic that has consumed other people's children should spare his.

The media, business world and the church all seem to allude to immorality and promiscuity as the cause of HIV/AIDS. This must have given birth to the culture of blame, discrimination and stigma attached to the AIDS pandemic in Zimbabwe. Some people are known to have committed suicide after the realisation that they were HIV positive.

This brief background shows the context in which the UNAIDS advertisement *HIV Ngatiregei kunyombana* is made. Following are examples of the new verbal strategies created by the some urban Shona especially the youths and imbibers to refer to HIV/AIDS related issues.

### 3.1.5 Some names and descriptions that are commonly used

Following are some names and descriptions used for HIV/AIDS victims by some urban Shona. The terms were picked up by the researcher from discussions and verbal exchanges heard in public places such as travelling in kombis or passing by groups of youth such as students and learners as well as construction workers. The researcher also carried out some unstructured interviews with some users of the terms discussed in this section of the thesis. The names and descriptions show *kunyomba* insults levelled against the victims.

<b>Names</b>	<i>Slang</i>	<i>Translation</i>
	<i>ChiTB<sub>2</sub></i>	TB <sub>2</sub>
	<i>Chikeriyabhegi</i>	Carrier bag
	<i>Chigulani</i>	the ill one
	<i>Mugulani</i>	the ill one
	<i>Reza blade</i>	razor blade
	<i>Best friend yetoilet</i>	the toilet's best friend
	<i>Mukondaz</i>	AIDS
	<i>Mukonyeti ane mukondaz</i>	s/he is living and walking with AIDS
<b>Descriptions</b>	<i>Akarohwa nematsotsi</i>	s/he was beaten by pickpockets
	<i>Ari mubhazi</i>	s/he is on the bus
	<i>Ari muback seat</i>	s/he is in the backseat
	<i>Ari pabus stop</i>	s/he is at the bus stop
	<i>Ari pago slow</i>	s/he is on go-slow
	<i>Ane slow puncture</i>	s/he has a slow puncture
	<i>Ane muzvizvi</i>	s/he is expelling undigested

<i>Ari kuzvibhezhi</i>	food
<i>Ane natural excel</i>	s/he is in the hospital
<i>Ane perm</i>	s/he has natural e-cell
<i>Ane permanent lipstick</i>	s/he has permed hair
<i>Atungamira</i>	s/he has permanent lipstick
<i>Abaya</i>	s/he has gone ahead
<i>Tinomuburitsira masofa manje manje</i>	s/he has left
	we will bring out the sofas
	for him/her soon
<i>Saka ndiko here kufara kwacho?</i>	So is that the happiness?

The above terms and phrases are some of those that are commonly used to refer to people who are suffering from HIV/AIDS. The urban Shona mainly use them. Both the terms and descriptions show insensitivity, which may have prompted UNAIDS to write their advertisement under discussion in this section of the project. The first group of words is used as nouns or names denoting AIDS sufferers. These are given several names like the ones listed above. It looks like the term creators exploit everything around that HIV positive person. This is from opportunistic illnesses attacking the AIDS victim such as stomach problems, skin diseases to their resultant physical and emotional appearances such as weight loss and memory lapses.

The first four in Group A are adoptives adapted to Shona morphology. **ChiTB<sub>2</sub>** is derived from a type of tuberculosis called TB<sub>2</sub> associated with people who are HIV positive. **Chikeriyabhegi** is adopted from carrier bag. These are bags that are used by buyers from shops. They are at times referred to as taxi bags. In HIV/AIDS matters, the term is used to refer to a person who is HIV positive and is a carrier of the HIV virus and is perceived as one who passes it on to others. **Chigulani** is derived from the Ndebele verb **-gula** that means to be ill. These three terms and others that are prefixed by /*chi-*/ belong to the Shona noun class seven (7). The class 7 prefix /*chi-*/ also functions as a commentary prefix carrying overtones of sarcasm, caricature and defectiveness (Fortune 1985:25). Given the Zimbabwean context of HIV/AIDS noted above, all the terms could be used to ridicule the AIDS victim who is often blamed for having contacted HIV/AIDS through promiscuity.

**Best friend yetoilet** is a coinage that is used to describe those AIDS victims who suffer from diarrhoea and constantly visit the toilet. Again the name is not in good

taste. In Shona culture to laugh at someone who is suffering from an ailment or has a misfortune is discouraged. There is even a proverb that says *Chakawana hama hachisekwi* (An ill fortune that has befallen a relative is not a cause for laughter). Added on to this rebuke, which is being ignored by these largely urban youths, the Shona culturally, also use euphemisms to refer to matters that have to do with one relieving him/herself. One common euphemism is *Abuda panze* (S/he has gone outside).

The phrase ***reza blade*** is taken from razor blade, which is sharp on both sides. When used on human beings it refers to one who has multiple sexual partners. As such it blames the AIDS victim and labels him/her for bringing AIDS upon themselves by sleeping around.

The term ***mukonyeti*** refers to bouts of mental disorders that some AIDS sufferers go through. The phrase ***mukonyeti ane mukondaz*** means that the AIDS sufferer has the virus. Clipping the noun ***mukondombera***, which is the other Shona word for AIDS, creates the word ***mukondaz***. This Shona coinage knows no cultural boundaries. The Shona discourages insulting people using their physical deformities or their personal misfortunes. The Shona again have a proverb that discourages this. It says, “*Seka urema wafa*” (You should only laugh at people’s deformities when you are dead). Since a dead person cannot laugh the moral is that no one should laugh at others’ misfortunes or deformities. Even though these phrases may appear insulting, they are used euphemistically and they fall in line with the Shona tradition that death is never mentioned by name since it is considered taboo. People in fact say, “*Ashaika*” (S/he has disappeared) or “*Apfuura*” (S/he has passed on).

Group B phrases concentrate on the terminally ill. These are phrases like *Ari mubhazi*, *ari kuback seat* or *ari pago-slow*. The mentioned phrases use very strong imagery, which points towards being stuck in one place, a situation where one cannot extricate him/herself. The phrases *ari mubhazi* and *ari kuback seat* create the impression of one who is on a journey. In this context the journey is one towards definite death as a result of being HIV positive. *Ari pago-slow* gives the idea that one is again gravitating towards his/her death as a result of AIDS. Another phrase with a similar meaning is *ane slow puncture* (s/he has a slow

puncture). These phrases bring out the idea of slowly wasting away. It just becomes a waiting game where the ill person is waiting to die. What can be read from these phrases are undertones of sarcasm, blame and stigmatisation as well as rejection. They sound very crude descriptions of somebody who is in pain.

Group C phrases exploit the physical appearances of HIV/AIDS sufferers. The phrase *ane perm* describes the hair of a very sick person, which compares with that of hair that has been artificially straightened and curled. The same is true of the phrase *ane natural excel*. Excel is a type of cream that is applied to hair so that it also becomes artificially straight and curly. The natural excel then refers to the soft curly hair of one who is very ill as a result of the effects of AIDS. The difference is that in this illness no chemical is added that is why the mockers refer to it as natural excel. *Ane permanent lipstick* refers to a person who is very ill such that his/her lips are red due to a lack of adequate nutrition. The ill person is therefore being mocked for the red lips.

The numerous terms mentioned above are easily picked from the interlocutors' verbal exchanges. These are normally short, cut and dry but witty as well as very humorous, especially to the interlocutors who can be seen enjoying their short verbal exchanges. Below is an example of an exchange that was given to this researcher during some discussion with some people who frequently use the language. These also shaded some light on the possible meaning of such exchanges:

A: *Zviri sei?*  
(How are things?)

B: *Ibhizi.*  
(Busy).

This short exchange carries a lot of information. A could be asking about a friend whom the two used to drink with but is no longer able to join them on their drinking sprees. His/her absence from the drinking escapades is a result of his/her being ill due to HIV/AIDS as is concluded by the friends. B's one word answer *Ibhizi* is telling A that the absent drinking partner is very ill that he can die at any time.

*Ibhizi* means s/he is busy. In this context it means that the ill friend is pre-occupied with his illness.

The other examples of exchanges gathered by this researcher are the following:

**Exchange 1.**

A: *Kuri sei?*  
(How are things on that side?)

B: *Tinomuburitsira masofa manje manje.*  
(We will bring out the sofas soon [for the mourners to sit on since the sitting room will be too small]).

**Exchange 2:**

A: *Ko mufesi how far?*  
(How is our friend?)

B: *Atila. Hauna kubatiswa?*  
(S/he has passed away. Hadn't you been informed?)

A: *Inotambika. Aizviita bhuru.*  
(That happens. S/he saw her/himself as a champion).

**Exchange 3:**

A: *Ndeipi yako?*  
(How are things?)

B: *Kwakafa programme.*  
(The programme has folded up).

**Exchange 4:**

A: *Ko ChiTB<sub>2</sub>?*  
(Any news on the one with TB<sub>2</sub>?)

B: *Kuri blind.*  
(It is all blindness – [meaning that there is no hope for the ill person]).

These verbal exchanges like the terms discussed above are pregnant with overtones of sarcasm, satiric humour, blame and rejection of the former friend who is now ill. They can also be described as euphemism in that they avoid the words *ane AIDS, afa*. But despite such avoidance, they sound very insensitive. One reads in these words stigma, fear, warning and the blaming of the ill friend. They are not words, which show love. This shows the context, which may have prompted, UNAIDS to place an advertisement with such a strong term as *Kunyombana* several other areas paint the situation in which the advertisement under consideration is made. They are discussed below.

### 3.1.6 Lyrics on HIV/AIDS

The verbal exchanges and terms discussed above are not an isolated occurrence. The negative attitudes towards AIDS victims can be detected in some songs on the HIV/AIDS pandemic. Listening to the following lyrics one can pick similarities between what the urban youths speak and what some musicians sing. In the early 1990s the late Kenneth Chigodora sang, “Ndine Hurombo”:

*Maimbove Sisi Dori*

*Nhasi maa mbuya Dori*  
*Musana seBirchenough Bridge*  
*Mbabvu seaerial yeTV*  
*Shaya dzava mabhaudhi egejo.*

(You were once sissy Dori

Today you are grandma Dori  
Your back is now like Birchenough Bridge  
Your ribs are like TV aerials  
Your jawbones are like the bolts of a [hand held] plough).

The singer is literary hurling insults at an HIV positive woman. He manages this by the use of similes in code-switching form. The simile *mbabvu seaerial yeTV* (Ribs like a TV aerial) shows a picture of one now very thin due to wasting away from the effects of HIV/AIDS. The person has become so thin that her ribs are now as visible as the aerial of a television.

The insults smack of stigma and at the same time give a sense of false security to those who look healthy but are not aware of their HIV status.

Afrika Revenge a musical duo sang in 2004:

*Ukaisa chigunwe chako,  
Mumwena webuwebuwe,  
Chikatyokeramo  
Wotoziva waparara*

*Zvaunoita kunge rovambira  
Watosungira shato muchiuno  
Wonyepera kutya dzvinyu  
Wangienza so  
I need to know  
I wanna know  
Iwe uri hwendende  
Mharadzi*

(If you push your finger  
Into the hole of a trap door spider  
And it fractures in there  
Then know that you are gone

Why are you like a black mamba?  
You have a snake tied around your waist  
And you feign being frightened by a lizard  
Why is that so?  
I need to know  
I want to know  
You are a dangerous animal.  
Who is a destroyer).

Afrika Revenge is castigating and blaming those who are promiscuous for the spread of HIV/AIDS. These are compared with the deadly snake, the black mamba. They are accused of pretence and keeping up appearances when in actual fact they have multiple sexual partners. This is brought out by the contrast that they are afraid of lizards while they have black mambas around their waists. This verse by Afrika Revenge is really a 'mixed grill'. The codes are mixed at will, from Shona to Ndebele to English. In this context, their coinage '*hwendende*' becomes easy to decode. It blends very well with the other potions of the 'mixed grill'. One is here reminded of Mulia (1997) with his 'delicious pie dish' of languages, which gave birth to South African *tsotsitaal*. *Hwendende* is described

being as simply synonymous with *chiTB<sub>2</sub>*, *chikeriyabhegi* and the other terms discussed above.

Even such icons of popular Zimbabwean music such as Oliver Mutukudzi have added their own recipes to the 'mixed grill' highlighting the impact of HIV/AIDS on families. However, the difference is that his award-winning album *Tuku Music* has a track 'Todii?' where the musician is showing desperation, not attack because he feels people are under siege from HIV/AIDS. He chose to code-mix and sang:

*He-e todini?  
Senzeni?  
Tingadii?  
Senze njani?  
What shall we do?*

*Zvinorwadza sei kubhinywa neakabvisa pfuma?  
Zvapatumbuka pamuviri pasina raramo?*

(How painful it is to be raped by one who paid *lobola* for you  
Now that she has become pregnant when there is no hope).

### 3.1.7 The slang word formation strategies

An assessment of the language under discussion shows that its lexicon is highly dynamic with vast potential for growth. It uses all known methods such as borrowing, coinage, clipping and derivation to form new words. Actually the lexicon can be described as growing fast. For example the word *chikeriyabhegi* went through adoption and adaptation, then compounding and derivation that is, carrier bag → *keriya bhegi* → *chikeriyabhegi*. *Chibhezhi* is borrowed from Ndebele *isibhedhlela*. It was not fully adopted and adapted to the Shona phonological system and it was clipped to *chibhezhi*. *Hwendende* and *mukonyeti* are examples of coinages. The creative potential is amazing. What this means is that the users of this language have vast potential to stigmatise AIDS sufferers. All this must have prompted UNAIDS to be very direct in its advertisement *HIV. Ngatiregei kunyombana*. Its aim is to drive a strong message home in its fight against a very strong force. Like UNAIDS, Population International Zimbabwe which funds HIV/AIDS testing centres such as New Start Centres in Zimbabwe has also used the same language as that of the urban Shona youth to fight the stigma attached

to HIV/AIDS in Zimbabwe. It used this language to flight advertisements in the media in the fight to combat the spread of HIV/AIDS as well as giving hope to those who are living with HIV/AIDS. The electronic media was awash with such advertisements in most of 2006 in Zimbabwe. An example of such adverts is the following:

**Example 1:**

*Handisi mudeparture lounge  
Ndiri kurarama neHIV/AIDS.*

(I am not in the departure lounge  
I am living positively with HIV/AIDS).

**Example 2:**

*Handina kukorosa red robot  
Ndine HIV/AIDS*

(I have not crossed a red robot  
I have HIV/AIDS).

One gets the impression that these advertisements are in response to the descriptions of HIV/AIDS victims that were discussed earlier on above. Possibly to make sure that their interlocutors get the answers, PSI uses the same language to correct the allegations and the misconceptions. For example, *Handisi muderpature lounge. Ndiri kurarama neHIV/AIDS* (I am not in the departure lounge. I am living with HIV/AIDS). There can be no better way to correct a misconception than to use the speaker's (accuser) own language.

PSI uses people living positively with AIDS to deny the allegation and to correct the misconception that once HIV infects one s/he is as good as dead. The characters are real people living with AIDS. Their speeches are not short and dry as was observed earlier on when people use slang as mockery, a caricature of victims as well as to blame the victims. In fact, as observed earlier on they are also accused of having brought the problem on their person. The PSI characters take time to inform the television viewers and audiences across Zimbabwe that they are living with AIDS, how they contacted it (not necessarily through promiscuity) that

they are living positively with it. They also tell the viewers that being infected by AIDS does not mean imminent death. The characters are more serious, sensitive, composed, and eloquent and they do not blame other people even if they contracted AIDS accidentally at work. UNAIDS is joining hands with organisations such as PSI.

### **3.1.8 Chibuku's *Hari yamadzisahwira, nhaka yedu.***

Chibuku Breweries brews opaque beer known as Chibuku. This opaque beer is the main beverage in beer halls, a common feature of high-density suburbs and most rural beer outlets. The beer hall is popularly known as *bhawa* (bar) in Shona. Chibuku Breweries has several Shona advertisements such as *Gara uchispakwa neChibuku* (Keep the spark firing with Chibuku); *It's bho-o neChibuku* (It's ok with Chibuku) and *Kana nekuno kumaraini ririkowo* (Even here in our neighbourhood, it is there). In this section, the researcher only analyses *Hari yamadzisahwira*.

This advertisement has a Shona text, which reads:

*Hari yamadzisahwira. Nhaka yedu.*

(A pot of beer for funeral friends. Our heritage).

On the right side of the text is a picture of a traditional Shona earthenware pot with foaming traditional beer. Underneath the pot is the logo for Chibuku Breweries. The advertisement is posted on the walls of the premises of Chibuku Breweries, municipality beer halls and other outlets that sell Chibuku's traditional brew. It has also stayed in the media, both print and electronic for a long time.

A casual reader of the locution will read it as a direct speech act. One can so conclude using the advertisement's context. When the context of text is considered, the foaming pot of beer captures beer drinkers'/readers' attention and wets their appetite. This linguistic and extralinguistic environment, that is, text and pot makes the audience see in the text a representative illocutionary force whereby the speaker or writer of the text affirms, reports, describes and concludes. S/he affirms by asserting strongly, stating as a fact or making a formal declaration about the beer pot. Reporting is done by giving an account, stating as

fact or news, making an official statement about or publishing about this pot. The description is given by the stating of the characteristics about this pot. The conclusion is when the issue of the pot is summed up after an argument.

Secondly, using the context of situation and culture that is the mutual contextual background shared by the speaker and audience or author and audience the text has the perlocutionary effect of attracting the attention and interest of the audience (the intratext context, the immediate-context extratext) towards the beer pot. A beer pot given to the *sahwira* (funeral friend) at any important Shona gathering such as a funeral, *mukwerera* (prayer and rain offering) and *nhimbe* (work party) is done to show the high esteem and respect accorded the *sahwira*. A *sahwira* gets VIP treatment as per Shona tradition. Now if the imbibers at beer halls are given *hari yamadzisahwira* (a pot of beer for funeral friends), it makes them feel like VIPs. This makes them partake of Chibuku in a relaxed atmosphere, as highly respected individuals. What more can a Chibuku imbiber want? Most drinkers of Chibuku are the lowly paid. Most of them are people with no authority at their places of work. These are people who are given orders and commanded to do different types of work. Now if somebody offers them VIP treatment as they partake of the low priced Chibuku, they can feel on top of the world.

A close analysis of this speech act through the indirect speech however reveals that there are some hidden messages that the advertiser has put into this piece. For instance, while the direct speech act treatment of the act shows that the act benefits the audience, digging deeper into the act using indirect speech act analysis shows the contrary. It is the advertiser who benefits by coaxing the drinkers to buy more and more Chibuku. They do not get it for free. Never mind the little money they get at their work places.

An indirect speech act analysis of this text shows that the advertiser is exploiting the cultural background s/he shares with both her/his make-believe and the actual targeted audience to her/his advantage. They both know that the place of *sahwira* and that of beer in Shona tradition may not need to be overemphasised. A *sahwira* (funeral friend) is a very important person for example, among the *Zezeru* and *Korekore*. Traditionally, one did not wake up one morning to find oneself as a *sahwira*. According to Hodza (1983), one became a *sahwira* through the act of

*kusora usahwira* (to befriend some one in such a way that s/he becomes a funeral friend). At this ceremony, beer was brewed and a fat beast was slaughtered as a way of introducing the *sahwiras* to each other's ancestral spirits. This cemented the relationship and made it undying. This relationship was not only between the two but also between their families, including the extended ones. The *sahwiras* stood by each other in times of trials and tribulations as well as in happier times.

A *sahwira* stood by his fellow *sahwira* during critical moments like illness, burial or just family problems. A *sahwira* also had the freedom of the other *sahwira's* homestead, except on matters to do with the *sahwira's* wife. Shona tradition condemns wife sharing. A *sahwira* became the master of ceremony for whatever function that was held at his friend's home or other such function as a work party. This entailed the *sahwira* eating at the high table, served with the best food scooped from the top of the pot with appetising broth and the best portions of meat. As a wash down the *sahwira* would get *hari yemadzisahwira* (a pot of beer for funeral friends) as a symbol of respect, gratitude and recognition.

The advertiser is aware that because of this mutually shared background by referring to Chibuku as *hari yemadzisahwira* (a pot of beer for funeral friends) the imbibers would see him/her and the drinking of Chibuku positively. S/he knows that by being offered *hari yemadzisahwira* (a pot of beer for funeral friends), the imbibers would feel that some VIP treatment has been extended to them. This would whet their appetite, attract their attention and stimulate their desire for more beer since they are not just having an ordinary pot of beer, but one with a difference – that reserved for the best of friends, a *sahwira*. S/he knows that her/his speech act creates in them a sense of importance, a sense of achievement and a sense of recognition and satisfaction. One can therefore buy Chibuku, drink, get drunk and still feel good. This is the hidden message in the speech act. The advertisement entices imbibers to buy and continue buying as well as drinking Chibuku.

However, what the drinker is made to feel is not reality. It is a living lie. To begin with, it is not proper for the drinker to feel the way s/he is made to feel since no *sahwira* installation ceremony has taken place between the drinkers and Chibuku Breweries. Secondly, the drinker buys the beer unlike the *sahwira* who has the

freedom of the fellow *sahwira*'s homestead. Thus this speech act shows an advertising 'claim.' The claim used here butters up the imbiber by some form of flattery by calling her/him *sahwira*. In advertising language, such a claim is termed the 'complement the consumer' claim. This claim makes the utterance *hari yemadzisahwira, nhaka yedu* (A pot of beer for funeral friends, Our heritage), hollow and meaningless and a weasel claim as well. The claim, unfortunately for the drinker and fortunately for the advertiser has the capacity to coax the audience into buying Chibuku. This is the hidden message placed in this piece that makes it a directive speech act aimed at persuading the audience by flattery.

The second half of the speech act, *nhaka yedu* (our heritage) also exploits the writer-audience mutual cultural context. The concept of inheritance and the possessive *yedu* (ours) gives the audience some false sense of ownership of that inheritance. The advertiser tells them that they have a right to partake of this *hari yemadzisahwira* because it is their inheritance. The illocutionary effect from such an interpretation is that the drinkers will remove any guilty feeling when buying Chibuku. They are likely to forget about all known side effects of beer drinking, namely; becoming an alcoholic, reduced sense of judgement when drunk, which may lead to accidents, fights, foul language and domestic violence as well as prostitution.

This part of the speech act also reinforces the advertiser's directive where he manipulates the audience carefully by coaxing them to buy and drink beer. One's right to inheritance means getting the inheritance at no cost. The advertiser is silent on the part of the audience buying the beer. This makes the speech act a propaganda piece with hidden messages concealed in places and in ways that the target audience may not notice. <File:///A:/Propaganda.htm> (2005:1), asserts:

propaganda designers have been putting secret messages into television commercials ... These messages have been carefully designed to influence our opinions, emotions, attitudes and behaviour.

Most importantly, these secret messages have been designed to benefit the sponsor of the advertisement.

In the majority of cases, those who drink beer excessively as encouraged by this advertisement end up in serious financial problems which may even lead to family break-ups. These may also lead to the suffering of children. The drinkers will have fallen prey to the advertisement and given money to the brewer who entices them.

If one delves deeper into the speech act, s/he will observe that the advertiser over glorified commercialised beer drinking by down playing its adversities. Traditionally, beer drinking was very constructive. For example, *nhimbe* (work parties) were incomplete without beer. Some of these were *mutoro* (thanksgiving to ancestral spirits for rain and good harvests) and the *kurova guva* (bringing back the spirit of the deceased into the family). Such drinking was for a purpose. Many Shona still practice this type of drinking.

On the other hand, beer drinking in urban areas is commercialised. This commercialisation of beer drinking is a product of urbanisation. This type of beer drinking took a different twist from that known in traditional Shona society. Social novelists like Chakaipa in *Dzasukwa Mwana-asina-hembe* (1967) reveal how a father Kufahakurambwe spent all his wages on beer while the wife and children were left to wallow in poverty. This ultimately led to his dismissal from his employee. The translation of the title sums it all. It is “One who leaves the drinking place after beer pots have been cleaned while the child goes naked.” The poet Bera in his poem “Muzukuru Zvawava Kuenda KuHarare” (Now that you are going to Harare my grandchild) also laments the evils of commercialised beer drinking when he advises:

*Ziva kuti doro haasi mukadzi,  
Doro harisi vabereki, handiro kumusha,  
Mari haichengeteswi mubhawa,  
Yaenda mubhawa yaerera!  
Usatsvage mbiri yekutengera vamwe doro,  
Ziva kuti mubhawa ndimo munosangana mhandu,  
Mhondi, pfambi, zvidhakwa mbavha nematsotsi (p14).*

(Know that beer is not a wife,  
It is neither parents nor home,  
A beer hall does not administer savings accounts,  
Once you put your money in the beer hall it is gone forever,  
Avoid being known for buying other people some beer,  
Know that a beer hall is where crooked people, such as enemies

Murderers, prostitutes, drunkards, thieves and conmen meet).

Ironically, the advertisement is silent on all the bad effects of beer. Definitely the advertiser cannot be ignorant of this situation on the ground. Something must be going on. This down playing of the facts on the effects of excessive alcohol consumption coupled with the advertiser's over glorification of Chibuku shows downright lies on the part of the advertiser for the purpose of misdirecting the audience by this directive. It should be also noted that the scud (derived from the Scud missiles that Iraq used in the 1991 war against the United States of America), the container of Chibuku has no information on the side effects of Chibuku. It is a brown cylindrical container that has nothing written on it save the words "Property of Chibuku Breweries." This is puzzling especially when that information is found on the bottle that is the container for clear beer. Could this be selective protection of clients?

This advertisement can also be understood on the felicity condition that some people love their Chibuku or they have been made to do so. Beer halls in the country are affectionately known by enticing names. For example, in Masvingo near the intercity bus terminus, there is a beer hall called Farai Bar (Be happy Bar). In Bulawayo, some beer halls are known by the names of old African women who are the traditional brewers like MaSibanda, MaKhumalo and MaDhlodlo. In Harare there is one called Mapitikoti (Petticoats) and Rambanai (Divorce) may be as a result of the unbecoming behaviour realised after heavy drinking. It is interesting to note that the old ladies are the brewers of the popular traditional beer called Seven Days.

Such names have a purpose in the place of commercialised beer as hinted by Bera who warns, "*Vachauya kwauri namazita amabhawa* (p14), (They will come to you with a list of beer halls' names).

### **3.1.9 Econet Wireless' Shona advertisement**

This Shona advertisement by Econet Wireless is different from those analysed before in that it is in dialogue form. This dialogue involves *baba* (father) who is the

interlocutor on the one hand and Tendai his son, the perlocutor). In the speech act theory tradition, an ‘interlocutor’ is the addresser while the ‘perlocutor’ is the addressee. Dialogue and drama share the basic aspects of social language as Wallis and Shepherd (1999:55) assert, “... all dramatic dialogue is a representation of social conversation.” Following Austin (1962), the making of an utterance in conversation or drama is at the same time the performing of an action. If drama shares the basic aspects of naturally occurring language, then this advertisement, which is in dramatic form, should benefit more from the speech act analysis, an approach that was put forward by Austin (1962) to analyse conversation. Following is the drama advertising text by Econet Wireless, its translation and the reproduction of illocutionary and perlocutionary acts according to Searle’s taxonomy:

*Baba: Tendai Mombe dzako dzadya mumunda maVaKajau. Vari kuda kunditema izvozvi.*

Father (Illocutor) Representative (Reporting)

Tendai, your cows have ransacked Mr. Kajau’s fields. He wants to axe me now.

*Tendai: I am not around. I am in France.*

Tendai: (Perlocutor): Representative (Responding)

I am not around. I am in France.

*Baba: Wati chii? Taura neShona.*

Father: (Illocutor): Directive (insisting, demanding)

What have you said? Speak in Shona.

*Tendai: Ndiri kuFrance baba.*

Tendai: (Perlocutor): Representative: (Responding).

I am in France father.

*Baba: Ndakubata sei kuFrance ikoko ?*

Father: (Illocutor): Expressive: (Surprised, mesmerized, marveling, perplexed)

How did I get hold of you in France?

*Tendai: NeEconet.*

Tendai: With Econet.

*Baba: Eko chii?*

Father: (Perlocutor): Expressive (Confused, wondering).

## Eco what?

An analysis of the above dialogue reveals that as already stated, drama differs from other genres in that “it acts itself out through the direct interplay of utterances” (Kock 1986:75). In drama, there is a gradual disclosure of a dynamic development of speech acts, the succession of which unfolds a story. Extra-linguistic tactics such as gestures, facial expressions, voice modulation and movements further enhances this. Drama is language that is in action.

Kenworthy (1991) stresses that how people choose to perform speech acts in conversation is influenced by such social factors as status, their social positions and the social conditions and conventions that hold in society. These aspects also affect the acts of this conversation.

Writers and speakers normally have a main illocution from a major speech act that the other utterances in their work are supposed to perform. The overriding goal of the Econet drama is to show the wonders of Econet, thereby enticing the audience to buy Econet Wireless cell phone lines or get a contract one. It is also promoting the roaming services that the telecommunications company offers. This makes it a directive, coaxing, enticing or luring the audience to buy the lines. This directive is apparent from the way the father (the illocutor) who has all along showed an upper hand is surprised, mesmerised and perplexed when Tendai responded to his earlier directive saying, “*Ndiri KuFrance baba*” (I am in France father).

The father’s remark to Tendai’s response shows one that is at a loss for words. On television, his body language speaks of one who is spellbound, shell-shocked and even his countenance falls. He is deep in thought, trying to figure out how he could have possibly spoken to Tendai who is as far away as France. This is despite the fact that all along, the father has been on top of the situation possibly due to his status in the patriarchal traditional Shona society. As the father he is also the one who has important information that has to be given to the son. Animal husbandry and crop farming mean a lot to the Shona. Having these separate the boys from the men. This justifies VaKajau’s wanting to axe Tendai’s father, and Tendai’s father not retaliating but reporting to Tendai, the owner of the beasts.

Now the wonders of Econet have reversed all that. They have reversed the status situation between father and son. The son has become the more powerful because he knows how Econet works. The father has become confused to the extent of forgetting his main business of phoning because now he concentrates on finding out more about Econet. Earlier on, the father had taken the Econet line for granted or just as a tool of communication. His opening representative where he reported to his son with authority in connection with the situation at home and his directive where he commanded Tendai to speak to him in Shona bear testimony to this.

The perlocutionary force where the father is mesmerised shows how Econet Wireless carefully manipulates the audience, namely, the make-believe intra-text audience such as the father and Tendai, the immediate-context extra-text or the actual target audience and finally the non-immediate context extra-text audience. Econet manipulates people by tempting and charming and trapping them. Its intended effect is to coax, cajole and lure them into buying Econet Wireless cell phone lines and other related products so that they discover and experience the sensations for themselves.

At the point where the father begins to marvel about the wonders of Econet, all the other speech acts that follow in the dialogue support this master speech act or goal, that is, the directive where Econet is trapping the audience. For example, Tendai responded to his father's question with a short one-word locution with a declarative illocutionary force, "*NeEconet*" (With Econet). This declarative serves as a formal, emphatic or deliberate statement asserting strongly that the secret to the father's success in reaching Tendai while he is in France lies with Econet Wireless. Econet Wireless is thus telling the audience, other than the intra-text make-believe the same.

The father asks yet another question, "*Eko chii?*" (Eco what?). This is an expressive by which he is admitting that he is confused but would want to know more about Econet. The advertiser is yet again enticing the audience by making them believe that once the Econet subject is introduced, listeners forget about everything else and only pay attention to what is being said about Econet Wireless.

Once again, burrowing through a text using the indirect speech act has revealed the secret messages in this advertisement. The secret messages have been carefully woven into the television commercial in order to influence the audience's opinions, emotions, attitudes and behaviours. What is clear though is that the secret message has been designed to benefit someone, and that someone may not be the audience. For instance, if many people, the readers of this advertisement are cajoled, coaxed and lured into buying the Econet Wireless lines and also pay for the roaming services that are the core of this advertisement, it is Econet that benefits more because that will mean more money into their coffers.

The issue of felicity conditions also helps to decode the meaning of this advertisement. The advertisement can be understood on the felicity condition that there is a diglossic relationship between English as H(igh) and Shona as L(ow) language in Zimbabwe. Due to this diglossic relationship, most young people have negative attitudes towards Shona. On television, Tendai is shown stooping to a position almost under the table, probably to hide from the other executives as he tries to respond to his father who is on the phone speaking in Shona. The advertiser corrects this when the father is made to command his son Tendai to speak in Shona when he says, "*Wati chii? Taura neShona*" (What did you say? Speak in Shona). Probably the advertiser is aware of the developments that have taken place in the orthography, lexicography and grammar of the Shona language. He is probably aware of the ongoing efforts by the African Languages Institute of the University of Zimbabwe to develop the indigenous languages of Zimbabwe. The advertiser would therefore be aware of the importance of diglossia leakage of Shona L(ow) to Shona H(igh) that seems to be taking place as far as advertising is concerned. Econet Wireless would not be left behind as other business concerns benefit from advertising in the Shona language.

The other dimension to this issue of language could be that, the advertiser recognises that in Zimbabwe, the cell phone is viewed as a status symbol together with the car and money (referred to as the 3 Cs – car, cell phone and cash). What this means is that buying and owning a cell phone raises one's status. As people buy cell phones and choose Econet Wireless lines, Econet benefits irregardless of whether one uses the English or the Shona language as they make their call or

send short texts messages. The advertiser may also have realised that the Shona make 75% of the population (Chimhundu 1983), and therefore to advertise in Shona means capturing the attention of a big market segment. In this advertisement, he is as well cajoling and coaxing the audience through a secret message to buy their services. This is done through the planting of a seemingly innocent speech act, “*Wati chii? Taura neShona*” (What did you say? Speak in Shona).

The other felicity condition, realised by the advertiser is the way those Chief Executive Officers who are Shona value both their rural and urban homes. They practice crop and animal husbandry at their rural homes. Most spend public holidays and weekends at their rural homes. It would appear the advertiser recognises this by having a rural peasant farmer use the Econet Wireless network to phone his young, probably Chief Executive Officer (CEO) son. Not only does the old man phone. He communicates crucial information to his son.

A hidden message in this speech act is the directive to the young CEOs in urban areas that in order to keep abreast with their rural issues and developments, they should buy their parents in rural areas Econet lines in order to facilitate communication. By having Tendai in France, the audience are advised that such communication is not hampered by international boundaries and great distances since Econet offers roaming services as is reflected in the father’s marvel after using a local number. The advert thus has the capacity to entice all serious CEOs who have homes in the rural areas to emulate Tendai by availing Econet Wireless lines to their rural parents.

### **3.1.9 CABS’ Shona advertisement**

This advertisement by the Central Africa Building Society (CABS) is placed in a frame that is hung on the building society’s banking halls. The researcher noticed the advertisement in Masvingo and Harare branches. Below is a reproduction of the advertisement and its translation:

*Yave nguva zvino  
Yekuti mari yako ibereke interest yakakora  
Isa mari yako muCABS Interest Plus izvozvi*

CABS logo with inscription: Interest Plus

*Isavings account inokupa interest yakakora*

(It is now time for your to earn high interest  
Put your money into the CABS Interest Plus now

CABS logo with inscription: Interest Plus

It is a savings account that gives you a fat interest).

The overriding intention or major speech act in this advertisement is a directive commanding the reader to join the Central African Building Society's product, the CABS Interest Plus account. The directive is clearly stated: *Isa mari yako muCABS Interest Plus izvozvi* (Put your money into the CABS Interest Plus now). Prins (1987) refers to two types of directives namely, binding and non-binding. The binding directives bind the hearer into reacting with no counter-action and they include commands and orders. The non-binding directives on the other hand do not place any obligations on the hearer to execute a reaction. Such directives include requests and advice. The main speech act or goal in the CABS advertisement is a binding order where the reader is given no choice. There is also some urgency in the directive conveyed by the directive commanding the client to act now as is reflected in the word *izvozvi*. The perlocutionary force of this speech act can lead clients to acting without thinking carefully about the product. It also scares clients into action because it addresses readers individually – *Isa mari yako muCABS Interest Plus izvozvi* (Put your money into the CABS Interest Plus now). This command has the effect of making clients to rush into opening the account, fearing that they may miss out and that those who join may benefit while they themselves delay and loose out. The reader gets the message that s/he has to strike the iron while it is still hot.

The other speech acts in the advertisement support this master speech act. The first locution is a representative through which the persona is asserting strongly about the product. The assertion, however, lacks specified facts except that the reader is told emphatically that:

*Yave nguva zvino*  
*Yekuti mari yako ibereke interest yakakora*  
*Isa mari yako muCABS Interest Plus izvozvi*

(It is now time for your money to earn high interest  
Put your money into the CABS Interest Plus now).

In this representative, the advertiser exploits the mutual contextual background he shares with the Shona reader, that of the Shona values – crop and animal husbandry. The advertiser manages this by his use of the phrase *interest yakakora* (fat interest). An expert farmer *hurudza* in Shona is seen through:

<i>Mombe dzakakora</i>	(fat cows)
<i>Mbudzi dzakakora</i>	(fat goats)
<i>Hwai dzakakora</i>	(fat sheep)

The adjective ‘fat’ is now also commonly used in Shona slang to refer to a purse of money. If it is full of money, it can be described as *homwe yakakora* (a fat purse). The advertiser can be said to be identifying with both the traditional Shona and the urban Shona most of who use Shona slang.

The final speech act is also supportive of the main goal of the advertisement. It is a presentative asserting by concluding as if summing an argument about the account: *Isavings account inokupa interest yakakora* (It is a savings account that gives you a fat interest). However, a close analysis of the speech acts in this advertisement reveals that there is an advertising claim embedded in it. The meaning of the phrase *interest yakakora* (a fat interest) is vague. It is not clear how this type of interest compares with other savings accounts by the same building society as well as other similar financial institutions. Somehow, it does not give the reader the information necessary for the reader to make an informed decision. The claim is neither a bold lie nor helpful consumer information. That a savings account earns interest is not questionable. What needs clarification is the qualifier *yakakora* (fat). How fat is fat in this case? A fat cow can be seen, but a ‘fat’ interest needs qualification. Shrank (2005:5) concluding about such claims that balance on the narrow line between truth and falsehood by a careful word choice stresses that they are this category of pseudo-information because:

They are applied to parity products, products in which all or most of the brands available are nearly identical. Since no one superior product exists, advertising is used to create the illusion of superiority.

This assertion by Shrank needs to be looked at with the inflationary environment that is currently prevailing in Zimbabwe. With inflation pegged at above 1600%, any 'fat' interest should be above that figure. No bank in Zimbabwe can offer that type of interest. They are way below 1000% per annum and the interests for savings accounts are almost similar across banks. This makes the product being offered by CABS – the CABS Interest Plus a parity product. Hence, the vague claim in the advertisement.

If it is truly a parity product that explains why CABS is scaring readers into joining now: *Isa mari yako muCABS Interest Plus izvozvi* (Put your money into the CABS Interest Plus now). CABS would be aware of the stiff competition it faces from the other building societies and commercial banks offering similar services, hence the hurry to have the reader's signature for their Interest Plus savings account. Hence, their giving pseudo-information that balances on the narrow line between truth and falsehood by a careful choice of words: *interest yakakora* (a fat interest).

This advertisement can also be understood on the felicity condition that due to the land reform exercise in Zimbabwe, many people, some of whom were not gainfully employed before, got the opportunity to enter into farming. As such, they would have some money from the sale of their surplus earnings.

Secondly, because of the money economy, many people in Zimbabwe are into buying and selling, for instance, the small business enterprises. Again, CABS would like to tap into the surplus money that these people have.

Thirdly, there is a lot of code-switching and code-mixing between Shona and English in this advertisement. This is a very common practice among Shona speakers in Zimbabwe (Chimhundu 1983; Veit-Wild 2006).

### 3.1.10 The TN Asset Management advertisement

This advertisement by Asset Management Company was being flighted on Zimbabwe Television at the time of the writing up of this research. The advertisement shows a farmer, possibly a 'new' farmer erecting a fence around his new farm. The phrase 'new farmer' in Zimbabwe today denotes those people who got land through the ongoing Government land reform programme. The reform aims to redress the imbalance in land ownership created by colonialism. The A1 'new' farmers' labour force consists of his children including his wife or wives. These are seen helping each other lift the heavy poles for the fence. As the farmer and his family are working, at the other end of the farm, a vicious dog is threatening his goats. The goats run for their lives with the dog in hot pursuit. On noticing this, the farmer leaves what he is doing and rushes to chase the dog away shouting at it. He is visibly angry and tired. The goats are visibly shaken. Following is a reproduction of the text that accompanies this drama, its translation and the illocutions involved:

New farmer: *Iwe! Iwe...! Hei*

New farmer (at the dog): Directive: Shouting, Threatening  
Hey you, stop it! Get away! Leave my goats alone!

Persona: *Mbudzi kuzvarira pavanhu hanzi nditandirwe mbwa.*

Persona: Directive, didactic, presentative: stating general truth.  
A goat delivers where there are people so that its kid can be protected from dogs: viz: a wise person would avoid danger by seeking help from those with the capacity and experience to keep danger at bay.

Persona: *Economy yazare mbwa.*

Persona: Representative, reporting.  
The economy is full of dogs. Viz: the economy is under serious threat.

Persona: *Zvinotoda vanamazvikokota kuchengetedza upfumi.*

Persona: Directive, advising; expressive, boasting

It needs experts to look after the economy: viz: In such an environment, only those with the expertise can guide the economy.

A critical analysis of the master speech act in this advertisement reveals a directive embedded in the Shona proverb: *Mbudzi kuzvarira pavanhu hanzi nditandirwe mbwa*. The literary meaning of the proverb is that a goat will deliver where there are people so that these people can protect its kid from the dogs. When used to describe people's behaviour, the illocutionary force of the proverb can be interpreted based on the appropriate or felicity condition that Shona custom believes that a clever person takes ideas from others. A clever person would avoid danger by seeking help and protection from those with the requisite skills and capacity to handle the catastrophe. The Shona strongly believe in sharing ideas in order to shape one's own as is shown by another Shona proverb similar to the one in the advertisement:

*Zano ndega akasiya jira mumasese* (One who does not take heed of others' advice left his blanket in beer dregs: viz: failure to heed advice from others usually lands people into serious problems).

The proverb in the advertisement is meant to scare the 'new' farmer into seeking for expert advice and assistance from TN Asset Management Company. The proverb does so by exposing the incapacity of the 'new' farmer to deal with current problems on his/her own. By contrasting the farmer's actions with those of goats, the advertiser exposes the farmer's helplessness to face and deal with the farming. His inexperience and lack of expertise and requisite farming knowledge is also exposed. As he runs after the dog, the farmer is seen gasping for breath due to tiredness. The advertiser is saying to the 'new' farmer, his intelligence should be above that of the goats that seek the protection of their newly born from human beings. To show that he reasons more than the goats, he should engage the services of those skilled. Now he is gasping for breath because his method of protecting his wealth is physically challenging. Moreover, as he chases after the dog, he leaves his job unattended. Even his goats are shocked.

This makes the proverb a rebuke directed at the farmer. He is being chastised for trying to do everything by himself. May be this was possible while he was a peasant subsistence farmer. As a 'new' farmer he has to start thinking as a

commercial farmer rather than as a subsistence one. The directive illocutionary force of the proverb makes the reader ask questions as a result of the farmer's action. Such questions are: Why does the farmer try to do more than he can manage on his own? Why can he not take a leaf from the goats that seek help where they feel they cannot manage on their own? Why does he not seek professional help from those trained to do so? Obviously the action of the farmer and the proverb has a perlocutionary act on the audience. The audience would want to avoid the pitfalls exposed by this advertisement on the farmer. The way to do so is to engage the services of the experts. In this case, the experts are TN Asset Management Company.

The illocutionary force of the proverb uttered by the persona can also be fully understood using the mutual contextual cultural belief shared by the writer and audience. The proverb is an important aspect of African conversation. It can be used to introduce a speech/story or conclude it. It can also be placed in strategic positions within a story or speech. By using a proverb, the advertiser is engaging the 'new' farmer in purposeful conversation. Wanjohi (1997:25) describes a proverb as a saying which states a truth factually or the truth can be stated in a way that a symbol (word) can assume several if not many meanings. The proverb under consideration states a general truth. Goats give birth near villages in order to protect their kids from danger. This proverb's illocutionary force shows that it is both a directive, advising the 'new' farmer to seek help from professionals as well as an assertive stating a general truth. Chimhundu (1980) examining the Shona proverb concludes that it is didactic and juridical, and that it also has a literary aesthetic value and this quality enhances the former function. The Shona proverb under consideration has a didactic value in that it educates the 'new' farmer to entrust TN Asset Management with his wealth. TN Asset Management uses the proverb to tell the farmer that it has the expertise that can help the farmer look after his wealth.

The other speech acts in the advertisement also support its main speech act. The speech act: *Economy yazare mbwa* (The economy is full of dogs. Viz: the economy is under serious threat) is a directive advising the 'new' farmer to avoid exposing his/her wealth to the dangers of the Zimbabwean economy. The act can be fully understood using the mutual contextual beliefs shared by the writer and

the audience. The dogs threatening the Zimbabwean economy could be in reference to the continuously spiralling inflation and corruption especially in the political offices and the police force. Inflation and corruption are now jointly referred to as Zimbabwe's number one enemies. It is talked about in both the print and electronic media. The cost of living has risen to unprecedented levels and it is the highest in the world in a country that is not even at war. Some prices are only valid for hours. They can change whilst one is at the till point. For instance, *The Herald* of 13 February 2007 reported:

The Central Statistical Office reported yesterday that non-food inflation, at 1 681.3% led the inflation spiral quicker than food inflation which rose to 1 593.6% (page 1).

*The Standard* of 5 February (2007:9) also reported:

Faced with soaring costs of maintaining commercial and industrial properties, Zimbabwe's property management organisations are walking a difficult tight rope trying to maintain their own viability and at the same time holding rent levels for tenants as much as possible.

Corruption is currently commonly described as a cancer eating into the moral fabric of the Zimbabwean society. Basic commodities, which are not available in the supermarkets, are readily available on the black market at exorbitant prices.

*The Chronicle* of 12 February (2007:1) reported that:

An illegal business transaction turned sour when six illegal foreign currency dealers in Beitbridge lost \$19.5 m to a cunning conman ... who gave them counterfeit notes claiming it was R30 000 in exchange.

*The Herald* of 13 February (page 1) reported:

Some politicians have been implicated in illegal gold mining activities while others have tried to interfere with police operations but the force has stood firm resulting in 113 people being prosecuted and jailed.

These examples of inflation and corruption show the dangers and threats facing the Zimbabwean economy. TN Asset Management uses the directive: *Economy*

*yazare mbwa* to show the 'new' farmer that there is no way that the farmer can protect his wealth without professional advice. That is not possible in a hyperinflationary environment such as that currently prevailing in Zimbabwe, which is further compounded by corruption. This directive speech act will scare any serious 'new' farmer into seeking professional help in order to safeguard his wealth. The other hazards threatening livestock are that Zimbabwe is prone to droughts and there is widespread cattle rustling. The 'new' farmer cannot deal with these alone. For example, *The Chronicle* of Wednesday 21 March 2007 (page 1) reported:

Matabeleland South police spokesperson Inspector Dzirutwe said an operation codenamed 'Eradicate cattle Rustlers' was launched on 12 March and was targeting stock thieves and those who provide a market for them such as abattoirs and butcheries.

The last locution reads:

*Zvinotoda vana mazvikokota kuchengetedza nokuvandudza upfumi.* (It needs expects to look after the economy: viz: In such an environment, only those with the expertise can guide the economy).

The act can be described as a directive advising the audience or an expressive, bragging. Both illocutionary forces support the master speech act. As a directive, the speech act advises the audience, that is, 'new' farmers to engage professionals to look after their wealth. The directive advises the 'new' farmer to invest. Failure to do this exposes one's wealth to the dogs in the economy. Moreover, the dogs go for the young ones hence the proverb: *Mbudzi kuzvarira pavanhu hanzi nditandirwe mbwa* (A goat will deliver where there are people so that these can protect its kid from the dogs).

If the dogs eat the young ones, one's wealth, measured in terms of livestock, will not grow. One remains with the adult goats. As long as their young ones are not protected, they will ultimately age and die. Therefore, by using the directive, TN Asset Management is advising the new farmers on the importance of investing their money (profits). In a hyperinflationary environment such as the one currently prevailing in Zimbabwe wise investments, ensure high returns and value for money. Investing also gives some sense of security around the farmer since it

combats not only inflation but also drought, cattle rustling and even corruption (the dogs [*imbwa*]) referred to in the advertisement.

The expressive illocutionary force also contributes towards the overall meaning or goal of the advertisement. With this expressive, TN Asset Management is bragging, boasting or beating its chest. The act can be fully comprehended with the felicity condition of Shona praise poetry in mind. Shona philosophy generally discourages bragging. It promotes humility. However, experts in specialised areas are given the leeway to brag, but this has to be done through *madetembedzo ekuzvirumbidza* (self-praise poetry). This is not peculiar to the Shona as is highlighted by Mapanje and White (1983:7) who state:

Praise poems exist in many different parts of Africa. In Yoruba they are called *onki*, in Zulu *izibongo*, in Tswana *maboko*.

The Shona praises of persons included poems that were composed and recited in honour of persons who perform some valued social function for example, chiefs, craftsmen and musicians (Hodza and Fortune 1979:37). Different sentiments informed Shona professional boasts. For example:

The boast of the farmer was part of his display of hospitality. He also wanted to disarm jealousy and suspicion that his success was due to witchcraft and at the expense of others.

The boast of the diviner was part of his technique for gaining confidence of his clients as well as self-advertisement (Hodza and Fortune 1979:42).

The following respective examples prove this.

*“Kuzvirumbidza kwehurudza pavanhu”*

*Ndakarima ndikadikitira,  
Ndodya mapfunde vakomana,  
Segoho rinodya mupunga nemuswe,  
Kuonesa kugarika kwaro.*

*Uhurudza ukomba vakomana.  
Kana ndava kunwa doro,  
Ndinomera mapapiro,  
Kuti ndodya sadza mwoyo uri pamwe chete*

*Muchindiona ndakadai kugarika,  
Kana rava zhizha ndiri shamwari yematope,  
Mhandu yevhu, sahwira webadza (p385).*

“The public boast of a good farmer”

(I have ploughed and I have sweated,  
And now I am enjoying my crops, my friends,  
Like the bushbuck which uses its tail to push rice into its mouth,  
As a sign of its contentment.

Good farming wins respect my friends,  
When I drink beer now,  
I drink to my heart’s content.  
When I eat my food,  
I eat with a settled heart.

.....

You see me in my prosperity today  
Because, during the rains, I am a friend of the mud.  
Rather, I attack the soil with my special friend, the hoe).

*“Madudunhurirwa en’anga”*

*U-u wi!  
Ndasvika godoboro*

.....

*Yasvika n’angaruचेचे  
Chazezesa,  
Mutunhu una mago,  
Mushonga unofura mabwe*

*Ndauya norubwa rwangu  
Nhasi tinochekana nezvipangana  
Kana mheni ane gona reuroyi anosara ava pachena  
Mirai mose makaita rutsara vakomana (p388).*

“A diviner’s boast”

U-u wi!  
Here I am, master of every situation,

.....

He has come, a diviner, frank and open as a child,  
One fearsome to those with secrets to hide,  
A land infested with wasps  
A magic substance that feeds on stone.

I have come with an open palm,

Today our struggle will overcome the last resistance.  
If anyone has a witch's charm, he will be revealed to the entire world,  
Stand in a line all of you, my friends.

.....

One can say the expressive, boasting/bragging by TN Asset Management, *Zvinotoda vana mazvikokota kuchengetedza upfumi* (It needs expects to look after the economy) is a technique being used by the company to gain the confidence of the audience and prospective clients.

### **3.1.11 A Shona advertisement by TM Supermarkets**

The advertisement by TM Supermarkets under consideration is the following:

*Mhanya neshasha  
Tenga kwaTM*

(Run with the champions  
Shop at TM).

The advertisement is strategically placed on the walls of all TM supermarkets in all Shona speaking areas where they have shops. The advertisement is visible from a distance of more than three hundred metres. For example, in Harare, the advertisement can easily be read from TM's Rezende and Julius Nyerere Way Branches. It is painted in the TM Supermarket chain's colours that are sky blue. This colour is also found on some commodities that are packaged by the supermarket chain such as some brands of tinned food, toilet tissue and *matemba* (dried fresh water sardines). The advertisement can also be heard from hailers and internal broadcasting systems that are strategically positioned at entrances into the supermarkets and within the supermarkets when TM is promoting some brands.

The overall goal of this advertisement is to woo the audience to choose to buy from TM supermarkets ahead of other competitors such as OK. This gives the advertisement a directive illocutionary force advising the audience. The directive may appear as a simple advice but its slogan form makes it very effective. Its slogan form makes it fall within what Krugman (cited in Belch and Belch 2004:153) calls low involvement. In a low involvement situation, consumers do not compare

the message with previously acquired beliefs, needs or past experiences. Low involvement results in subtle changes in consumers' knowledge, particularly with repeated exposure to brand name, theme or slogan. Krugman asserts that this information may be enough to trigger a purchase. In low involvement there is random information catching rather than active information seeking. The advertiser must recognize that a passive, uninterested consumer may focus on "non message elements such as music, symbols and slogans or jingles than the actual message" (Belch and Belch 2004:153). The advertiser may capitalise on this by developing a catchy jingle or slogan, in this case one that is stored in the consumer's mind without any active cognitive processing and becomes salient when the consumer enters the actual purchase situation. For instance, it is common to hear some people chanting this directive slogan by TM Supermarket:

*Mhanya neshasha  
Tenga kwaTM.*

(Run with the champions  
Shop at TM).

This directive slogan reminds one of other low involvement Shona advertisements which are in jingle form such as Net\*One's *Makadii, Munjani, Ndeipi? ...* (How are you? Hallo?... ) and Goho Guru's advertisement jingle that makes use of Manhikatika Choir's tune and sing:

<i>Rimwe zuva baba namai vakati vondovata</i>	x 2
<i>Hope ndokuramba kuuya</i>	x 2
<i>Mai vakati "A ! nhai baba vanhingi</i>	x 2
<i>Handei nechana ichi kwababa yoyo</i>	x 2
<i>Zvimwe tingawana saga rimwe rerukweza."</i>	x 2

(One day when father and mother were about to sleep	x 2
They had difficulties falling asleep	x 2
Mother said, "So and so's father	x 2
Let us take this child to So and so's father	x 2
We may get a bag of rapoko."	x 2).

Hawkins and Hoch (1992:25) concluded that under low involvement situations, repeating simple product claims increased consumers' memory of and belief in the claim. This is the case of TM's advertisement that is under consideration:

*Mhanya neshasha*  
*Tenga kwaTM.*

(Run with the champions  
Shop at TM).

In the advertisement, one can spot three advertising claims. The first is the weasel claim one reads from the word *shasha* (champions). The word or claim appears substantial at first glance but disintegrates into hollow meaninglessness on close analysis. Indeed, the ordinary people also buy from TM. The champions may be there but not everybody who buys from TM is a champion, as the claim would want the reader or audience to believe. This makes the directive a propaganda wooing or luring people to choose to buy from TM believing that that makes them champions. This is an indirect meaning embedded in the speech act.

The other claim that the audience gets from the word *shasha* (champions) is the vague claim. The word is colourful and attention grabbing, but it is meaningless. In addition, it makes use of subjective and emotional opinions that defy verification. How can one prove or disprove that those who buy from TM are champions?

The word *shasha* (champions) also conjures in the mind of the untrained reader the 'compliment the consumer' claim. This kind of claim according to Schrank (<http://home.olemiss.edu/~egjbp/comp/ad-claims.htm>:7), "butters up the consumer by some form of flattery." For instance, one becomes a champion simply by buying from TM. Again, this technique lures the unsuspecting and untrained reader into buying from TM.

These advertising claims are advertising techniques used by the advertiser to woo the audience. Schrank (ibid: 2) argues that while some claims are honest statements about a truly superior product, most claims neither fit into the category of bold lies nor helpful consumer information. Such balance on the narrow line between truth and falsehoods is achieved by a careful choice of words such as the abstract noun *shasha* (champions) in the TM advertisement. Schrank's reason on why most advertising claims fall into this category of pseudo-information is that they are applied to parity products where most available brands are nearly identical. In the case of the claim in question:

- Large supermarket chains such as TM and OK sell parity products that include groceries, meats, confectionaries and vegetables.
- They also make their orders from the same wholesalers and manufacturers such as Jagers, Advance and Macro.
- The prices of their similar products and brands are almost the same.

Actually, many parallels can be drawn between TM and OK Zimbabwe.

TM supermarkets belong to the same group of companies with Meikles, Barbours, Gretermans and Clicks. They are under the Thomas Meikles Africa Limited Holding Company. Despite belonging to the same company, TM differs from the other stores in the group in that while TM advertises in Shona (or Ndebele), the other shops advertise in English. Similar products cost less at TM than in the other shops that belong to the same stable. While TM supermarkets are found in both low and high-density areas, the other sister shops are found in the city centres and low-density areas.

OK Zimbabwe belongs to the same group with Bon Marche. It differs from Bon Marche in many respects. While OK advertises in Shona (and Ndebele) Bon Marche advertises in English and uses a sprinkling of French in its major annual promotion. Similar products cost less at OK than they do at Bon Marche. While OK is found in both the low and high-density areas as well as in small towns like Rusape and Chipinge in eastern Zimbabwe, Bon Marche is found only in Harare and Bulawayo.

TM and OK Zimbabwe are the largest supermarket chains in the country. They also have the biggest shops in terms of the area covered by their merchandise. These similarities make TM's advertising claim cited above misleading to the audience. They are made to believe that TM is superior. That way the claims are meant to assist consumers make an association with the advertisement. On the contrary, the situation on the ground shows that TM meets standards similar to those in the other supermarket chain.

The other popular creative strategy shown in the TM advertisement directive is what the advertising analyst McMahan (1980:50) calls the VIP (visual image personality). The brands are personified, for example:

*Vim chikwapuro* (Vim is a threat to dirt).

*Shumba super chiwororo chezvipfukuto* (Shumba super grain protectant is a threat to grain borers).

In the TM advertisement, the visual image personality is from the word *shasha* (champions). This VIP also gives this advertisement the tendency to show concern and care for the customer as if the customer does not pay money for the goods when buying from TM supermarkets. The overall result is to lure the audience.

### **3.2 PRESENTATION OF FINDINGS FROM QUESTIONNAIRE**

As was pointed out in chapter one of this project, a questionnaire and interviews were used to compliment and cross check on the findings from the discourse analysis of Shona advertisements. This section presents and analyses findings from the questionnaire that was administered. A total of fifty randomly sampled subjects comprising lecturers, non-academic staff and students at Masvingo State University, all of who are Shona speakers responded individually to the questionnaire.

The choice of subjects has already been justified in chapter one. However the justification is repeated here for easy reference as follows:

- Since the study focuses on Shona advertisements the sample population had to include Shona speakers.
- As a national institution, Masvingo State University (MASU) attracts staff and students from all over the country. This means that all the major dialects of Shona are represented. In addition to being a national institute, MASU is also centrally located at the intersection of the Harare-Beitbridge and Mutare-Bulawayo highways. As such, it attracts staff and students from eastern Zimbabwe where Manyika, Barwe, Ndau and Hwesa are spoken

and from western Zimbabwe where Kalanga and Karanga are spoken. Karanga is also spoken in central Zimbabwe. The other respondents come from northern Zimbabwe where Korekore (including Budya) and Zezuru are spoken. This makes the sample representative of Shona speakers and audiences of Shona advertisements.

- Both the students and staff have access to radio, television and newspapers as well as billboards that are used as channels of transmitting the advertisements in question.
- The subjects are both potential consumers of the brands of the products that are being advertised.

The questionnaire had a bio-data section, which sought for information on the respondent's age, sex and level of education. During the process of analysing the results, information on bio-data was found not to have any bearing on their responses. Hence, the researcher is not going to report on the respondents' bio-data save the fact that both groups are literate.

The questionnaire has ten questions. All of them concentrated on issues to do with the communicative impact of Shona advertisements though the form of the advertisements is implied in some advertisements. Following is a question-by-question presentation and analysis of the findings from the questionnaire. The results have been tabulated (tables 1-10). Raw figures appear on the left and the percentage on the right where applicable.

### 3.2.1 Tabular presentations

**Table 1**

Question 1: *Do Shona advertisements appeal to you?*

Responses	Respondents	%	Reasons in order of most frequency
Yes	46	92	<ol style="list-style-type: none"> <li>1. They are easy to understand because they are in Shona, which is also understood by many people in Zimbabwe.</li> <li>2. They are humorous and interesting, which gives them a captivating uniqueness.</li> <li>3. They reflect African life and culture.</li> <li>4. The Shona used is rich and exciting.</li> <li>5. They are easy to remember due to the figurative language used.</li> <li>6. They capture the pragmatic meaning.</li> <li>7. They remove the communication barrier imposed on the Shona by English.</li> </ol>
No	4	8	<ol style="list-style-type: none"> <li>1. They are not serious but comic relief.</li> <li>2. Because I only want to be informed so that I can make reasonable choices. I do not want to be persuaded or coerced by words in any language.</li> </ol>
<b>Total</b>	50	100	

**Table 2**

Question 2: *Which Shona advertisement do you remember most?*

Adverts remembered most in order of frequency	Reasons for remembering them in order of most frequency
Drotsky	<ol style="list-style-type: none"> <li>1. The rich Shona and the linguistic features by Muwengwa.</li> <li>2. The use of Shona in an advertising environment dominated by English.</li> </ol>
HIV/AIDS	<ol style="list-style-type: none"> <li>1. HIV/AIDS and health are of great concern in my life.</li> <li>2. HIV knows no boundaries. Even pastors can have it.</li> <li>3. They are emotionally touching.</li> </ol>
Chibataura	<ol style="list-style-type: none"> <li>1. The drama that accompanies the Chibataura advertisement.</li> <li>2. The excitement from sheer brilliance and physical fitness of the soccer players due to eating <i>sadza</i>.</li> <li>3. The use of soccer, a sport uniting many people.</li> </ol>
Chibuku: <i>Hari yemadzisahwira Gara uchispakwa ...</i>	<ol style="list-style-type: none"> <li>1. These are direct and convincing.</li> <li>2. The poetry in the language.</li> </ol>
Econet: <i>Tendai ...</i>	<ol style="list-style-type: none"> <li>1. The ability to communicate anytime and anywhere.</li> <li>2. The old benefiting from technology.</li> <li>3. Conveys important message clearly.</li> </ol>
Net*One: <i>Ndokuno mukwasha... Makadini?</i>	<ol style="list-style-type: none"> <li>1. The maturity of Mbuya Mlambo.</li> <li>2. The familiarity of the jingles.</li> </ol>
FABS	<ol style="list-style-type: none"> <li>1. The vibrancy of the character.</li> <li>2. Interesting and original.</li> </ol>
Geisha	<ol style="list-style-type: none"> <li>1. The poetry in the language.</li> <li>2. Well put and interesting.</li> </ol>
TN Asset Management	<ol style="list-style-type: none"> <li>1. Coined idiom – <i>Economy yazare mbwa</i>.</li> <li>2. The composure of the spokesperson.</li> </ol>
Goho Guru	<ol style="list-style-type: none"> <li>1. The use of a familiar song.</li> <li>2. The effectiveness of the grain protectant.</li> <li>3. Drama accompanying advert.</li> </ol>
Colgate – Palmolive: <i>Wakainonokera Colgate</i>	The ability of the actors to clarify the message.
Sun jam: <i>Inhapitapi chete ...</i>	The musical melody accompanying the advert.
Dairibord: <i>Lacto shamwari yesadza .....</i>	The appetising picture of lacto and <i>sadza</i> .

**Table 3**Question 3: *Do you think it is wise to advertise in Shona?*

Responses	Respondents	%	Reasons in order of most frequency
Yes	49	98	<ol style="list-style-type: none"><li>1. The market is predominantly Shona. Therefore, it makes business sense to advertise in a medium understood by the majority as well. The Shona can grasp the subtle meaning.</li><li>2. The message gets even to the old and illiterate.</li><li>3. Not every body understands English. Shops are for both the educated and the uneducated. Shona is an equally important language and there is nothing that cannot be said in Shona. So if other languages like English are used, why not Shona?</li><li>4. Some advertisements are better understood by the Shona in ChiShona.</li><li>5. This promotes the Shona language and shows what it can do.</li><li>6. Vital information is clear and understood by most people.</li></ol>
No	1	2	It leaves out those who do not understand Shona. It is better to use English.
Total	50	100	

**Table 4**

Question 4: *Personalities like Muwengwa, Mbuya Mlambo and Kapfupi add value to Shona adverts. Yes/No.*

Responses	Respondents	%	Reasons in order of most frequency
Yes	48	96	<ol style="list-style-type: none"> <li>1. Muwengwa's rich language, Ambuya Mlambo's maturity and Kapfupi with his jokes and funny gestures and actions capture audience attention.</li> <li>2. The way they use Shona proves that Shona can be used in highly technical spheres.</li> <li>3. The celebrities are admired by many people who take them as role models.</li> <li>4. In their acting they tackle many thorny issues like HIV/AIDS and corruption which are of concern.</li> <li>5. They add flavour to advertisements since their celebrity status gives them charisma. The advertisement is half done by their presence. Words that are added are just a bonus.</li> <li>6. They are humorous, dramatic and show the richness of Shona thereby proving wrong those who feel that Shona is not expressive.</li> <li>7. They use a repertoire of rich Shona, which is persuasive.</li> </ol>
Yes/No	2	4	
Total	50	100	

**Table 5**

Question: *If some Shona advertisements appear not to cater for all age groups, do you think that is the advertiser's intention?*

Responses	Respondents	%	Reasons for answer in order of most frequency
Yes	23	46	<ol style="list-style-type: none"> <li>1. Some advertisements are aimed at products that may be age specific.</li> <li>2. Speech patterns can be age specific e.g. slang for youths.</li> <li>3. Advertisers have types of audience in mind.</li> </ol>
No	25	50	<ol style="list-style-type: none"> <li>1. Advertisements can be directed at children, but in reality are meant to induce adults to be aware of the needs and wants of minors.</li> <li>2. A serious advertiser would know that all age groups matter in terms of influencing sales.</li> <li>3. It is due to mistranslation from English to Shona.</li> <li>4. If something is put on TV or in newspapers it is for public consumption and that includes all age groups.</li> </ol>
Yes/No	2	4	<ol style="list-style-type: none"> <li>1. Yes, in the sense that the advertiser may be targeting clients of a particular age group.</li> <li>2. No in the sense that the advertiser may be intending to reach all groups but due to oversight he may end up leaving out others.</li> </ol>
Total	50	100	

**Table 6**Question 6: *Do you ever consider advertisements to be honest?*

Responses	Respondents	%	Reasons in order of most frequency
Yes	15	30	<ol style="list-style-type: none"> <li>1. Even if they exaggerate, they are informative.</li> <li>2. Advertisers need to sell and they would not like to be found to be cheats.</li> <li>3. They spell advantages of brands.</li> </ol>
No	26	52	<ol style="list-style-type: none"> <li>1. They make lofty claims on the virtues of brands but to a great extent that will be untrue.</li> <li>2. Advertisements aim to sell but at times this overrides the need to be honest. At times they even induce fear to force consumers to seek security in the purchase of the product.</li> <li>3. They create a need where there is none, i.e. they make people confuse wants with needs.</li> <li>4. They exaggerate effectiveness of brands in order to get attention at times.</li> <li>5. Their persuasive language is meant to coerce buyers.</li> </ol>
Yes/No	9	18	<ol style="list-style-type: none"> <li>1. Those that address serious matters like HIV/AIDS and condoms are honest.</li> <li>2. Some give accurate information but exaggerate.</li> <li>3. They are ethical but at times truth does not pay.</li> </ol>
Total	50	100	

**Table 7**

Question 7: *Choosing one Shona advertisement, what improvements would you make on it?*

Advertisement in order of most frequency	Suggested improvements in order of most frequency
Drotsky	<ol style="list-style-type: none"> <li>1. Muwengwa to slow down in his speech and to minimise the use of idioms and proverbs.</li> <li>2. Muwengwa's testimony to be accompanied by a running mill.</li> <li>3. The several <i>Tiri parwendo</i> actors to concentrate on advantages of the mill rather than dialogue.</li> </ol>
Chibuku: <i>Gara uchispakwa ...</i>	<ol style="list-style-type: none"> <li>1. Picture to include women since they provide a fair market for the product.</li> </ol>
TN Asset Management	<ol style="list-style-type: none"> <li>1. To present goats with their young ones and the dog going for them in order to emphasise the proverb <i>Mbudzi kuzvarira pavanhu .....</i></li> </ol>
Net*One: <i>Eza neni</i>	<ol style="list-style-type: none"> <li>1. To make it more Shona because its fusion of English and Shona requires more English understanding.</li> </ol>
FABS: On building material	<ol style="list-style-type: none"> <li>1. Would make people testify on its effectiveness on building material rather than having advertisement claim that all materials are found at FABS</li> </ol>
<i>Zvinozibwa neZANU</i>	<ol style="list-style-type: none"> <li>1. Would not give a religious tune to the accompanying song, but a political one.</li> </ol>
HIV: <i>Murume chaiye anomirira.</i>	<ol style="list-style-type: none"> <li>1. Words and actions embarrass <i>vanyarikani</i>.</li> </ol>

**Table 8**

Question 8: *Have you bought anything as a result of a Shona advertisement read or seen?*

Responses	Respondents	%	Did product meet expectations and standard set in advertisement?
Yes	23	46	<ol style="list-style-type: none"> <li>1. No, I was persuaded by the exaggeration.</li> <li>2. It was below standard.</li> <li>3. Yes. Chirindamura dust protected grain all year round.</li> <li>4. Chirindamura dust protected grain but could have side effects.</li> <li>5. Gara uchispakwa neChibuku ... meets the expectations and standards.</li> <li>6. To some extent.</li> </ol>
No	26	52	<ol style="list-style-type: none"> <li>1. I buy something because I need it, not necessarily because it has been advertised.</li> </ol>
Not sure	1	2	<ol style="list-style-type: none"> <li>1. I am not sure if I have or have not bought anything because of influence from the advertisement on it.</li> </ol>
Total	50	100	

**Table 9**

Question 9: *Subtle meanings from these advertisements.*

Advertisement	Subtle meaning deciphered in order of most frequency
First Funeral	<ol style="list-style-type: none"> <li>1. Company empathises with the bereaved.</li> <li>2. Sympathy and concern.</li> <li>3. Social responsibility.</li> <li>4. Solidarity.</li> <li>5. They are helpful.</li> <li>6. We are together in this sorrow.</li> <li>7. They take the funeral as theirs.</li> <li>8. Caring.</li> <li>9. Consoling.</li> <li>10. The tendency to show concern and care for customers as if they offer services at no cost.</li> <li>11. A business gimmick where service does not go beyond the calculated value of the bereaved's payment.</li> <li>12.</li> </ol>

<p><i>Gara uchispakwa neChibuku ....</i></p>	<ol style="list-style-type: none"> <li>1. Chibuku always makes one happy.</li> <li>2. An encouragement of continuous revelling in order to get perpetual happiness.</li> <li>3. Chibuku is a panacea for all problems.</li> <li>4. Those who do not drink are missing out.</li> <li>5. Chibuku is a tasty and quenching brew.</li> <li>6. A tendency to show concern and care for customers as if at no cost.</li> <li>7. That hopeless drinking is fine as long as demise is yours and profits theirs.</li> </ol>
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**Table 10**

Question 10: *Would you say Shona advertisements are effective?*

Responses	Respondents	%	Reasons for effectiveness in order of most frequency
Yes	48	96	<ol style="list-style-type: none"> <li>1. They target the Shona who understand the language and its idioms.</li> <li>2. They are unusual and captivating: people were mainly used to English as the language of business.</li> <li>3. Their use of Shona embedded in culture minimise language barriers to those who have little understanding of English.</li> <li>4. They exploit Shona culture which contextualises them.</li> <li>5. They are interesting and memorable. Have heard many people chanting some Shona advertisements.</li> <li>6. They are persuasive.</li> <li>7. They make business make sense to the ordinary Shona. Have even heard old farmers talking about farming products being advertised.</li> <li>8. Their use of everyday language helps the Shona make informed decisions on whether they like, or do not like the product.</li> <li>9. They make an impact on the audience due to language.</li> <li>10. They prove that Shona can express ideas considering that it is rich in proverbs, idioms and other language devices.</li> </ol>
No	2	4	
Total	50	100	

Suggestions to improve them (advertisements) in order of most frequency

1. They should not over exaggerate.
2. They should use more standard Shona and avoid using English and slang.
3. They need to exploit all Shona dialects.
4. They should go online. People only get English on the Internet.
5. The use of idioms and proverbs should be coupled with simple language that can be understood by people of different age groups and experiences.
6. Each advertisement to appear in all channels.

### **3.2.2 Analysis of findings from questionnaire**

On the whole, the data gathered from the questionnaire shows that Shona advertisements have tremendous impact on the intended audience. Despite the fact that the advertiser faces many obstacles along the way, the Shona advertisements reach out to the intended receivers.

Firstly, the audience of these advertisements are not likely to read newspapers or magazines or listen to the radio or watch television for their advertisement material. For instance, they read newspapers mainly for the editorial material and news. Secondly, most channels of these advertisements, that is, newspapers and electronic media consist of numerous advertisements all competing for the reader's attention. Despite these obstacles, it would appear from the data gathered that Shona advertisements are noticed from their various channels namely: newspapers and magazines, on televisions and from the radio. Travellers see these on billboards. The researcher comes to such a conclusion after analysing the various advertisements, which the respondents give in answer to question number 2. The advertisements they remember, (given in table 2) touch on various subjects ranging from food items such as *chibataura* (mealie-meal from Blue Ribbon), HIV/AIDS, beverages (e.g. Chibuku), communication (e.g. Econet and Net\*One), business (e.g. TN Asset Management), toiletries (e.g. Geisha by Lever Brothers) and agriculture (e.g. Goho Guru).

The reasons given by respondents for remembering these advertisements shows that they treat these advertisements and what they stand for as something of

consequence not trivial. For instance, HIV/AIDS are remembered because “HIV/AIDS and health issues are of great concern in my life.” This is a very objective reason given by the majority of respondents and indeed the situation on the ground shows that many people in Zimbabwe are either infected or affected by the AIDS pandemic. The same is true for the other advertisements that are remembered. The audience take the advertisements seriously as is reflected in the reasons given.

Furthermore, the majority of the respondents confess that Shona advertisements appeal to them. Their main reason for this is that the Shona easily understands them and that their rich Shona possesses a captivating uniqueness. Interviewees in this project also confirmed this. The interviewees who are from advertising agencies agree that their use of Shona in advertising enables them to reach out to the majority of the population in Zimbabwe. The interviewees also agree that the Shona audience will understand the cultural nuances in the advertisements. This shows that not only do advertisements capture the attention of the audience. They also interest them. These are some of the requisites of good advertisements as Vestagaard and Strøder (1985:49) note, that after capturing readers’ attention the advertisement, “should convince him that the subject to this particular advertisement is of interest to him.” This is what the respondents are showing in their responses to question two when they said “HIV and health issues are of great concern in my life” or when they point out that Econet enables one to communicate anytime and anywhere.

Very few respondents of question one feel that Shona advertisements do not appeal. They only form 4% of the total number of respondents. One reason they give trivialises Shona advertisements since they see them as not serious but only provide comic relief. This reasoning reminds one of the diglossic relationship between English H(igh) and Shona L(ow) noted in chapter one of this project. In a diglossic situation, the H is used for formal situations while the L is for informal settings. The high is regarded in high esteem (Ferguson 1959; Fishman 1972). Jokes are part of informal language use. These respondents could also have negative attitudes towards Shona (Low), which is also a feature of diglossia.

That Shona advertisements have an impact on the audience is also revealed in responses to question three. Most of the respondents to this question think that it is wise to advertise in Shona. The main reason is that it makes business sense to advertise in a medium that is understood by the majority as well. What this means is that they see Shona playing a major role in advertising brands to Shona audiences. This is another pointer to the communicative impact of Shona advertisements. The respondents point out that some advertisements are better understood by the Shona in ChiShona.

Those who do not see the wisdom of advertising in Shona are very few. They form only 4% of the total respondents. It is also interesting to note that their responses have nothing to do with the ability or inability of Shona to carry out the function of advertising. Instead, they are worried that advertising in Shona leaves out those people who do not understand Shona. It would appear these are not bothered about advertisements reaching out to wider markets but they are worried that only English should be used regardless of whether it is understood or not. This view in favour of using only English is contrary to the view of the majority respondents in the fourth question. These saw another pointer towards the impact of Shona advertisements. The form and messages of advertisements where personalities like Muwengwa, Mbuya Mlambo and Kapfupi appear as spokespersons fascinate these respondents. They point out that these add value to advertisements. They unanimously agree that Muwengwa's rich language; Mbuya Mlambo's maturity and Kapfupi's jokes and funny gestures and actions capture the attention of the audience. The ability of the respondents to see how these personalities influence Shona advertisements shows the impact of these advertisements.

Responses to question five show that few recipients analyse advertisements thoroughly but the majority just concentrate on their surface meaning. For instance, only a few, twenty-three respondents (46%) see that some advertisements are age specific or that some advertisements target specific groups of recipients. It would appear this failure to read the indirect illocutions of advertisements is very common among the audience. The responses to the ninth question bear testimony to this practice. In this question, the majority respondents ended their assessment of the two advertisements with the direct illocutionary forces of the advertisements. For instance, the majority gave the subtle meaning

of First Funeral's advertisements, "*Inhamo yedu tose*" (We share in this grief), as sympathy or concern. This is the direct meaning, which the advertiser capitalises on. This is the meaning by which the advertiser woos clients to buy their services. The speech act analysis of this advertisement carried out earlier in this chapter shows that many people end at the direct illocutionary force of advertisements also known as conceptual meaning. It would appear the advertisers are happier with such an audience because that way the advertisement's impact on the audience works in the advertiser's favour:

hidden in places and in ways you might not notice, propaganda designers have been putting secret messages into television commercials, news programmes, magazines ads and more." (<File:///A:/Propaganda.htm> 2005:1).

For the advertisement in question, only three (6%) respondents went beyond the direct illocutionary force of the advertisement. The majority did not go beyond the surface meaning in their analysis. The responses that show that the three respondents got to the indirect illocutionary force in table nine come towards the end of the list (10-12 for First Funeral). These are less frequent compared to the direct meanings. It is the direct meanings that show the impact of the advertisement on the audience because this woos clients into believing that the advertisers care. The advertiser is aware that most receivers will not go beyond the conceptual meaning. In this case, those who went beyond the direct illocution could be lecturers of language and literature or lecturers and students of commerce, majoring in marketing. These have a trained eye that sees both the direct and the hidden meanings in texts.

Interestingly, the majority of respondents, twenty-six in all (52%) had said that they do not consider advertisements to be honest (Table 6). These pointed out that advertisements "make lofty claims on the virtues of brands, but to a great extent that will be untrue." When the same respondents were given an opportunity to demonstrate that they are aware of advertising claims they failed to pick out those claims (Table 9). Similarly, the majority respondents said that they have not bought anything as a result of the impact of a Shona advertisement (Table 8). Schrank, a scholar who has propounded on advertising has concluded, "students and many teachers are notorious believers in their immunity to advertising"

(<http://home.olemiss.edu/~egjbp/comp/ad-claims.htm>: 1). This is exactly what the respondents who are lecturers and university students are doing in this project. The majority (52%) do not believe that advertisements have an impact on them. Their failure to decipher the subtle meanings in table 9 shows that Shona advertisements have tremendous communicative impact on them. Schrank, looking at English advertisements has concluded:

Although few people admit to being greatly influenced by ads, surveys and sale figures show that a well-designed advertising campaign has dramatic effects. A logical conclusion is that advertising works below the level of conscious awareness and it works even on those who claim immunity to its message. Ads are designed to have an effect while being laughed at, belittled and all but ignored ... A person unaware of advertising's claim on him or her is precisely the most defenceless against the advertiser's attack (<http://home.olemiss.edu/~egjbp/comp/ad-claims.htm>: ibid).

In the questionnaire, most respondents do not want to believe that Shona advertisements influence them (Table 6). They say that the persuasive language used is meant to coerce buyers. Some as observed in table 8 claim that they buy something because they need it, not because it has been advertised. This is interesting because the same respondents fail to interpret the claims in the advertisements. This failure shows that Shona advertisements have a huge communicative impact on the audience.

### **3.3 CONCLUSION**

In this chapter, Shona advertisements were analysed using the speech act theory and responses from a questionnaire were also analysed. The questionnaire also served as a control or checklist for results from the speech act analysis of Shona advertisements. The speech act theory proved to be a very effective tool of analysing Shona advertisements. It revealed that most Shona advertisements' main goal was an indirect illocutionary force, which is in the form of directives, which can be said to be attacking the audience by cajoling them to buy the advertised brands. This indirect illocution is not immediately clear to the audience but is presented as a hidden message. It needs a trained eye to decipher. What is immediately clear to the audience is the direct illocutionary force that in most cases shows how the audience stand to benefit from the advertised brand. That is

wooing and cajoling them. It would appear most audiences end the interpretation of these advertisements at this direct illocution. Most direct illocutions are representatives stating truths and advertising claims which the audience do not easily dispute, so the message got by the audience differs from the advertisers'. This form of Shona advertisements results in the advertisements influencing the audience. Results from the questionnaire confirm these findings from the speech act theory. It was proved in the questionnaire responses that most respondents who are the audience of the advertisements do not analyse the advertisements beyond the direct illocutionary forces. For instance, question nine of the questionnaire gave the respondents an opportunity to decipher subtle meanings in the advertisements. The majority of the respondents only gave the direct illocution or the denotative meanings of the advertisements given. In the majority of cases, this direct illocution woos the audience. This shows that these advertisements have an impact on the audience and as such it can be concluded from the responses of the respondents that the Shona advertisements have a huge communicative impact on the audience.

## **CHAPTER 4**

### **DATA PRESENTATION AND ANALYSIS: A TEXT LINGUISTICS APPROACH**

#### **4.0 INTRODUCTION**

In this chapter, Shona advertisements are analysed for their form and communicative impact using the discourse analysis approach of text linguistics.

#### **4.1 ANALYSIS OF SHONA ADVERTISEMENTS USING TEXT LINGUISTICS**

As already noted in chapter two of this research, text linguistics relies on two approaches that contribute towards the comprehension of texts, namely, on the features that characterise texts and on the background knowledge. These two approaches can be viewed as a reverse of each other as they are respectively described as the bottom-up and the top-down approaches (Cook, 1983:7, 14ff and Kenworthy 1992:95ff). Cook (1983:14) also refers to the two approaches as the formal and the contextual respectively. The bottom-up or formal approach relies on the linguistic features that characterise texts, namely, cohesive ties, the 'problem-solution' text structure and the question and answer structure. The formal approach can also be described as dealing with the organisation within parts of the discourse. It thus deals with elements that contribute to unity in texts, (van Dijk 1980; de Beaugrande and Dressleer 1981; de Beaugrande 1983 and Longacre 1983). On the other hand, the top-down or contextual approach relies on the background or social knowledge and as such, it refers to facts outside language as well (Merritt 1982; Gumberz 1982, 1983; Schiffrin 1987; Tannen 1982,1984; Yule 1996 and Coupland and Jaworski 2001). Though the two approaches are distinct, it will be demonstrated in this section of the research that though the splitting of communication into these two levels may sometimes help, the separate levels will always need to be reintegrated in order for communication to take place. The examples of Shona advertisements analysed below show the effectiveness of the two-pronged approach of text linguistics.

#### 4.1.1 A Shona advertisement from The People's Own Savings Bank (POSB)

The People's Own Savings Bank (POSB – formerly Post Office Savings Bank) Shona advertisement reproduced and translated below was taken from, the *Sunday Mail* newspaper's business section of May 27 June 2 to 2007, pB5.

*Haano mashoko anofadza  
Kunemi mose mune ma Greenbook (sic)  
Zvave kwamuri kusarudza  
Pakati pe Greenbook ne Greencard (sic)*

*Pictures (one male, one female)*

*Sarudzo ndeyako*

*Pictures (one Greenbook, one Greencard)*

*Kana uchida }  
Zvakawanda } - Sarudza Greencard*

*Nekuti une nzira dzakawanda kwazvo  
Dzekutora nadzo mari*

*Uchishandisa ma ATM e POSB (sic)  
Uchishandisa ma Point-of-sale terminals kuma Banking Halls e POSB (sic)  
Uchishandisa ma ATM emamwe mabhangi ari mu Zimswitch (sic)  
Uchitenga muzvitoro zvinotambira Zimswitch*

*Greencard rinokurerutsira kwazvo uye  
Account yako haichinje.*

*(Here is good news  
For all in possession of Greenbooks  
It is now up to you to choose  
Between the Greenbook and the Green card*

*Pictures (one male, one female)*

*The choice is yours*

*Pictures (one Greenbook, one Greencard)*

*But if you want }  
Varied services } - Choose the Greencard*

*Because it gives you many options  
Of accessing your money*

Using ATM terminals of the POSB  
Using point-of-sale terminals in POSB Banking Halls  
Using ATM terminals of other banks  
That are on the Zimswitch network  
When buying from shops which accept the Zimswitch card

The Greencard makes banking easy for you  
Furthermore your account does not change).

A text linguistics analysis of this advertisement shows that it encourages or importunes clients of POSB to choose the bank's Greencard over and above the Greenbook. In fact, the advertiser chooses the Greencard for the client. An analysis of the advert shows how the advertiser does so expertly. Using the bottom-up and the top-down approaches of text linguistics, readers can establish the context or subject matter of the text. To begin with, the cohesive ties used in the text, help knit it together and to bring out the meaning of the text. One cohesive tie used expertly in the advertisement is the referring expression. Referring expressions, reference, also called co-reference (Kenworthy 1992:102) are words and items whose meaning can be discovered by referring to other words or to elements of the context (Cook 1983:16). In this research, the term co-reference is chosen over reference since items in a text refer to each other. Referring expressions fulfil a dual purpose; that of unifying the text since they depend on the subject matter remaining the same. In addition, readers may search back, or forward or even outside the text in order to recover their meaning. The other purpose of referring expressions is that of economy since they serve writers from having to repeat the identity of what is being talked about repeatedly. Thus, they also break monotony.

The opening statement of the advertisement under consideration is very effective due to the presence of the referring expressions in:

*Haano mashoko anofadza*  
*Kunemi mose mune maGreenbook*

(Here is good news  
To all those in possession of Greenbooks).

The referring expressions, *-mi mose* (all those) refer to a word that is outside the text, *vanhu* (people) or POSB clients to be specific. This makes the expression an exophoric type of reference since the reader searches outside the text in order to recover its meaning. The reader's knowledge of this referring expression is only partly formal since it involves their knowledge of the word as well. This knowledge of the word or social knowledge has been termed background knowledge. Background knowledge concerns the receiver's experiences and learning as Kenworthy (1992:108) observes:

In our minds, we have stored all sorts of information, and it is stored in an organised way. This organised knowledge is used in a process of understanding texts.

This background knowledge is organised and can be activated where necessary in order to understand texts. It can thus be termed expectations. For instance, if one goes into a bank, one knows what to expect: Bank officials and clients banking or withdrawing money. Indeed the experience of finding oneself in an unfamiliar situation is often cause for concern and those who experience unfamiliar situations normally show their anxiety by uttering "I don't know what to expect any more." Our knowledge of the world is said to be organised into schemata, frames and scenarios. Even receivers of information can access these areas of knowledge to help their comprehension of what they read or hear. As Yule (1996:147) asserts, "... we build interpretations of what we read by using a lot more information than is actually in the words on the page," What this point towards is that readers can actually create what the text is about, based on their expectations of what normally happens.

The advertisement presents a scenario or schemata of banking. The reader's banking schemata knows that 'people' or 'clients' can open accounts with banks, in this case POSB, and be in possession of the POSB Greenbook. These schemata or mental models enable readers to pick all the relevant various interpretations in a text. The various interpretations are also present in the referring expression identified above. The referring expression *-mi mose* for *vanhu*, (clients) has a very strong appeal and effects on the addressees of the advertisement, the clients of POSB. To begin with, it brings the clients into the fore, though they are left out of the text. This is made possible because the

referring expression forces the reader to search outside the text in order to recover its meaning. As readers who are clients of POSB search and discover that the referring expression refers to them, it can give them some sense of being recognised and some sense of importance. They can also feel different from the rest since they are being identified and being singled out to hear the good news as in:

*Haano mashoko anofadza  
Kunemi mose mune maGreenbook*

(Here is good news  
To all those in possession of Greenbooks).

Actually, the referring expression helps in building 'a mental representation' in the target recipients, the POSB clients. They can see or visualise themselves as being very important and different. However, to an open-minded reader this should sound very flattering and set their minds to ask the question why they should be flattered.

The referring expression discussed above is followed by another one that reads:

*Zvave kwamuri kusarudza  
Pakati peGreenbook neGreencard*

(It is now up to you to choose  
Between the Greenbook and the Greencard).

The subject prefix *-mu-* in *kwamuri* (up to you) is an anaphoric referring expression since it refers back to *mose mune maGreenbook* (all those in possession of Greenbooks). Yule (1996:131) defines anaphora as "... subsequent reference to an already introduced entity." Anaphora is thus used in texts to maintain reference. The anaphoric expression pointed above continues to give casual readers a sense of importance. It is also soon followed by yet another referring expression with the same effect in:

*"Sarudzo ndeyako."* (The choice is yours).

The possessive *yako* (yours) is again another referring expression. It is an exophoric one since the search for its meaning takes the reader outside the text to the *iwe* (you). The reader gets this referent by inference. Since the reader used that additional information to connect what is said to what must be meant. This referring expression, *yako* (yours) has the effect of making casual readers feel respected. In the referring expression, they see themselves as having the ability to choose what is good for themselves. One is only able to choose for themselves when they are mature, knowledgeable and rationale. The expression is also very effective in that it addresses clients/readers as individuals. This makes casual targeted readers feel some sense of importance.

Thus far, in the advertisement, the advertiser has made the target reader feel very important. While the target readers are feeling very important, the advertiser sneaks in a subtle cohesive tie that changes the direction and tone of the text in:

*Kana uchida* }  
*zvakanwanda* } - *Sarudza Greencard*

(But if you want }  
varied services } - Choose the Greencard)

Williams (1983:41) has aptly compared grammatical ties to ‘signposts’ on a road or map reference points since they tell the reader where he is going in relation to where he has come from. Similarly, Harris (2001:123) realises that “discourse is not just a succession of sentences, but exhibit structural coherence over a wider syntagmatic span.” The grammatical ties show how sequences of events and other kinds of information are reported in speech or writing (Van Dijk 1985 and Beaugrande 1994). As already noted in chapter two of this research, Halliday and Hassan (1976) have identified four types of grammatical cohesive ties namely conjunction, substitution, ellipsis and co-reference. The conjunction can be additive or it can change direction in the development of a text and hence termed adversative cohesive tie. The grammatical cohesive tie *kana* (but) is an adversative cohesive tie, which should signal a change of direction to the reader of the text. Indeed, the tone, the direction and flow of this text change at this post.

However, the target reader of this advertisement who has been praised all along above may not observe the contradiction in, “*Sarudzo ndeyako*” (The choice is yours) and,

*Kana uchida* }  
*zvakanwanda* } - *Sarudza Greencard*

(But if you want }  
varied services } - Choose the Greencard)

It is very likely that the target reader who has been made to feel very important may fail to see that the banker is actually choosing on behalf of the client without prior arrangement. The adversative grammatical tie *kana* (but) makes the advertiser’s intentions very much clear to an open-minded reader. An alert reader can pick these options in a text. In Halliday’s social semiotics, “text refers to ‘what is meant’ selected from the total set of options that constitute what can be meant” (1989:109). With the idea of options in mind the reader can deduce from the adversative tie that the intention of the advertiser is to cajole the target reader or clients of POSB to use the Greencard over and above the Greenbook. However, the tactics of the advertiser are very dirty. The target reader is made to feel that s/he is very mature, wise and rationale enough to choose for him/herself. Only after creating that impression of importance in the reader does the advertiser sneak in or subtly imposes his own ideas on the target reader with a subtle adversative grammatical tie. If only the target reader would read texts including advertisement texts with an open mind, they would see what Kenworthy (1992:102) means when she asserts:

The process of understanding a text is thus an interactive one – the reader’s background knowledge interacts with the words and structures of the text.

Similarly Coupland and Jaworski (2001:137) advise:

We need to draw an additional knowledge about the world in which these utterances are produced in order to build interpretations about them.

However, rarely do readers interrogate texts. This was proved in the preceding chapter that most readers of advertising texts end with the surface meaning of the advertisements. When asked to give subtle meanings of selected advertisements most respondents did not go beyond the surface meanings of those advertisements. What the readers of advertisements need to grasp is that:

... the text itself is really only a guide to the writer's intended meaning which the reader in a sense re-constructs (Kenworthy 1992:102).

The advertiser continues to importune the clients to use the Greencard. This is noted in the complete change of direction after the adversative grammatical cohesive tie *kana* (but) discussed above. After this cohesive tie, the advertiser becomes silent about the Greenbook. This is despite the implied comparison between the Greenbook and the Greencard as noted in:

*Zvave kwamuri kusarudza  
Pakati peGreenbook neGreencard.*

(It is up to you to choose  
Between the Greenbook and the Greencard).

There is no comparison. Instead, the adversative grammatical tie *kana* (but) is followed by a list of advantages supposedly accrued from choosing the Greencard as in:

*Nekuti une nzira dzakawanda kwazvo  
Dzekutora nadzo mari*

*Uchishandisa maATM ePOSB  
Uchishandisa maPoint-of-sale terminals kumaBanking Halls ePOSB  
Uchishandisa maATM emamwe mabhangi ari muZimswitch  
Uchitenga muzvitoro zvinotambira Zimswitch*

*Greencard rinokurerutsira kwazvo uye  
Account yako haichinje.*

(Because it gives you many options  
Of accessing your money

Using ATM terminals of the POSB

Using point-of-sale terminals in POSB Banking Halls  
Using ATM terminals of other banks  
That are on the Zimswitch network  
When buying from shops which accept the Zimswitch card).

The list of 'supposed' advantages accrued from choosing the Greencard is made outstanding by the use of the lexical cohesive tie of parallelism. As already stated in the second chapter, cohesive ties include repetition, synonym, hyponym, parallelism and collocation. Cobley (2001:173) specifies cohesive ties when he emphasises that:

These range from pro(noun) forms, text organising elements such as 'however', to the repetition and or substitution of lexical elements to form lexical claims; to the uses of syntax to fit a sentence...

Parallelism is a device, which suggests a connection because the form of one sentence or clause repeats the form of another. It may also be semantic where sentences are linked because they mean the same. The parallelism used in this case has a powerful emotive effect and it also helps the memory. The extract indicated above, proceeds through a repeated grammatical structure *uchishandisa* (using) into which different words are slotted creating a rhythm. This structure is broken in the last phrase in a way that seems to suggest the sense of satisfaction arrived at from choosing the Greencard hence:

*Greencard rinokurerutsira kwazvo uye*  
*Account yako haichinje*

(The Greencard makes banking easy for you,  
Furthermore, your account does not change).

The repetition/parallelism created by the anaphoric referring expression *u-* the subject prefix from 'you' and the structure *uchishandisa* (using), create a chain of words, phrases and clauses, thus gluing the text together. It also creates rhythm, gives a sense of easy of use, of convincing and of easy accessibility of the Greencard and its being handy and dependable for the user. However, from an open-minded reader's banking schemata a lot of expectations or scripts are not being met by the extract. The sets of expectations readers bring to a text are also known as scripts. A script has been defined as, "the set of stereotypic expectations about the content in a given text" (Zuck and Zuck 1984:148). These scripts or

expectations can even enable readers to complete unfinished texts with ease. The scripts and schemata already discussed in this chapter make it possible for readers to draw inferences from texts. In the extract under discussion, yes, the advantage of using the Greencard have been highlighted but what is missing in the reader's schemata or script is the advantages accruing to POSB as a result of their clients using the Greencard. The open-minded reader would know that the POSB is in business. As such, it will always strive to keep abreast with the developments in the banking world. The reader's script also tells him/her that the technologically advanced, sophisticated and convenient products such as the POSB Greencard attract higher bank charges but the advertiser is silent on all crucial information that will enable clients to make informed decisions before or when choosing the Greencard. Why would the advertiser choose to be silent or economic with the truth where it matters most for the advertiser's intended reader? It is possible that the advertiser is deliberately silent on costs since they know that the high costs involved would scare away prospective and old clients.

A conscious reader would know from the banking schemata that the more sophisticated banking products are, also the more expensive they are as compared to the traditional banking products such as the POSB Greenbook. They would also remember some bank accounts that were closed due to unauthorised overdrafts some of which are results of the misuse and abuse of ATM cards. By highlighting the supposed advantages of the Greencard, the advertiser is trying to woo the clients into choosing the card over the Greenbook. There must be some benefit that accrues to POSB because of clients choosing the Greencard over the Greenbook. It would have helped clients if the advertiser had given balanced information on both products.

Instead of giving balanced information on the two products, the advertiser goes on to sing praises about the Greencard. This is done through the use of referring expressions and the additive grammatical tie in the following:

*Greencard rinokurerutsira kwazvo uye  
Account yako haichinje*

(The Greencard makes banking easy for you,  
Furthermore, your account does not change).

The two referring expressions that are in bold print in the word *rinokurerutsira* (it makes it easy for you) are very effective chains that help establish the context or subject matter of the text. The first one, *ri-* (it) is the subject prefix referring back to the Greencard. This makes it an anaphoric referring expression since the reader searches backwards to recover its meaning. It is also effective in that it refers to the Greencard, the subject matter of the discussion. The second referring expression in the same word is *-ku-* (you), the object prefix. The expression could be three things in one. It could be exophoric, referring to the 'client' who is outside the text. It could be anaphoric, referring to *u-* (you) in *uchishandisa* (using). It could as well refer to *iwe* (you) in the possessive *yako* (yours) in the next line. That would make it cataphoric. The two referring expressions highlight how cohesive this text is and they also show the unity of purpose in the words, phrases and sentences of the text. However, while the referring expressions help show how the reader benefits by having the Greencard, they do not reveal the cost of the Greencard, neither do they reveal how POSB benefits, nor which of the two, that is the Greenbook and the Greencard is affordable.

Instead of availing this vital information to the target reader, the advertiser goes on to add to the advantages of the Greencard. This is signalled in the text by the use of the additive grammatical cohesive tie *uye* (furthermore). All these advantages highlighted would make casual readers rush to use the Greencard. One can say that the advertiser has managed to choose for the reader while the opening statement misleads the target reader to believe that they are given a choice. Any conscious reader would see that this advertisement is a good example of an advertiser's attack. The advertiser has effectively used the feature that characterises text, initially to flatter the target reader and then to choose or cajole the readers into believing what the advertiser is selling. The advertiser has thus used the cohesive ties to build up his persuasive techniques. Dimpleby and Burton (2004:194) argue that:

A simple way of persuading people is through repetition ... The advertisers know that their messages have to recognise people's needs. The psychological needs motivate people ... They want to be loved, they want to have friends, they want self-esteem. If an advertisement promises you these things you may be persuaded by it.

In the POSB advertisement under discussion, the advertiser has employed the techniques of persuasion suggested by Dimpleby and Burton. The analysis of the POSB Shona advertisement has shown that both repetition and motivation of readers were achieved through cohesive ties.

Even when using the other linguistic feature that characterise texts also discussed in chapter two of this thesis, namely the 'problem-solution' text structure, one notes the same results from this text. This is as was noted above using some features in the top-down and the bottom-up text linguistics approaches. The 'problem-solution' text structure or macrostructure has been described as having the following elements as in Kenworthy (1992:107):

Situation or problem  
Solution or response  
Result or evaluation

This concept explains why some texts work as a text even without identifiable cohesive ties. If any of the three elements were left out or badly handled, the reader would feel that such a text is incomplete. In the advertising text under review, the situation or problem is introduced as having two issues or sides, that is, the Greenbook and the Greencard. However, in the ensuing solution or response it is only the Greencard that is featured. The Greenbook has been left out completely. The same applies in the results or evaluation section. A conscious reader would, therefore, want to find out why there is this outcome. However, advertisers must know that the majority of readers of their advertising texts are not that conscious. These readers do not stop to get the deeper meanings that are conveyed in advertising texts. If this were not true, there would be questions raised about advertisements such as the one under discussion. Also most of the questionnaire respondents in chapter 3 of this research show that most readers of advertisements do not read advertisements beyond the surface meanings.

The 'problem-solution' text structure also shows that while the advertiser claims that it is up to the POSB clients to choose between the Greenbook and the Greencard, the advertiser has chosen the Greencard for the client. The advertiser has done this by deliberately leaving out the Greenbook in the solution or

response and in the result or evaluation as well. If this is deliberate, as any conscious reader would know, then the advertisement is a ploy to cajole clients to use the Greencard over and above the Greenbook. Because of these hide and seek tactics by the advertiser, one can also conclude using the 'problem-solution' text structure approach that the advertiser or POSB stands to benefit by having clients using the Greencard, otherwise why would a business enterprise direct its clients towards a certain direction when there is nothing for the business? The 'problem-solution' text structure is also a very effective tool. As shown above, it can indicate to readers the completeness of texts. It can also show shortcomings and gaps in texts and their possible explanations. Evidence about the validity of this approach is that it is found in a wide variety of texts such as poetry, short stories and novels. These genres of literature would have a situation or problem to which a solution or response would be applied and thereafter a result or evaluation arrived at.

This advertisement also shows word-division problems. This problem was highlighted in chapter one as commonly found in even in some official communication. The reasons for this problem were specified in chapter one of this thesis (Dube 1997; 2000).

#### **4.1.2 An advertisement from Taisek Engineering**

This advertisement was being flighted on Zimbabwe Television (ZTV) at the time of writing this section of the thesis, which is June 2007. In the advertisement a spokesperson says out the words of the text that is reproduced and translated below:

*Pombi dzeTaisek  
Dzinogadzirwa dzakanangana  
Nemi vagari vemumaruwa.  
Dzinokwanisa kudhonza mvura  
Mumigodhi, munzizi nemumadhorobha.  
Dzichishandisa mapaipi,  
Mvura yacho inoshandiswa  
Kudiridza nemamwe mabasa epamba.  
Dzichinge dzafa,  
Munokwanisa kugadzira mega  
Zvinoita kuti dzigare kwenguva refu.  
Uyezve tinoda kukuzivisai,*

*Kuti isu veTaisek,  
Tave kucherawo zvhibhorani nemigodhi.*

*Taisek!  
Mhondoro yemvura.*

*Taisek!  
The Black commercial solution behind water problems.*

(Taisek pumps  
Are made with you  
Rural residents in mind.  
These pumps enable you to pump water  
From wells, rivers and dams.  
The water that they pump  
Can be used for watering and other tasks.  
Should the pumps develop problems  
You can repair the pumps on your own.  
This makes them durable.  
We would also like to inform you  
That us from Taisek  
Are now sinking boreholes and digging wells).

*Taisek!  
The sprit medium on water matters.*

*Taisek!  
The Black commercial solution behind water problems).*

A text linguistics analysis of this advertisement reveals that the aim of the advertiser is to coax or persuade the rural populace into buying pumps from Taisek Engineering. The text hangs together and remains focused due to a number of features that characterise texts that are used to construct it. The opening statement itself is packed as in:

*Pombi **dze**Taisek  
Dzinogadzirwa dzakanangana  
Nemi vagari vemumaruwa.*

(Taisek pumps  
Are made with you  
Rural residents in mind).

The text is built on anaphoric referring expression as in the subject prefix of noun class 10 *dzi-* (they) that is in bold print. The prefix *dzi-* (they) refers back to the

subject matter, which is *pombi dzeTaisek* (Taisek pumps). This referring expression makes a prominent chain running backwards in the discourse. This chain makes it clear that the text is referring to Taisek pumps. This chain of anaphoric reference is followed by cataphoric ones in, *nemi vagari vemumaruwa*, (with you rural residents in mind). The cataphoric referring expression *-mi* (you) is followed forward. The referring expression is given first and it entices the reader to read on in order to recover its meaning. For this referring item, the suspense does not last long since the reader immediately plunges into the referent, *vagari vemumaruwa* (you rural residents). It shows the target audience that the product is specifically for them and no one else. This flattery praises the target audience. This can entice and cajole some of the target audience to rush to buy the pumps since they are made for no one else but them. It has already been noted above that advertisements that recognise people's psychological needs motivate. The referring expression is thus a very strong appeal to the target audience.

Immediately after appealing to the target audience, the text focuses again on the pumps. This is managed with another anaphoric expression that follows:

*Dzinokwanisa kudhonza mvura  
Mumigodhi, munzizi nemumadhorobha.*

(These pumps enable you to pump water  
From wells, rivers and dams).

The referring expression *dzi-* (they) makes a chain that runs backward to the subject where the expressions are linked. As this chain is created, the subject matter also stands out clearly. As soon as the readers refocus on the pumps, the subject matter, the advertiser gets the opportunity to highlight the wonders of Taisek pumps. This is done with the lexical cohesive tie, of hyponymy. This hyponymy relation obtains between specific and general lexical items, such that the former is 'included' in 'the latter' (Crystal 2003:222). The extract below shows the effect of the hyponymy used:

*Dzichishandisa mapai,  
Mvura yacho inoshandiswa  
Kudiridza nemamwe **mabasa epamba.***

(The water that they pump

Can be used for watering and other home tasks).

Only one task of the water from the pumps has been itemised, that is *kudiridza* (watering) which is a subordinate included in the super ordinate term also referred to as hypernym or hyperonym, in this case *mabasa epamba* (home tasks). The use of this super ordinate or hyperonym gives the impression that the water drawn by Taisek pumps can be used for numerous tasks that need water in any home. This creates a mental picture in the reader's mind who can fill in the details relying on his/her schemata for uses of water in the rural home. The list of such hyponyms included in the hyperonym is endless. One can think of water for drinking (by both people and animals), washing, bathing and cooking. The list is endless but it can be contained in the hyperonym. The advertiser must have done his/her homework about the critical water problems that most rural areas in Zimbabwe face. This is a fantastic way to entice people in the rural areas by telling them that there is a complete solution to their water situation. Many rural people would sacrifice to get the wonder Taisek pumps that can solve their perennial water woes.

The advertiser continues to highlight the wonders of Taisek pumps by the use of yet another chain of anaphoric referring expressions as in:

*Dzichinge dzafa,  
Munokwanisa kudzigadzira mega,  
Zvinoita kuti **dzigare** kwenguva refu.*

(Should the pumps develop problems,  
You can repair the pumps on your own.  
This makes them durable).

The emboldened anaphoric expression, the class 10 prefix *dzi-* (they) forces the reader to search the chain backwards in order to recover its meaning. The search will take the reader back to *pombi dzeTaisek* (Taisek pumps), which is the subject of the discussion. This makes the reader remain focused on the subject matter, which is the product on sale. The information given by the anaphoric referring expressions is very crucial. It is information on repairing and the repair job is a do-it-yourself one. Such information removes strain and stress on the rural farmers who are assured that they can handle the technology from Taisek engineering since it is not only appropriate on their environment but is also user friendly since

they can repair it on their own. The referring expression thus praises the target reader and assures them that they are not just passive recipients of innovative ideas from Taisek Engineering but that they can also take part and make pumps from Taisek last long. This is persuasion by flattery and it can have the effect of enticing the unsuspecting rural people to sacrifice and buy these ‘wonder pumps’ from Taisek Engineering.

Having given the information on the functions and repairing of Taisek pumps, the advertiser uses an additive grammatical tie, which signals the addition of yet another advantage, or benefits the rural folk stand to gain by buying Taisek pumps. The addition is heralded by the signal in the following extract:

***Uyezve tinoda kukuzivisai,  
Kuti isu veTaisek,  
Tave kucherawo zvhibhorani nemigodhi.***

(We would also like to inform you  
That us from Taisek  
Are now sinking boreholes and digging wells).

Like the other parts in this advertisement, this part is closely knit due to the cohesive devices that are expertly woven together. To begin with, the section stands out clearly that it is an addition to what has been said. This signal is brought about by the additive conjunction *uyezve* (also). This conjunction serves as a signpost that shows that the writer is adding on to the existing list. In this case, the addition is to the list of wonders brought upon the rural folk by Taisek Engineering. Now, rather than just specialising in water pumps, they drill boreholes and dig wells. The additive grammatical tie, *uyezve* (also) is reinforced by the enclitic *-wo* (also) in “... *tave kucherawo zvhibhorani nemigodhi*” (...we are now sinking boreholes and digging wells). The enclitic *-wo* (also) is additive in that it shows an addition to the one already existing. In this case, Taisek makes pumps for the rural folk and the water pumped from Taisek products is used for all domestic purposes.

In addition to this, Taisek offers information on how to repair the pumps in the event of a breakdown. The repair work is do-it-yourself. Taisek is, on top of these two, adding yet another product from its stable – they can now sink boreholes and

dig wells. For that additional task, the advertiser has made it very clear by the use of the double referring expressions:

*... isu veTaisek,  
tave kucherawo zvibhorani nemigodhi.*

(... us from Taisek  
Are now sinking boreholes and digging wells).

The referring expression *... isu veTaisek* (us from Taisek) are both exophoric referring expressions since the reader searches outside the text to recover their meaning. Knowledge of these referring expressions is only partly formal since it involves the reader's knowledge of the world as well in order to recover their meaning from the schemata of a company, one knows there are spokespersons, there is also management and staff. Now for any company to be successful all these people need to work as a team and they can boast of that through their spokesperson. Therefore, *... isu veTaisek* (... us from Taisek) refers to the spokesperson, management and staff. They all work together in order to bring out results. Above, the researcher showed the list of tasks performed by the Taisek team in the extract:

*... isu veTaisek  
tave kucherawo zvibhorani nemigodhi*

(... us from Taisek  
Are now sinking boreholes and digging wells).

They can boast of their achievement since they work as a team. Here they are unveiling their latest innovation and product. This was obtained from working as team. In chapter 3 of this research it was shown that self-boasts are allowed in Shona culture and that one of its purpose was to advertise the skilled such as the diviner, the farmer and other skilled personnel. Hence, Taisek, taking from Shona tradition uses a professional boast to advertise itself. The boast is emphatic and as such, it leaves the target reader in no doubt that Taisek has a quest to improve the water situation in the rural areas. Another one further enhances this particular boast:

*Taisek!*  
*Mhondoro yemvura.*

(Taisek!  
The spirit medium on water matters).

In Shona culture *mhondoro yemvura* 'water spirit medium' is a revered spirit medium since it controls rain. It is believed that a *mhondoro* can cause drought if people misbehave or disregard ancestral spirits in their community (Gombe 1998; Gelfand 1979). By likening itself to a *mhondoro*, Taisek is claiming that it has powers to solve water problems for the rural population just like the *mhondoro*. This is a clear boast, which shows that no water problem is bigger than Taisek. In other words, Taisek would like it to be known that it is capable of solving any water problem that may befall the rural people just like the *mhondoro*. The boast is intended to capture attention and make the rural people to rush and buy Taisek pumps. The advertisement is an example of advertisers exploiting cultural beliefs and values as Dimbleby and Burton (2004:192) assert, "Advertisers fall within the consensus of our beliefs and values." There are many examples of Shona advertisements that show this exploitation of cultural beliefs and values. They do not oppose them. They are also sensitive to cultural nuances within the social mix. Some such examples already analysed in this thesis include, National Breweries' *Hari yamadzisahwira. Nhaka Yedu*. (A beer pot for the funeral friend. Our Heritage) and First Funeral's *Inhamo Yedu Tose* (We share in your condolences). The exploitation of culture in advertisements shows that advertisements are an example of communication that is consciously planned with the intention of affecting the audience.

In an interview with one, Lawrence Mutasa of Trans Africa Engineering Co. (Pvt) Ltd, an advertising agency, clarified why advertisers exploited cultural beliefs and values. He pointed out that including cultural beliefs and values in advertisements makes them hang in the readers' heads and by so doing makes advertisements easy to remember. Mutasa went on to criticise some of his fellow advertising agencies whose identity he said he would not disclose for professional reasons. He attacked these agencies for their use of hyperbole, which he condemned as unprofessional and misrepresenting facts about the brands being advertised in that they over glorified and exaggerated the product. Mutasa said he preferred the

use of culture, which he refers to as a 'cultural hook'. He believes that the audience of the advertisements will easily identify with advertisements that make use of 'cultural hooks' since these make them reflect on "Zvataudzwa, zvatinoziva, zvatinomboita" (What we have been told, something that we know, something that we sometimes do) to use Mutasa's words. Mutasa gave an example from their stable, which he says uses the 'cultural hook' to advertise the washing powder, Omo, The advertisement reads in part as follows:

Kana muchida chiwororo  
Pakuwacha mbatya  
Shandisai Omo

If you want an extraordinary expert  
When washing clothes  
Use Omo.

Mutasa pointed out that the cultural hook point for this advertisement is the word *chiwororo*. The word is commonly used in Shona culture to refer to a person or thing with extraordinary skill or expertise. That someone or something has the capacity to eradicate or stop any menace bothering people or the environment once and for all. What this means is that this Omo advertisement is claiming that this type of washing powder will deal with any type of dirty that has bothered people for a long time once and for all. This researcher commented to the interviewee that the word *chiwororo* sounds like hyperbole, which the interviewee said his agency condemned. Mutasa had no ready response to this comment. That lack of response makes this researcher feel that some advertisers may not be self critical on the language they use when crafting their advertising texts. That could give a possibility of allowing problematic words to creep into their advertisements. For example, the word *chiwororo*, which is considered to be just a cultural hook by Trans Africa Engineering (Pvt) Ltd., is both what they call 'cultural hook' and a hyperbole. There are surely some dirty stains, which may not be removed using the Omo detergent, and yet the Omo advertisement claims to remove any type of dirty. One can conclude that the word *chiwororo* as used here is an example of the weasel claim discussed earlier in this thesis. The reason for the claim is that Omo is a parity product that is a detergent similar to other detergents in cleansing power. The other reason for using the cultural hook, *chiwororo* could be that the advertisement is intended to be more persuasive and

attractive. Mutasa himself highlights the persuasive nature of advertisements. He pointed out that the cultural hook makes the advertisements hang in the audiences' head. It is crucial to note that Mutasa does not associate the cultural hook with the quality of the product.

The advertiser of Taisek pumps has also used cohesive parallelism in this text. The text proceeds through a repeated grammatical structure *Pombi dzeTaisek ...* (Taisek pumps ...). Into this grammatical structure, words, phrases and sentences are slotted creating rhyme and rhythm as in:

*Pombi dzeTaisek  
Dzinogadzirwa dzakanangana  
Nemi vagari vemumaruwa.  
Dzinokwanisa kudhonza mvura  
Mumigodhi, munzizi nemumadhorobha.  
.....  
Dzichinge dzafa,  
Munokwanisa kugadzira mega*

(Taisek pumps  
Are made with you  
Rural residents in mind.  
These pumps enable you to pump water  
From wells, rivers and dams.  
.....  
Should the pumps develop problems  
You can repair the pumps on your own.

This parallelism is rhythmic and it links clauses and sentences to create a unit. It also suggests a connection of meaning through an echo of form. It is thus a sound parallelism as found in rhyme, rhythm and other sound effects of verse. This parallelism is thus presented with the intention of affecting the audience. It is broken in the last phrase in a way that may suggest some sense of satisfaction and achievement arrived at from the purchasing of the pumps as in:

*Taisek!  
Mhondoro yemvura.*

(Taisek!  
The spirit medium on water matters).

In this text, semantic parallelism is also used. This is where sentences are linked because they mean the same. For instance:

*Dzinokwanisa kudhonza mvura ...  
Taisek!  
Mhondoro yemvura*

(They enable you to pump water ...  
(Taisek!  
The spirit medium on water matters).

The two statements highlight the expertise of Taisek Engineering where water is concerned. Like the *mhondoro*, Taisek can bring water to the rural community.

The advertiser has used very captivating cohesive devices as is shown by the above discussion. However, when the rural schemata and water are examined, the advertisement begins to show some cracks. Fine, the rural scripts and schemata show that most rural areas are beset with water problems. For example, women in some rural areas are known to walk several kilometres in search of water for domestic purposes. These women have to carry buckets full of water on their heads and walk for several kilometres with that load on their heads. The adverse effects of such activities on the health of the women need not be over-emphasised. In addition, in some rural areas, cattle are known to die of thirst during the dry periods. Some rural areas use untreated water from rivers and unprotected wells for drinking purposes. Such water is a health hazard. All these problems show that Taisek's efforts to bring water to the rural areas are very welcome.

However, when the rural schemata and water problems are analysed, some questions relating to the advertisement come up. For example, what pumping capacities and horsepowers do Taisek pumps have that enables them to draw water from wells, rivers and dams? How do the mentioned pumps work? Taisek earmarks those who live in the rural areas, but it does not say why they picked on these rural folk. What is it that is so special about the rural people? How are those who live in the rural areas different from those farmers who have been resettled in the new A2 farms? What is the cost of the pumps? Do they come in different sizes and shapes? What is the cost of repairing? All these parts of the reader's

schemata or script are missing. These questions can all be retrieved from the text if readers approach the text with an open mind and use their background knowledge.

Background knowledge has been found to play a very important role in understanding or processing texts (Kenworthy 1992:109; Cook 1983:69; Coupland and Jaworski 2001:137; Yule 1996:147). For instance, (Coupland and Jaworski 2001:137) assert:

We need to draw on additional knowledge about the world in which these utterances are produced in order to build interpretations of them.

Similarly, Yule (1996:147) observes:

... we build interpretations of what we read by using a lot more information than is actually in the words on the page.

From this researcher's experience as a teacher, learners can be given a label for a particular schemata or scenario such as visiting the library and asked to make up lists of expected events. Their lists will remarkably be similar.

#### **4.1.3 An advertisement from FABS hardware**

The Farming and Building Supplies (FABS) hardware advertisement under consideration was being flighted in both the print and electronic media at the time of the writing of this section of this research, from June 2007. In fact, the advertisement has been around for some time. It features Lawrence Simbarashe of the ZTV hilarious comedy, *Timi naBonzo* as the spokesperson. At times on the television advertisement, Museyamwa (Lawrence Simbarashe) appears with another popular TV drama character, Amai Sorobhi of the *Parafini* drama series. The two will be tilling the land with Museyamwa directing the ox-drawn plough, while Amai Sorobhi drives the oxen with a whip. In Harare, the advertisement is also featured on billboards, one of which is found at Mbare Musika, the main bus terminus for all buses to Zimbabwe's major cities and towns as well as to most rural areas in the country. That way the advertisement is strategically positioned to attract the attention of rural farmers boarding buses from Mbare to their various

rural homes. This researcher also found out that this company (FABS) originated from Mutare where it is known as Building and Farming Supplies (BAFS). When the company expanded and moved into Harare, the acronym BAFS was changed to FABS. The FABS advertisement text follows:

*FABS Hardware  
Toti kudii?  
Zvose zviripo.*

(FABS Hardware  
What shall we say?  
Everything is there).

Accompanying this text are lists of farming and building materials that it says it has available. A text linguistics analysis of the advertisement shows how the advertiser coaxes clients to buy from FABS hardware.

To begin with, the acronym FABS attracts attention. Even the casual readers or listeners will get the central message that FABS sells farming and building materials. This is aided by the accompanying list of farming and building materials that are shown on both billboards and television. The acronym FABS was also constructed using the lexical cohesive tie of hyponym. The F, in FABS stands for a superordinate term or hyperonym, farming, with reference to which the listed farming equipment such as seeds, pesticides and other implements can be defined. Likewise, the B in the name stands for the superordinate term or hyperonym term, building, with reference to which the listed building material can be defined. The listed building materials range from those for the foundation right up to the roof. All these co-hyponyms for farming and building material build up mental pictures in the audience's/reader's mind. They give an impression of a well-stocked one-stop shop for farming and building material. This impression has the capacity to arouse interest in the reader and to stimulate desire in the client to visit the hardware shop and find out for him/herself.

Furthermore, the hyperonyms, farming and building are collocates if they are defined in the context of the new Zimbabwean farmer. These are the farmers who were recently resettled as a result of the on-going Zimbabwe government's land

reform programme. Their immediate concerns are to build their homes and to embark on farming. To them, the two go hand in hand since they must have accommodation as they go about their farming business. This advertisement could have been made with the new farmer in mind since it stresses their needs. The new farmers are being told that FABS Hardware can solve their two immediate problems, hence the use of the lexical cohesive device of collocation. Collocates are effective and economic in that they serve a dual purpose. To begin with, they function as the 'glue' that makes a text 'stick together' at the level of lexis. Secondly, they form a 'chain' of lexical items, which share the same meaning (Kenworthy 1992:99; Crystal 2003). In Zimbabwe, new farmers experience building and farming problems that are intertwined. Therefore, an advertisement that fulfils both needs has great potential to entice its target readers, the new farmers. This observation confirms what (Gamble and Gamble 1989:330) say:

... advertisers also recognise that human behaviour is motivated. They believe to reach to you their message must appeal to your needs, values and goals.

This is also one simple principle of persuasion. The advertisement can be said to be persuading the rural farmers by appealing to their needs and goals.

The advertiser follows his hyponym in the acronym with an exophoric reference in the question, "*Toti kudii?*" (What shall we say?). The reader's knowledge of the underlined referring expression is only partly formal since it involves readers' knowledge of the world as well. From their knowledge of the company's schemata, readers know that companies have spokespersons, management and staff. The referring expression is uttered by FABS' spokesperson, in this case Lawrence Simbarashe (alias Museyamwa). What complicates it and forces readers to use background knowledge to explicate it is Simbarashe's use of the plural first person subject prefix in *Toti* (What do [we]). The schemata enables the readers to work out possible subjects referred to by the subject prefix. Two possibilities are the spokesperson, management and staff of FABS Hardware or the spokesperson together with clients or prospective clients of FABS Hardware. Bringing in clients is a very clever technique. It makes them feel as if they participate in the affairs of the company. This has the effect of giving them a sense of ownership and belonging. Ownership and participation is celebrated and encouraged in Shona

culture through such figurative expressions as, “*Chisi chako masimba mashoma*” (What is not yours you have little control over it) and “*Chin’wango chekukumbira hachina ndima* (A borrowed hoe does not till a big patch). The sense of ownership and belonging also has the effect of enticing the readers into buying from FABS Hardware.

The exophoric reference described above is again followed by yet another referring expression with the answer, “*Zvose zviripo*” (Everything is there). The linking word *zvose* (everything) could be seen as both substitution and ellipsis. As a substitution, the word could be standing in for the lists of farming and building material highlighted earlier in the advertisement. In that case, it serves as a much quicker, briefer and more authentic way of talking about the long lists of farming and building material again in the advertisement. It can thus be seen as breaking monotony. The same could be seen as ellipsis or substitution by zero since its use entails omitting words that have been said before in the discourse, in this case, the lists of farming and building material. Kenworthy (1992:101) says of ellipsis:

... a bit of the structure of a sentence is omitted and it can only be recovered by the reader from the previous discourse.

Therefore, this ellipsis links ideas and brings out the main idea. *Zvose* (everything) is also a hyperbole, covering all the co-hyponyms of farming and building material that the advertisement has listed. Again, it gives an impression of a one-stop shop, which entices prospective buyers to visit the hardware shop and see for themselves.

The other outstanding linguistic feature that characterises texts used by the advertiser in this advertisement is the macrostructure of question and answer:

*FABS Hardware*  
*Toti kudii?*  
*Zvose zviripo.*

(FABS Hardware  
What shall we say?  
Everything is there).

The question and answer is a very common macrostructure and like the other features that characterise texts, it is a very important feature in the process of comprehension. The question by the sender could be a rhetorical one and as such it captures attention and arouses the reader's desire to hear what answer would be given. That way, it keeps the reader in suspense and pushes them to read on until they plunge into the answer of the rhetorical question.

This rhetorical question could as well serve as a boast. The question, as worked out above could have been jointly made by:

- a) the spokesperson, management and staff
- b) the spokesperson and satisfied staff
- c) all those who know about FABS Hardware.

As a boast the question could be pointing towards the availability of farming and building material at FABS Hardware. This boast is implied in the answer, *Zvose zviripo* (Everything is there) that is jointly made. From the reader's background knowledge, boasting, when done by experts is permitted in Shona culture. Such experts like renowned diviners and black smiths used to advertise their skills through boasting as already discussed in this thesis.

The answer also has the potential to make prospective buyers marvel at FABS Hardware's ability to stock itself with all farming and building material. The answer is also a well-timed claim. What with the current shortages being experienced in Zimbabwe's economic environment The claim is meant to show that FABS is also above economic problems bedevilling Zimbabwe at this moment in its history. Most businesses, if not all are struggling. They all show a sad picture of empty or scantily stocked shelves. An open-minded reader should be able to tell that this is a hollow claim made in order to entice prospective and old clients to buy from FABS Hardware.

The answer, *Zvose zviripo* (everything is there) also contains an exophoric reference in *zvose* (everything). The meaning of this word could be recovered outside the text by using background knowledge. The schemata of a hardware shop shows the reader the type of material one expects to find stocked in such a

place. The word *zvose* (everything) has already been shown as an example of a substitution. Whether interpreted as substitution or an exophoric reference, the word *zvose* (everything) builds a mental representation in clients or readers of the advertisements. The mental representation is one of a hardware shop where clients can get everything to do with farming and building. Again, this is an exaggeration meant to lure clients. The advertiser must be ware that most readers will not notice the exaggeration in the advertisement since most readers of advertisements are only casual ones as proved by the questionnaire respondents in chapter two of this thesis. If those who read advertisements did so with an open mind in order to go beyond the surface meanings of advertisements, they would see that it is not possible for a hardware shop to stock *zvose* (everything) to do with farming and building. The two fields, that is, farming and building use a whole and vast array of materials too big to be contained in any single hardware shop. Such a revelation would make the readers want to find out why the exaggeration and hyperbole. However, most readers do not go that far and advertisers can capitalise on that and so lure clients and prospective ones that way. This advertisement can also be described as an attack on the unsuspecting reader like most commercial advertisements.

#### **4.1.4 A Shona advertisement from UNFP (United Nations Population Fund)**

This advertisement was spotted by the researcher on a T-shirt worn by a passenger who was travelling on the same bus with her (the researcher). It was inscribed on the back of the fellow passenger's T-shirt where it is easily visible. The advertisement on the T-shirt went as follows:

*Shandisai mutemo*  
*Wokudzivirira*  
*Mhirizhonga mudzimba*

UNFP logo

(Use the law  
Which protects you against  
Domestic violence)

UNFP logo

This researcher also gathered from the owner of the T-shirt that he was a journalist who was given the said T-shirt after covering a workshop organised by UNFP, with the intention of educating and raising awareness among the people on the recently passed Domestic Violence Bill (now an Act). The journalist also pointed out that such T-shirts were also distributed to those who attended and participated in the workshop. This seemingly simple verbal exchange between the journalist and the researcher tells a lot about the T-shirt as a channel of sending information. To begin with, the channel is not as static as the billboard. For instance, it is as mobile as its owner. Secondly, it cannot be controlled by the availability of electricity or batteries for power as the radios and televisions do. This makes the T-shirt channel very mobile and accessible since it is also not a victim of television blackouts. It has the potential to reach even the most remote parts of the country where radio and television signals are non-existent.

A text linguistic analysis of this advertisement by UNFP shows that it is aimed at raising awareness and at encouraging everybody concerned to make use of the Domestic Violence Bill. The advertiser does not beat about the bush about this aim. S/he is very frank on the need for all concerned to make use of the Domestic Violence Bill. To begin with, the 'problem-solution' text structure used in this discourse clearly shows the elements of a good text namely, situation or problem, solution or response and result or evaluation. The situation or problem in this case is:

*Mhirizhonga mudzimba*  
(Domestic violence).

Part 1, Section 3 of the Domestic Violence Act defines the meaning of domestic violence and its scope. This is only reproduced in part here:

Part 1:3 *Meaning of domestic violence* and its scope

3:(1) For the purposes of this Act, domestic violence means any unlawful act, omission or behaviour which results in death or the direct infliction of physical, sexual or mental injury to any complainant by a respondent and includes the following:

- (a) physical abuse:
- (b) sexual abuse:
- (c) emotional, verbal and psychological abuse:
- (d) economic abuse:

(e) intimidation: ....

Examples of such acts that constitute domestic violence are prevalent in Zimbabwe. A glance at most newspapers shows that acts of domestic violence are widespread in the country. Common acts of domestic violence that are reported include child abuse, wife/husband bashing and suicide due to emotional or physical injury perpetrated by fellow members of the family. The following examples, all taken from the same weekly paper, *The Manica Post* of 9 to 15 September 2007, bears testimony to the prevalence of domestic violence in Zimbabwe:

*Father rapes daughter – 16 yr old*

The teenage was asleep when her father sneaked into her bedroom. When she woke up, she saw her father busy raping her. She tried to cry for help, but her father gagged her mouth and threatened her with death (page 9).

The same article also reported that:

In a similar incident, police in Mutoko are seeking the whereabouts of Oriah Munamati who allegedly raped his 13-year old relative once and disappeared from the village (page 9).

As if these acts were not enough, the same weekly had earlier reported the revelation by a local Non-Governmental Organisation (NGO) called Girl Child Network (GCN) of yet another serious act of domestic violence:

It is also regrettable that some sections of the society still hold on to the old traditional concepts such as *chigadzamapfihwa* or *chimutsamapfihwa* (page 3).

This last act of domestic violence is about forced marriage. Often a young, innocent and unsuspecting girl is given off in marriage to her late sister or paternal aunt's widower, hence the name *chimutsamapfihwa* (one who keeps the fireplace ignited). This is in reference to the girl's continued offering wifely duties to the widower. The duties include cooking, washing, looking after the children of her departed sister or aunt and offering conjugal felicity to the widower. The practice is part of Shona tradition but it is cruel to the girl child whose right of choice is violated. To begin with, the marriage is a forced one. Secondly, the girl is forced or

expected to be intimate with someone without the necessary preliminary courtship. While people can glorify their past, they are not expected to over glorify it to the extent of taking everything as given. The practice that is described above is not only detrimental to the upbringing of the girl child but it also denies her, her fundamental rights and the freedom of choice that she deserves.

Some young boys too have also been reported as being forced into intimate relations by and with some family house cleaners or other relatives. These often infect them with sexually transmitted infections especially the HIV/AIDS virus. These are all examples of domestic violence acts, which instil negative perspectives on life in the affected youngsters. The perpetrators seem to forget that even the youngsters wish for a bright future as well. Those who care for the youngsters would know that they also dream big about their life and the future. If asked about their career choices, some would say they want to be lawyers, doctors, accountants etc. the list is endless. Some of these dreams are not realised because of the effects of domestic violence.

These examples show how domestic violence manifests itself in many gruelling forms in Zimbabwe. This could be why the writer of the advertisement has stated the problem/situation frankly without mincing words. The problem/situation is presented as, "*Mhirizhonga mudzimba*" (Domestic violence). Following the 'problem-solution' text structure, the reader of the advertisement under discussion would find that the solution/response part of the text is like the situation/problem, also frankly stated as, "*Shandisai mutemo*" (Use the Act [law]). An examination of the Domestic Violence Act reveals that it has provision for intervention in order to protect the victims of domestic violence. However, the measures of intervention can only be enforced when the victims report these acts of violence. Examples of these are found in Part II of the Act, Section 6:3, Part III, Section 7 and Part IV, Section 15. These are as follows:

Part II, 6 (3): The police officer shall take all reasonable steps to bring the person suspected of having committed or threatening to commit an act of domestic violence before a magistrate within forty-eight hours.

Part III, 7 (1): Where an act of domestic violence has been or is being committed or threatened, an application for a protection order may be made ...

Part IV, 15 (1): For the better implementation of this Act, the Minister shall in consultation with the Ministers responsible for Social Welfare, Health, Child Welfare and Gender or Women's Affairs appoint a panel ... who shall carry out the duties of anti-domestic violence counsellors in terms of this Act.

These three subsections cited above spell out how the Domestic Violence Act intervenes to help victims of domestic violence. The first subsection cited is on the duties of the police and the powers of arrest that they have in respect of domestic violence. The second subsection is on the application of the protection order while the third intervention is on anti-domestic violence counsellors and anti-domestic violence council. What these have in common is strong provision for strong intervention or solution/response to the problem of domestic violence. However, these interventions can only be effective if the victims of domestic violence are empowered so that they report the cases. Otherwise, domestic violence will pass unnoticed. This situation could be/is most likely the reason why the advertiser is very frank on the solution/response part of the advertisement, "*Shandisai mutemo*" (Use the Act [law]).

This solution/response part of the advertisement is further clarified by the exophoric reference in the referring expression, which is a plural imperative, "*Shandisai*" (Use). This imperative is an exophoric referring expression because the reader recovers its meaning by searching outside the text. The exophoric referring plural imperative refers to all and sundry. This means that, the advertiser is not targeting individuals. By so doing, the advertisement brings everybody into the fore, just like what the meaning of domestic violence and its scope do. This was shown earlier on in this write-up but it can be repeated here for emphasis:

Part I: 3 (1): For the purposes of this Act, domestic violence means any unlawful act, omission or behaviour which results in death or the direct infliction of physical, sexual or mental injury to any complainant by a respondent ...

Complainant, according to the Act is also wide in scope. It refers to the individual of domestic violence or the complainant's representative who can be indeed all and sundry as spelt out in the Act Part I, 2 (2):

- Complainant's representative means any one of the following persons who may make an application for a protection order on behalf of a complainant –
- (a) a police officer:
  - (b) a social welfare officer:
  - (c) an employer of the complainant:
  - (d) a person acting on behalf of:
    - (i) a church or other religious institution
    - (ii) a private voluntary organisation concerned with the welfare of victims of domestic violence
  - (e) a relative, neighbour or fellow employee of the complainant
  - (f) a counsellor
  - (g) such other class of persons as the minister may appoint by notice in a statutory instrument.

This wide list shows that almost everybody has a part to play when it comes to reporting acts of domestic violence. This means that the advertisement writer's exophoric reference in the imperative, "*Shandisa*" (Use) gets the cue from the wide scope and endless list of the complainant's representatives who are expected to report any act of domestic violence. Therefore, the advertisement, by using this exophoric reference is encouraging everybody to report acts of domestic violence. If everybody takes it upon himself or herself as being mandated to report acts of violence, then very few cases of acts of domestic violence will go unnoticed, and very few perpetrators of domestic violence will go unpunished. Most importantly, the victims of domestic violence will get the necessary help. They may be in the form of redress of domestic violence grievances, payment of what is due to the victims and even counselling which empower the victims to function again and take control of their situations again.

The benefits accrued from reporting domestic violence have been clearly stated by the advert writer in the result/solution part of the advertisement in the words, "*Wokuzvidzimirira*" (For self-protection). It would appear, with this result/solution part of the advertisement, the advertiser is showing his/her conviction that people and organisations stand to benefit in one way or another. The advertiser has used yet another exophoric referring expression to bring out this. This exophoric referring expression is brought out by the reflexive prefix *-zvi-* (self) in

*wokuzvidzvirira* (for self-protection). The Shona reflexive prefix *-zvi-* (self) refers to the subjects as the objects of the verb in question. The verb in question here is *dzivirira* (protect). Used with the reflexive prefix, the verb means that the subject will protect itself. In the advertisement, the meaning of the reflexive prefix is recovered by looking/searching outside the text since no subject is mentioned prior to its introduction in the text. However, readers can see that both the referring expressions, “*Shandisai* (Use) and “*Wokuzvidzvirira*” (For self-protection) refer back to the same subject which is outside the text. This subject is ‘all people’ ‘everybody’. The discussion of the complainant’s representative done earlier under this advertisement shows that the subject includes many individuals and organisations. In fact, everybody has a mandate to report any act of domestic violence that they witness. This is the impression one gets from the list of the complainant’s representatives listed in the Domestic Violence Act. The implication one gets from this part of the advertisement, which is the result/evaluation, *wokuzvidzvirira* (for self-protection) is that by reporting the acts of domestic violence, those who report, are empowered by the Act to protect themselves. Readers can get better encouragement for self-protection because of reporting cases of domestic violence. If one remembers the benefits of reporting as stated in the Act, one actually views the Act as empowering everybody against acts of domestic violence. Some of these benefits as already noted, include swift action by the police, application of the protection order and anti-domestic violence counselling.

In addition, the Domestic Violence Act has support from many organisations and government in the country. A report on the Gender-Justice Workshop: Zimbabwe held from 23-25 August 2006 shows that organisations such as GEMZI (Gender and Media – Zimbabwe) and their stakeholders used the Community Newspapers Group, that has community specific titles in the country’s ten provinces, to raise awareness and educate the public on the Domestic Violence Bill. They have continued educating the people even after the Bill has been passed into law. The stakeholders were going to come up with a media plan for sustained and systematic coverage of issues.

Other organisations besides government departments like the Ministries of Education and Health and Child Welfare include Legal Resources Foundation

(LRF), Women and Law in Southern Africa (WLSA), Zimbabwe Lawyers Association (ZWLA), Zimbabwe Lawyers for Human Rights (ZLHR), Women's Action Group (WAG) and Girl Child Network (GCN). FACT (Family AIDS Counselling Trust) is reported as having provided legal aid to victims of domestic violence, especially to women.

The above-mentioned organisations are carrying out noble activities. However, a critical observer may dismiss them as simply claims. One gets the impression that their service has limited coverage only for the people in urban centres including rural service centres where the offices of most of these organisations can be found. That leaves the majority of the rural masses out. Even if they operate mobile clinics, it would be difficult to get to all corners of the country. Their channels of communication do not equal UNFP's use of T-Shirts. GEMZI talks of community newspapers, which is something unheard of in most rural areas.

The other organisations claim to give legal aid to victims of domestic violence but most rural people do not know about their existence. These organisations could help a lot in the areas of domestic violence if they care to penetrate the rural areas more often as they did with their urban clientele. A snap survey carried out by this researcher on some Gokwe South residents revealed that they do not know about the existence of these organisations. One domestic act that is prevalent in Gokwe South is related to the area's most viable commercial activity, which is cotton-growing. The survey revealed that several women have committed suicide using a cotton pesticide because of their husbands who squander the income generated from cotton sales when in the first place they do not accompany their wives to the fields or will be staying with their mistresses in town. Because most women feel abused they end up taking their own lives. The organisations who claim to give legal aid to victims of domestic violence could help a lot by carrying out research on domestic violence acts as described above and provide timely intervention as well as empowerment. They could also use simple language as the one found in the UNFP Shona advertisement discussed in this section of the research.

A similar advertisement to the one discussed above is one produced by the Women Coalition of Zimbabwe. The researcher again spotted this advertisement on a T-shirt. The text is:

Domestic Violence Law – recently passed

*Shandisai mutemo*  
*Mhan'arai mhosva*

(Domestic Violence Law – recently passed)

Use the law  
Report cases [of domestic violence])

This advertisement, like the one by UNFP uses the 'problem-solution' text structure effectively. The situation or problem part of this advertisement is the existence of domestic violence implied in the opening statement, "Domestic violence Law – recently passed." This statement suggests the existence of domestic violence in the society. Otherwise why would there be a law passed if there was no domestic violence? In addition, the fact that a law was enacted and passed in parliament shows the magnitude of the problem. It is one such as requiring an Act of parliament. This indicates that it is a big problem. The readers can also rely on their schemata of domestic violence in the country. This will show the reader rampant cases of child abuse, which include physical, sexual and emotional abuse. For instance, newspapers report many cases of the abuse of step-children who may receive constant beatings, go without food, are denied access to education, are objects of abusive language by mainly their step-mothers and are at times thrown out of the house if their fathers are away or are not prepared to intervene.

The advertisement by Women's Coalition of Zimbabwe is also clear on the solution or response part when it states, *shandisai mutemo* (Use the law). This section is the same as the one found in the UNFP advertisement. It has an exophoric referring expression in the plural imperative, *shandisai* (use). As already noted, this plural imperative encourages everybody to report any violence cases that they may come across and which may largely go unnoticed. The referring expression is also clarified by the meaning of the complainant's representatives, which has a long and inclusive list in which all the readers find that they have a role to play in order to curb domestic violence.

The part, *mhan'arai mhosva* (Report cases [of domestic violence]) can be a solution or response as well as a result or evaluation case. It can serve as a solution or response in the sense that it urges all people to report cases of domestic violence just like *shandisai mutemo* (use the law). It can also serve as a result or evaluation in that if a case is reported it goes through the expected stages such as the police investigations, the courts and the verdict. This gives reprieve to the complainant. Because of the outcome of ensuing investigations and also because of reporting the case, the complainant is likely to receive appropriate help. This could be medical counselling and any other necessary help.

The major difference in the two advertisements is that the Women's Coalition of Zimbabwe advertisement has code switching. Code switching was seen as a feature of the Zimbabwe language situation in chapter one of this research. Code switching is not unique to Shona. It is a common linguistic feature of languages in a bilingual situation as a diglossic one such as the relation obtaining between English and Shona in Zimbabwe.

#### **4.1.5 A Shona advertisement from NICOZ Diamond**

The Shona advertisement presented and analysed in this section was being flighted in both the print and electronic media at the time of the writing up of this part of the research (September 2007). For example, the advertisement appeared in the following newspapers and at times with slight modifications; *The Herald*, 28 September 2007, page 5; *The Financial Gazette*, 6-12 September 2007, page 15 and *The Standard*, 9-15 September 2007, page 13. It was also regularly being flighted on the radio over the same period. The advertisement uses the award winning singer-cum-songwriter, Oliver Mtukudzi as its spokesperson. Not only does the advertiser use the singer as spokesperson. S/he has also borrowed and modified Mtukudzi's song "Raki" (Luck) from his album *Bvuma/Tolerance* of 2000. The advertiser uses the song as the basis for creating her/his advertisement. The advertisement is reproduced below as it appears in *The Financial Gazette* of 6-12 September 2006. On the left hand side is the picture of Mtukudzi playing a guitar. In *The Standard*, the singer is presented holding a plaque, not a guitar. In both papers, the picture is accompanied by the text, which is uttered by Mtukudzi, which appears to the right hand side and reads as follows:

*... pane vamwe vanorarama neraki ...  
ini semuimbi ndakagadzirisa midziyo yangu,  
yose yakachengetedzwa neNICOZ Diamond.*

*Ko iwewe?*

(... there are others who survive through luck ...  
I as a musician have made arrangements  
For all my property  
NICOZ Diamond protects all of it

What about you?)

Below the text and Mtukudzi's picture is NICOZ Diamond's logo and description of the services that the National Insurance Company of Zimbabwe (NICOZ) offers written in English. Included in this text is information on the geographical spread of the insurance company's branches. The part of the text that is written in English is as follows:

NICOZ Diamond  
NICOZ Diamond Insurance Ltd  
Short term insurance, long term benefits

Motor, Household, Engineering, Accident, Lips,  
Marine, Travel, Business, Gold

Branches in: Bulawayo, Gweru, Mutare, Masvingo  
Beitbridge, Chinhoyi, Marondera, Kwekwe.

Over the radio, Mtukudzi is heard singing the first four verses from his song "Raki", followed by the text that has been presented above. These verses are transcribed below:

*Varipo varume vanorarama neraki,  
Iripo mikono inorarama neraki,  
Isingazive pane anochengeta,  
Zvichida ariko kumusoro.*

(There are some men, who survive through luck,  
There are some very huge [prominent] men, who survive through luck,  
They are ignorant of one, who oversees,  
May be the overseer is there above).

This Shona advertisement from NICOZ Diamond is unique in that in addition to using a personality as a spokesperson, it has also borrowed from and modified that personality's production. As already stated, the advertisement under discussion is based on the musician-cum-songwriter, Oliver Mtukudzi's song "Raki". An understanding of this song will obviously aid in the analysis and comprehension of NICOZ Diamond's advertisement. The song "Raki" is therefore transcribed and translated below for cross-reference with the advertisement.

*Varipo varume vanorarama neraki,  
Iripo mikono inorarama neraki,  
Isingazive pane anochengeta,  
Zvichida ariko kumusoro,  
Anoyambutsa pazambuko,  
Kukuburitsa murutsva,  
Agonzvengesa panjodzi.*

*Varipo varume vanorarama neraki,  
Raki  
Munoritorepiko raki?  
Iripo mikono inorarama neraki,  
Munoriwanepiko raki?  
Raki  
Isingazive pane anochengeta,  
Raki  
Munoriwanepiko raki?  
Anoyambutsa pazambuko,  
Raki  
Kukuburitsa murutsva  
Raki  
Munoriwanepiko raki?  
Agosvetutsa paminzwa,  
Kukunzvengesa panjodzi.*

*Wozonzwazve luck enough ndararama,  
Luck enough ndararama  
Tinokunzwai luck enough ndazvenga  
Luck enough ndanzvenga*

*Haa!  
Varipo varume vanorarama neraki,  
Raki  
Munoritorepiko raki?  
Iripo mikono inorarama neraki,  
Munoriwanepiko raki?  
Raki  
Isingazive pane muchengeti,  
Raki  
Anoyambutsa pazambuko,*

*Raki*  
*Kukusvetutsa paminzwa,*  
*Raki*  
*Munoriwanepiko raki?*  
*Agonzvengesa panjodzi,*  
*Raki*

*Tinokunzwai luck enough ndararama*  
*Raki*  
*Luck enough ndararama*  
*Tozonzwazve luck enough ndanzvenga*  
*Raki*  
*Luck enough ndanzvenga*  
*Tinovanzwa luck enough ndararama*  
*Raki*  
*Luck enough ndararama*  
*Tovanzwazve luck enough ndapona*  
*Raki*  
*Luck enough ndapona*

*Ivava varume vanorarama neraki*  
*Raki*  
*Munoritorepiko raki?*  
*Iriko mikono inorarama neraki*  
*Raki*  
*Munoriwanepiko raki?*  
*Raki*  
*Munoritorepiko raki?*  
*Raki*

*Tinokunzwai luck enough ndararama*  
*Raki*  
*Luck enough ndararama*  
*Tozonzwazve luck enough ndanzvenga*  
*Raki*  
*Luck enough ndanzvenga*  
*Raki*  
*Wozonzwazve luck enough ndapona*  
*Raki*  
*Raki*  
*Raki*

*Raki munoriwanepiko raki?*  
*Raki*  
*Munoritorepiko raki?*  
*Munoriwanepiko raki?*  
*Munoriwanepiko raki?*  
*Tinokunzwai luck enough ndararama*  
*Raki*  
*Luck enough ndapona*  
*Tozonzwazve luck enough ndanzvenga*  
*Raki*

*Luck enough ndanzvenga*

*Raki*

*Raki*

*Raki*

*Raki*

(There are some men who survive through luck  
There are very huge [prominent] men who survive through luck  
They are ignorant of one who oversees  
Maybe the overseer is there above  
He aids in crossing rivers  
He rescues from fire  
He helps in evading danger.

There are some men who survive through luck  
Luck  
Where do you get the luck?  
There are very huge [prominent] men who survive through luck  
Luck  
Where do you find the luck?  
They are ignorant of one who protects  
Luck  
Where do you find luck?  
He aids during crossing rivers  
Luck  
He rescues from fire  
Luck  
Where do you find luck?  
He assists in jumping over thorns  
And he helps in evading danger

Yet one hears them saying, 'Luck enough I did not die'  
Luck enough I did not die  
We hear you say, 'Luck enough I evaded'  
Luck enough I evaded

Haa!  
There are some men who survive through luck  
Where exactly do you get luck?  
There are very huge [prominent] men who survive through luck  
Luck  
They are ignorant of the existence of the Overseer  
Luck  
He assists in crossing rivers  
Luck  
He helps in jumping over thorns  
Luck  
Where exactly do you get luck?  
He helps in evading danger  
Luck

We hear you shout 'Luck enough I am still alive'  
Luck  
Luck enough I am still alive  
We again hear you shout, 'Luck enough I have evaded'  
Luck  
Luck enough I have evaded  
We hear them say, 'Luck enough I am still alive'  
Luck  
Luck enough I am still alive  
Luck  
Yet again we hear, 'luck enough I escaped'  
Luck  
Luck enough I escaped

These men survive through luck  
Luck  
Where exactly do you get luck?  
There are very huge [prominent] men who survive through luck  
Luck  
Where exactly do find luck?  
Luck  
Where do you get luck?  
Luck

We hear you boast, 'Luck enough I am still alive'  
Luck  
Luck enough I am still alive  
Yet again, we hear you boast, 'Luck enough I evaded'  
Luck  
Luck enough I evaded  
Luck  
Yet again one hears, 'Luck enough I survived'

Luck  
Luck  
Luck

Luck, where do you find luck?  
Luck  
Where do you get luck?  
Luck  
Where do you find luck?  
Luck  
Where do you find luck?  
We hear you boast, 'Luck enough I am still alive'  
Luck  
Luck enough I survived  
Yet again we hear, 'Luck enough I evaded'  
Luck  
Luck enough I evaded

Luck

Luck  
Luck  
Luck).

As already stated, the song can help towards a better understanding of the advertisement since it is the basis on which the advertisement is built. In the lyrics, Oliver Mtukudzi mocks and castigates those who after taking risks attribute their escape from danger to good luck. Throughout the song, Mtukudzi has repeated what these risk takers are often heard saying:

*Tinokunzwai luck enough ndararama  
Tozonzwazve luck enough ndanzvenga  
Wozonzwazve luck enough ndapona*

(We often hear you say, 'Luck enough I am still alive.  
We again hear you say, 'Luck enough I escaped'  
Sometimes one hears you say, 'Luck enough I survived')

Mtukudzi has challenged such thinking of crediting and over glorifying luck by asking rhetorical questions throughout the song as in:

*Munoriwanepiko raki?  
Munoritorepiko raki?*

(Where do you find luck?  
Where do you get luck from?).

The singer has repeated in his song that God above saves people from danger and problems. He repeats this through out the song when he sings:

*Isingazive pane anochengeta,  
Anoyambutsa pazambuko,  
Kukuburitsa murutsva,  
Agosvetutsa paminzwa,  
Kukunzengesa panjodzi.*

(They are ignorant of one who takes care of people  
He aids during crossing rivers  
He rescues from fire  
He assists in jumping over thorns  
And he helps in evading danger).

A text analysis of NICOZ Diamond's advertisement shows that the advertisement refutes the idea of leaving the protection of one's property to chance or luck. The

opening line of the text actually mocks those who are known to do so. The referring expression *vamwe* (others) in ... *pane vamwe vanorarama neraki* ... (... there are some who survive through luck ...) is an exophoric, which refers to other people other than the readers. This way, the reader is made to feel better and wiser than *vamwe* (others) since the reader does not fall into that category. The reader is thus made to distance himself from those who survive through luck.

The feeling is further strengthened by the referring expression in the first person referring pronoun of the first line of Mtukudzi's declaration that follows the opening of the advertisement, "*Ini semuimbi ndakagadzirisa midziyo yangu*" (I, being the singer that I am have made arrangements for my property). The referring expression *ini* (I) refers to the speaker. In Shona, the speaker can refer to the self when they are boasting, when they are very happy or thoroughly angry. In this case, the spokesperson for NICOZ Diamond who is the singer, Mtukudzi's self-reference *ini, semuimbi* (I, the singer) is a boast where he declares to his audience that he has made arrangements for the insurance of his property. The anaphoric reference *yose* (all of it) gives the reason for the singer's peace of mind. He says, "*Yose yakachengetedzwa neNICOZ Diamond*" (All of it is insured by NICOZ Diamond).

The declaration by the spokesperson sounds like a very strong appeal probably to those readers of the advertisement. There is a possibility that the appeal is targeted at musicians so that they insure their property including musical instruments.

Most readers including musicians and those with property will have clear schemata of the spokesperson Mtukudzi. They would know of Mtukudzi as a propertied person. Mtukudzi owns a villa in Shamva. Those who have seen it describe it simply as breathtaking. He also owns another immovable property in Norton where he lives most of the time. In addition to all this, Mtukudzi owns an academy where aspiring artists go to sharpen their skills. The academy's theme encourages the youths to do what they are capable of doing and enhance it by education. This academy is described as a platform for upcoming artists. It is called Pakare Paya whose English translation is rendered "At that place, the same

place.” Mtukudzi is one of the patrons of Pakare Paya and this centre’s theme is ‘Creating Together’ (See Appendix F for Mutukudzi’s profile).

NICOZ Diamond’s use of Mtukudzi as a spokesperson may also be viewed as a desperate appeal that is done in an effort to woo clients. To begin with, by using Mtukudzi, NICOZ Diamond uses the appeal to authority technique of persuasion. In this appeal, Mtukudzi is the authority, an expert with extensive skills in music but not in insurance. This appeal, therefore, becomes fallacious. As Gehle and Rollo (1977:151) observe:

The appeal to authority becomes fallacious if you use the expert’s opinion to reinforce an argument concerning some field outside the expert’s area of expertise.

The above words stress the point that whoever is to be relied on as an expert on a subject s/he must be an authority in that area. An authority of a different field cannot be relied on as one in an area that s/he is not versed in. The advertisement therefore becomes fallacious in that Mtukudzi, the musician is made to advance the argument that insurance works. Secondly, Mtukudzi’s argument leaves gaps and many questions are not answered. His argument is:

*Ini semuimbi ndakagadzirisa midziyo yangu.  
Yose yakachengetedzwa neNICOZ Diamond*

(I, being the musician that I am have insured my property.  
All of it is insured by NICOZ Diamond).

Mtukudzi may have bought an insurance policy from NICOZ Diamond, but he does not disclose enough details that may have a bearing on the reader’s decisions. For instance, he does not say whether he bought long term or short term insurance policies. He also does not show how the NICOZ Diamond insurance company that he bought insurance from survives in the current hyperinflationary environment such as that currently prevailing in Zimbabwe where the target audience of the advertisement lives. This may lead some critical readers of the advertisement to ask the question, ‘What does Mtukudzi know about insurance?’

On the other hand, this appeal to authority technique that is employed by the advertisers may work to the advertiser, NICOZ Diamond's advantage but only to a certain extent. Some people who are Mtukudzi's fans, and who agree with the social commentaries from his music may unconsciously transfer their respect for Mtukudzi's musical expertise to the area of buying insurance policies. For instance, it is easy to spot/see some of Mtukudzi's fans. Most of them go around wearing small woollen hats that are Mtukudzi's trademark. Mtukudzi sings about many topical issues that affect people's lives. These include HIV/AIDS, evils of improper associations between elderly men and young female adults and adolescents, the satisfaction derived from upholding one's cultural values and language as well as the fruits of working hard among other themes.

Hence, Mtukudzi's schemata as a musician would be also very clear to many readers of the NICOZ Diamond advertisement. Because of his prowess in music, Mtukudzi is affectionately known as Tuku or Tuku Superstar. Mtukudzi gets standing ovations most of the times that he gets onto the stage to perform at home, in the region or abroad. He has performed live to audiences not only locally but also in the region in countries like Mozambique and South Africa. Abroad he has performed in the United Kingdom and the United States of America. Mtukudzi has also contributed immensely to the development of African music in Sub-Saharan Africa, both as an individual and in collaborative work with other musicians. Individually, Mtukudzi has to date released in excess of fifty-two albums. At home, Mtukudzi has collaborated with musicians like Lovemore Majaivana, Steve Makoni, Mechanic Manyeruke, Fungisai Zvakavapano-Mashavave and the late James Chimombe. He has also worked with some musicians in an effort to raise money for the Nyanga Bus Disaster Fund. The fund was to assist the parents and the survivors of the crash that occurred on the night of 3 August 1991 when about 85 students and teachers from Regina Coeli High School perished. He has also collaborated with some musicians in the fight against the spread and stigmatisation of HIV/AIDS patients through music.

Outside Zimbabwe, Mtukudzi has collaborated with musicians such as Ringo Madlingosi. He is also a member of a Southern African musical outfit called Mahube. In this group, he has worked with the likes of Steve Dyer of Southern Freeway and Pinda Mtya. NICOZ Diamond must have done their homework

before choosing Mtukudzi as their spokesperson for the advertisement. Many readers of this advertisement are likely to be Mtukudzi's fans, fellow musicians or his business associates. To many people in Zimbabwe, Mtukudzi is a role model, a darling of many music fans, both old and young. His picture besides the advertising text further proves that he is a positive icon. The idea of his song "Raki", carried in the advertisement makes the advertisement more appealing to the readers. His picture, where he is shown holding a guitar reminds the readers of the good times that they have watching or listening to Mtukudzi's music whether he is performing on stage or it is being played on radio. The picture that shows him holding a plaque is also effective. It is suggestive and is a confirmation of the awards that he has won in recognition of his efforts and achievements. For example, at home Mtukudzi has won the prestigious National Arts Merit Award (NAMA). Outside Zimbabwe, Mtukudzi has won the Kora Award. *Kora* is the name given to a musical instrument in West Africa. The Kora Award is sponsored by an Ivorian businessperson to the musician who is for that particular year considered to have contributed positively to the development of music in sub-Saharan Africa. Mtukudzi's winning the Kora award makes him an African musician and not just a Zimbabwean one.

All the positive attributes about Mtukudzi can make one to conclude that NICOZ Diamond capitalised on his achievements when they chose him as a spokesperson for their advertisement and when they borrowed and modified the song "Raki" for their advertising text. Some readers may neither know about NICOZ Diamond nor understand the insurance business but they understand many things about Oliver Mtukudzi. Therefore, to them, Mtukudzi's advice must yield positive results. To such readers, Mtukudzi is success, he understands many things, therefore, such readers are likely to embrace and emulate Mtukudzi when he says:

*Ini semuimbi ndakagadzirisa midziyo yangu.  
Yose yakachengetedzwa neNICOZ Diamond*

(I, being the musician that I am have insured my property.  
All of it is insured by NICOZ Diamond).

Such an embrace of Mtukudzi's advice is supported by responses of respondents in chapter two to a question on their views on the use of personalities in advertisements. Most respondents to that question pointed out that the use of personalities in advertisements yields positive results for the advertiser. They argued that whatever the well-known personalities touch turns to gold since these personalities are popular and respectable. Most respondents feel that due to these positive attributes attached to personalities, most people believe what the personalities say. These people do so consciously or unconsciously. The respondents went on to say that the ideas, goods or services advertised using the renowned personalities are often readily accepted by the audience without questioning. What this means is that to those readers who revere Mtukudzi, the rhetorical question that he asks, "*Ko iwewe?*" (What about you?) has a ready answer, which is buying the insurance policy from NICOZ DIAMOND like what the renowned musician has done.

Dimbleby and Burton (2005:194) also confirm the influence of using personalities in advertisements when they argue that advertisers may also persuade by "arousing the desire to imitate what we read or view." This could mean imitating some famous person who is using the product being advertised. Like what happened with the questionnaire respondents in chapter two of this thesis, the same was confirmed in an interview with Mr. Muzorewa of FABS hardware. Muzorewa pointed out that his company uses a well-known personality, Lawrence Simbarashe of the TV drama series *Tim naBonzo* fame as their spokesperson in one of their Shona advertisement analysed here for obvious reasons. According to Muzorewa, Lawrence Simbarashe served the purpose of attracting the attention of the audience of the advertisement, which may lead those attracted into buying the advertised brand. In Muzorewa's words, this is all about a "*Personality anonyanyoziikanwa nevanhu*. This helps attract people's attention." (A personality who is well known by the people. This helps attract people's attention).

What this proves is that advertisers know that the receivers of their advertisements tend to believe, trust and respond to people they judge to be credible sources. Further confirmation to this observation is that most advertisements, which use spokespersons, have people who are believed to possess high credibility in that capacity. Examples of such advertisements analysed in this thesis include,

Net\*One which uses a well respected TV and radio personality, Mbuya Mlambo, Drotsky which uses a well-known radio, TV personality and actor of *Studio 263* and *Tiriparwendo* (sic) fame, Muwengwa and NICOZ Diamond uses the music of superstar Oliver Mtukudzi and the musician himself.

Many fans of Mtukudzi may thus be enticed or lured to insure their property with NICOZ Diamond because of its association with Mtukudzi. This association is buttressed by the use that the insurance company has made of Mtukudzi's modified song, "Raki." Even the blasphemy that some religious people may observe in the advertisement that is carried in the song may not matter to such fans. They may even fail to detect it. In the lyrics of the song "Raki", Mtukudzi attributes the protection and rescues that occur to people in danger to God. In the advertisement, NICOZ Diamond is the one endowed with the power and skills of protecting and rescuing people from danger in matters relating to insurance. NICOZ Diamond is the one that comes to people at their hour of greatest need. There is more than blasphemy in the NICOZ Diamond advertisement. What it does for a fee God does out of grace. However, it is most unlikely that those readers of the advertisement who may unconsciously transfer their respect of Mtukudzi's musical expertise to the area of buying insurance policies will notice the blasphemy. The advertisement is crafted in such a way that such readers will be mesmerised by Mtukudzi and subscribe to NICOZ Diamond Insurance. It may therefore, be easy in this advertisement to shift from NICOZ Diamond to Oliver Mtukudzi, but for the benefit of NICOZ Diamond.

This illogical appeal to authority may only work to such fans of Mtukudzi who agree with him completely to such an extent that they transfer their respect for Mtukudzi's musical expertise to the area of buying insurance policies. However, this disregard of the illogical appeal to authority may not be everlasting in the case of NICOZ Diamond. This is so because at the end of the day, NICOZ Diamond must provide evidence that its insurance covers can provide total protection even in a hyperinflationary environment like Zimbabwe is currently undergoing. The current situation is such that the values of insurance policies are eroded on a daily basis like what happens with all commodities. Many people in Zimbabwe no longer have any faith in insurance policies because of the prevailing inflation. Due to inflation, most people in Zimbabwe today prefer buying vehicle insurance just

because it is mandatory that people drive insured cars. So this NICOZ Diamond advertisement, despite using Mtukudzi in its appeal to authority technique of persuasion, it largely fails to convince the reader how it is going to beat inflation, and how it will enable those who have bought insurance policies with it can get value for their money when these policies finally mature. Therefore, even if Mtukudzi may sway some readers, the advertisement still needs to convince at the end of the day.

Furthermore, the macrostructures of question and answer and that of problem-solution text structure are also important in the process of comprehending the NICOZ Diamond advertisement. However, even when using these approaches that the advertiser tries desperately to influence the reader's opinions by using the person of Mtukudzi cannot be ruled out. For example, considering the problem-solution text structure, all the parts of this structure namely situation or problem, solution or response and result or evaluation is clearly presented in the advertisement. The presenting problem is the behaviour of those who survive through luck, a situation that is being condemned as in, "... *Pane vamwe vanorarama neraki ...*" (... There are some who survive through luck...).

The condemnation or mockery of such behaviour comes out in the way the spokesperson distances himself from such behaviour by talking about *vamwe* (others). The spokesperson also excludes the readers from such behaviour as shown in the rhetorical question, "*Ko iwewe?* (What about you?). The response to the situation or problem of survival through luck is exemplified in what the spokesperson does, namely insuring his property:

*Ini semuimbi ndakagadzirisa midziyo yangu.  
Yose yakachengetedzwa neNICOZ Diamond*

(I, being the musician that I am have insured my property.  
All of it is insured by NICOZ Diamond).

The result or evaluation is seen in the endorsement or testimonial by the spokesperson that NICOZ Diamond takes care of his property as in, "... *midziyo yangu. Yose yakachengetedzwa neNICOZ Diamond*" (... my property. All of it is insured by NICOZ Diamond).

The endorsement or testimonial is a claim resulting from the appeal to authority technique of persuasion. A celebrity, who in this case is Oliver Mtukudzi, a renowned music superstar, makes the claim. Such an endorsement or testimonial is meant to lure or cause the readers to buy NICOZ Diamond insurance policies. The readers may not know much about NICOZ Diamond but they believe in Mtukudzi. They are his fans such that when the direct question “*Ko iwewe?* (What about you?) is asked, some of the audience already have an answer. This question is part of the problem or situation stage of the text but it looks like it was separated from the main situation stated in the opening of the advertisement for a purpose. The purpose, it would appear was to give the personality, Mtukudzi, a chance to show how he dealt with the problem of insuring himself and his property. This was done so that the readers would not need to go far to look for a solution and results. They do not need to reinvent the wheel but to follow Mtukudzi’s lead when he declares that he has insured his property with NICOZ Diamond.

Therefore, the expected answer to the rhetorical question directed at the audience according to the advertiser is to emulate what the personality did. The technique of rhetorical question demands a response from the audience. In this case, the viewer or reader of this advertisement is supposed to answer in such a way that shows the goodness of the product that NICOZ Diamond is offering. After all, Mtukudzi the superstar has endorsed or given a testimonial confirming its effectiveness.

On closer analysis, however, the testimonial and endorsement become invalid. It becomes invalid because it is a hasty generalisation, which assumes that what is true under Mtukudzi’s condition is also true to the conditions of the reader of the advertisement. The advertisement suffers from the fact that it tries hard to entice readers to take insurance cover because Mtukudzi has done so. Mtukudzi may have insured all his property as he claims in the advertisement, but that does not mean that every one has to do so and achieve the same success as him.

In fact, the spokesperson is being economic with information that is pertinent to insurance, information that may influence prospective clients’ decision on whether to buy the policy or not. Such information includes the type of insurance that

Mtukudzi bought, the factors he considered as he bought the insurance policy, how he settled on a particular type of policy and how much money he pays monthly as premium. The advertisement also does not state whether he has factored in the inflation element, what his benefits are, what the strengths of the policies that he has bought are and finally the weaknesses that he has seen in the policies. All these concerns and fears remain unexplained in the mind of the open-minded reader. Such a reader would quickly pick the hasty generalisation in the advertisement. Therefore, despite Mtukudzi's advice and testimonial, open-minded readers would have doubts about the advertisement to buy insurance in this hyperinflationary environment where he and others no longer bother to make follow-ups on their policies that they took several years back, which have reached maturity level. Such readers would remember the wise teachings of Shona proverbs on hastily throwing caution to the wind. The Shona proverbs that guide when one has no enough information to make informed decisions include, *Usafananidze nguo nedzaTarubva* (Do not compare your clothes with Tarubva's). This proverb reminds the readers that Mtukudzi may have benefited from NICOZ Diamond because of his unique situation that may not necessarily apply to them. This makes the reader to assess his/her situation before emulating Mtukudzi since among the Shona it is also believed that, *Zano pangwa uine rako* (Weigh other people's ideas against yours before you make a decision). So even if Mtukudzi asks a leading question in:

*Ini semuimbi ndakagadzirisa midziyo yangu.  
Yose yakachengetedzwa neNICOZ Diamond.  
Ko iwewe?*

(I, being the musician that I am have insured my property.  
All of it is insured by NICOZ Diamond.  
What about you?);

One does not need to answer the Rhetorical question simply by emulating Mtukudzi before giving it a thought.

## 4.2 CONCLUSION

This chapter has examined the form and communicative impact of Shona advertisements using the discourse analysis approach of text linguistics. This approach enabled the researcher to explore the linguistic features that characterise the texts under consideration, that is, the Shona advertising texts. It was found out that Shona advertising texts have cohesion and therefore to understand them, words, phrases and sentences must be co-interpreted. The other forms that were found to be present in Shona advertising texts were the question and answer and the problem-solution text structure. The research in this chapter also found out that for commercial advertisements, the forms noted had surface and deeper meaning. The surface meaning is immediately recognisable to the readers or audience. In the majority of cases, commercial advertisements this surface meaning entices or cajoles the audience since it highlights the usefulness of the product it will be offering. On the other hand, the deeper meaning is not immediately recognisable to most of the audience. For the majority of commercial advertisements, the deeper meaning would for instance reveal the costs and other liabilities that come with the advertised brand. However, most commercial advertisements are crafted in such a way that most audiences' comprehension only ends at the surface meaning. It was also found that out that the advertisement that gives information on issues like domestic violence had no hidden meaning. They present the truth no matter how painful.

## CHAPTER 5

### CONCLUSIONS, FINDINGS AND RECOMMENDATIONS

#### 5.1 CONCLUSIONS AND FINDINGS

The purpose of this study was to investigate and record any recurring patterns in the form and communicative impact of Shona advertisements. Motivation to carry out the study came from the realisation of a noticeable growing interest in the use of the Shona language in the area of advertising in the Zimbabwean speech community and also from the fact that to the best knowledge of this researcher, no study has so far addressed the form and communicative impact of Shona advertisements. This is despite the overwhelming growing interest in the use of Shona for advertising. The function of advertising was until recently a preserve of English as the H(igh) in its diglossic relationship with Shona as the L(ow) in the Zimbabwean speech community.

The main question answered in this research was whether there is a relationship between the forms taken by Shona advertisements and their communicative impact. Some of the further questions from this one included the following: Do the forms taken by Shona advertisements have any bearing on their communicative impact? Does the advertiser's knowledge of the target audience and that of the Shona language have any influence on the quality of the advertisement? Do advertisements convey the same meaning/s to both the advertiser and their recipients? How can the recipients of advertisements unlock the meanings contained in the advertisements? The other important question answered in the research was why the interest in Shona advertisements?

For methodology, oral and written texts and visuals of a corpus of Shona advertisements were systematically recorded from both the print and the electronic media, namely, newspapers, billboards, premises, radio and television. These were then analysed along several dimensions qualitatively using theoretical insights from some communication and discourse analytical philosophical and text linguistics models. The communication models included the basic human communication model and the Stern's model. The discourse analysis models

included the speech act theory (SAT) and text linguistics. In addition, a questionnaire and some interviews were used to source more data and crosscheck on the findings from the qualitative analyses. The questionnaire included questions that sought for the advertisement's communicative impact on their audiences mainly. Interviews were carried out with players in the advertising industry namely some advertising agents and retailers.

On the question why the interest in using the Shona language in advertising, findings from the questionnaire respondents and interviews established that Shona advertisements reach out to a wider audience/market since Shona is the language of the majority in the Zimbabwean speech community. This finding tallies with available literature on the subject. For example, Chimhundu (1983) states that the Shona people make up 75% of the Zimbabwean total population. Most questionnaire respondents felt that it was wise to advertise in Shona in Zimbabwe since Shona is the language of the majority, most of whom may not understand English. Most respondents also agreed that the Shona advertisements appeal to those recipients who are Shona due to the advertisements' richness of language, nuances and imagery which the Shona speakers easily identify with. Interviews with advertisers who are players in the field also confirmed the same. All the advertisers interviewed agreed that advertisements are meant to communicate so using the language of the majority makes these advertisements reach out to many people. The research has thus shown that the Shona language has taken on greater significance in the world of advertising in Zimbabwe. Shona was seen in this project as the promotional language of selling services in the competitive environment such as banking, insurance companies or communication services sales, agriculture and retail. What Coupland and Jaworski (2001:140) say of the English language has been found in this thesis to be true of the Shona language in advertising as well, "It is simultaneously being shaped and honed by advertisers, journalists and broadcasters in a drive to generate evermore attention and persuasive impact." The research found out that Shona advertisements are propelled by strategies such as advertising claims, use of personalities and appeals to the needs and values of the people. These strategies and appeals used in Shona advertisements have been found to have enough stopping power that makes Shona advertisements a potent social force in addition to being a potent economic force.

It was also established that the developments that have taken place in the Shona language have enabled it to be used for some functions like advertising which were formally the preserve of English in Zimbabwe. Examined literature showed that Shona was the most developed and standardised indigenous language in Zimbabwe (Chimhundu 2005; Hachipola 1987). It has all the three requisites of a standardised language in place, namely, orthography, grammars and dictionaries. These were originally done in English. Now there is a deliberate shift to have Shona grammar in Shona, for instance, Mashiri and Warinda (1999), Nyota (1999). The same applies for Shona lexicography, for example, Chimhundu et al. (1996, 2001) and Shona orthography (Magwa 1999). The African Languages Research Institute (ALRI) of the University of Zimbabwe is currently championing these activities. The resultant products are important reference points which are an example of corpus planning that enable Shona to be used in some areas such as advertising formally reserved for the English H(igh) in its diglossic relationship with Shona as the L(ow) variety. Thus, the findings here show that Shona advertisements point towards an instance of diglossic leakage where the Shona as the L(ow) has leaked into some areas formally reserved for the English H(igh) in Zimbabwe.

Other findings of this research are that Shona advertisements reflect some characteristics of the general Shona speech community in their forms. One such element is widespread code switching (Ngara 1982; Chikanza 1985; Chimhundu 1983; Wild 2006). This research established that code switching is widespread in many Shona advertisements for instance; the Taisek Shona advertisement analysed in this thesis has the following code switching:

*Taisek, Mhondoro yemvura*  
*Taisek, The only black commercial force behind water problems.*

(Taisek, The spirit medium where water is concerned  
Taisek, The only black commercial force behind water problems).

The innovation in code switching noted in some Shona advertisements in this thesis is the use of three languages in the same advertisement, namely English, Shona and Ndebele as in the Agribank and the G.M.B advertisements analysed in this project. The Agribank advertisement reads as follows in part: *Banking,*

*Kumusha, Ekhaya* and the G.M.B advertisement reads in part: *The Grain Marketing Board, Dura reZimbabwe, Isiphala seZimbabwe*. One can say that the creators of these Shona advertisements are being realistic and practical by creating advertising texts that reflect the language situation in the speech community they are working in. That way the advertisements identify with the speech community and with the target audience. There are many people who are proficient in the three main languages of Zimbabwe namely, Shona, English and Ndebele. A more or less similar linguistic phenomenon found in some Shona advertisements which like code switching reflects the Shona speech community is the use of Shona slang as in the following Chibuku and Net\*One advertisements. The Chibuku advertisement reads as follows; *Gara uchispakwa, Its bho-oneChibuku* and the Net\*One one reads; *Ndeipi?, Munjani, Linjani ...?*. Shona slang is very common among the Shona youths (Mashiri 2002; Mawadza 2000).

Another finding reflecting what happens in written Shona is the problem of word-division. Many users of the Shona language make serious word-division errors even in official writing. Examples of Shona advertisements analysed in this project with gross word-division errors include advertisements by Toyota Motors and POSB.

On the question of the relationship between the form and content of the Shona advertisements it was found that everything about the elements of advertisements communicate. As established from communication models these elements include sender/ source, message, channel and receiver. Both the communication models used namely the basic human communication and the Stern's model show that the advertising message may be visual, tactile, olfactory and gustatory. Some players in the field confirmed this. For instance, creators of the Omo washing powder Shona advertisement, Trans Africa Engineering Co. (Pvt) Ltd, revealed that they used bright colours of red, blue and yellow to attract their target audience's attention. This shows a visual message. The communication models also showed that everything about the sender such as touch, gestures, dress, smile and frown communicate. To this effect, the researcher found out that some Shona advertisements do not just rely on their text but also on the impression or the image created by the chosen spokesperson, for example, one Shona advertisement from Net\*One was found to rely on the impression created by the

television and radio personality, Mbuya Mulambo who is its spokesperson. Similarly, the NICOZ Diamond Shona advertisement analysed in this thesis was found to rely on the impression created by the musician superstar, Oliver Mutukudzi. These are some examples of symbolic meanings that fall under semiotics as was discussed in the project. As already shown in the thesis, semiotics examines the nature of meaning and how people's reality – words, gestures, myths, signs, symbols, products/services acquire meaning (Cobley 2001:276). The research established that all types of signs – icons, indices, symbols can be found in Shona advertisements.

Both the two communication models used in this thesis tally on the tasks performed by elements in the advertising texts. The source or sender develops effective messages that have to be encoded properly and selects channels for them to be effectively decoded by the receivers. Of the two models, however, the Basic Human Communication model was found to be more useful in explaining the form and content of advertisements only to a point. The model fails to completely account for the nature of elements in Shona advertising texts. The Stern's model was found to be more useful since it accounts for the creativity that is inherent in advertising texts. This model explains the multi-dimensional nature of advertising texts, for example, it was established that the sender might include the sponsor or owner of the brand, the advertising agent commissioned by the sponsor and thirdly the persona. The message may be in autobiography, narrative or drama form. It may also be a blend of these literary forms. The receiver may be the implied consumer, the sponsorial one or the actual audience of the advertisement. The Stern's model thus shows that in advertisements, the path from sender to receiver is long and circuitous. The same was found to be true for Shona advertisements.

From the analyses of Shona advertisements using discourse models, it emerged that there was a difference between Shona commercial and information giving advertisements in terms of their form and communicative impact. It emerged that the commercial advertisements had two agenda and of these one was presenting while the other one was a hidden agenda. On the other hand, advertisements that give information such as those on health issues had no hidden agenda. For instance, a speech act theory analysis revealed that most Shona commercial advertisements had a surface or direct form and content expressed in the form of

expressive or presentative illocutions. These illocutions were put across in vivid cultural figurative language which is laudatory, unreserved and which highlights the importance and uniqueness of the advertised brand. For example, First Funeral's Shona advertisement '*Inhamo yedu tose*' (We share in your grief) uses figurative language in the form of euphemism as found in Shona cultural references to death and dying. This creates in readers the impression that the advertisement is a condolence. Proof to this is that most questionnaire respondents recorded in chapter three of this thesis read this advertisement as such. However, burrowing into this advertisement via the indirect speech act reveals that the advertisement fails to be a Shona condolence because condolences are neither sold nor bought in Shona culture. Instead, they are done for free. On the contrary, the bereaved pay to the last cent for the services rendered by First Funeral and similar service providers but the advertisement is silent on this important information. This shows First Funeral's hidden persuaders where it is wooing, coercing and cajoling the audience into buying their policies by using what on the surface appears to be a condolence.

The speech act theory analysis also revealed that some grammar forms in the Shona commercials were inexplicit as in TM's *Mhanya neshasha. Tenga kwaTM* (Move with the experts. Buy from TM) or the Omo washing powder advertisement which reads in part, *Omo chiwororo ...* (Omo is an extraordinary expert....). Such inexplicit grammar forms give an air of vagueness that can be said to result in safety to the claim for the product by the advertiser. Most of these claims for the products were found in this thesis to be in propaganda techniques that aimed to influence the opinions, emotions, attitudes or behaviours of the audience (<http://propaganda.mrdonnorg/techniques.htm> 11/10/2005; Schrank 2006; Dimbley, R. and Burton, G. 2004). In short, a speech act theory analysis revealed that Shona commercials persuaded, coerced or cajoled their audience into buying the brands through the use of claims, appeals to culture and direct illocutions.

On the other hand, it was proved in this thesis through the speech act theory that Shona advertisements that aim to give information to the public have no hidden agenda. An example is the advertisement by UNAIDS which reads HIV/AIDS, *Ngatiregei kunyombana* (HIV/AIDS, let us stop insulting each other). A SAT analysis of this advertisement revealed that *kunyombana* is a very strong word

suggestive of the gross stigmatisation against people living with AIDS. The word enabled the researcher to find and record some highly inflammable terms and language that is used by some people to refer to HIV/AIDS victims. That language shows that there are some people in the Shona community who derive humour from observing those suffering from AIDS, especially those in the wasting away stage. The advertisement discourages such behaviour in a very direct way. Reading the advertisement, one gets the impression that it instead clearly encourages culturally correct, stigma-free and non-inflammatory language as part of the response to the HIV/AIDS scourge.

Likewise, a text linguistics analysis of Shona advertisements revealed results similar to those from SAT. The text linguistics analysis also showed that Shona commercial advertisements had both a presenting and a hidden agenda at the same time. The presenting agenda over glorified the uniqueness and advantages of the advertised brand for the sake of luring the audience. These qualities were shown regardless of which text linguistics approach one used. These approaches include as was shown in the thesis, the bottom-up, the top-down, the question and answer and the situation-intervention-results. For example, NICOZ Diamond entices its readers by a hasty generalisation among other things, where it argues that what is good for their spokesperson; Mutukudzi is good for their audience. The FABS advertisement entices the audience by its claim that FABS hardware was a one-stop shop for farming and building materials. The Taisek advertisement woos the audience by claiming and emphasising the unequalled skills and capacity of Taisek Engineering in solving rural water woes. A text linguistics approach also revealed that these advertisements have serious information gaps. For example, the Taisek advertisement does not reveal costs of buying or repairing the pipes, neither does it give reasons why it earmarked the rural populace. This information remains hidden most probably because it scares prospective buyers away.

On the other hand, a text linguistics analysis of the UN Shona advertisement, which gives information on the Domestic Violence Act, shows that it has no hidden agenda. This advertisement unreservedly encourages everybody to use the just passed Domestic Violence Act as a way to curb domestic violence in the home.

## 5.2 RECOMMENDATIONS

Basing on the data gathered and conclusions made in this thesis, recommendations can be made for the benefit of both advertisers and the audience and as a way of improving the area of Shona advertisements. The analyses carried out show that advertisers use several hidden persuaders to lure, coerce or cajole their audience into buying the advertised brands. The hidden persuaders may be in the form of claims, propaganda and indirectness. Some questionnaire respondents in this thesis pointed out that they bought some brands on the influence of the way they were advertised. However, some such brands failed to match the standards created in the advertisements. This proves that some advertisers use hidden persuaders. For the benefit of both the advertisers and the consumers, it is recommended that advertisers match their advertising claims with the quality of the advertised brands.

Another recommendation earmarked for the advertisers is on their use of what one interviewee in this project describes as 'cultural hooks'. The same interviewee advised the use of cultural hooks rather than of hyperboles, which he says, is used by some advertisers. Ironically, this advertiser does not seem to notice that the hyperboles he condemns are contained in his organisation's Shona advertisements for the washing powder Omo where they say *Omo chiwororo* (Omo is an extraordinary expert). His comment is, however, important in that an advertiser sees malpractice by fellow advertisers. Here it is recommended that the advertisers be open minded and self-critical in order to pick out even their own shortcomings as well. The interviewee's argument in favour of 'cultural hooks' is that the words in culture hang in people's heads and so make them remember the advertisement. It is interesting to note that this advertiser does not link his cultural hooks to advertised brands' quality. In other words, these cultural hooks do not necessarily have anything to do with quality. Furthermore, it looks like some advertisers use these cultural hooks to 'hook' money from their audience's pockets. For example, Chibuku Breweries' Shona advertisement – *Hari Yamadzisahwira ...* (A beer pot for the funeral friend) uses two 'cultural hooks', namely, the *sahwira* and the inheritance concepts both of which give imbibers some false sense of importance and ownership as shown in the thesis. It is recommended that the 'cultural hook' be employed only when it benefits both the

advertisers and their audience. This same Chibuku advertisement, which uses two 'cultural hooks', was found to have no health risk warning when beer is widely known to have hazardous side effects on health and other activities like driving. Even linguistic hedging of risk information is not used here. But the bottle for clear beer from Chibuku's parent company, Delta Breweries has risk information stuck to the beer bottle though it is in small print. Could it be an oversight of selective protection of clients of the highly priced clear beer versus those of the lowly priced *Chibuku*? Whatever the reason, this anomaly needs urgent redressing.

The other recommendation is on the advertiser's use of appeals to authority and the hasty generalisations. Some advertisers were found to use mismatched appeals to authority by using personalities as experts in areas that were outside their spheres of influence. For example, NICOZ Diamond uses the musical super star, Mutukudzi, to advertise insurance policies. Some also make generalisations, which could be termed hasty since they advise the audience to do like the personality who will be said to have bought the advertised brand. It is recommended that advertisers guard against making hasty generalisations and the use of fallacious appeals to authority since a substandard brand will soon be noted. The personality will not be there to stand by the brand when its shortcomings are exposed.

On the question of word-division errors noticed in some Shona advertisements it is recommended that advertisers engage skilled linguists who have a good grasp of Shona word-division rules. Disregarding rules of word-division rules in Shona advertisements may be interpreted as a case of having negative attitudes towards the Shona language. Readers would expect any formal writing of which formal advertising is one to be free of language technical errors such as word-division. It is also high time those who notice word-division errors complain through the media so that those who make them become conscious of Shona word-division rules and apply them. There are also reference books, which may be consulted in this area for instance Magwa (1999), Chimhundu (2005) and Fortune (1972).

It is recommended that the recipients of Shona Commercial advertisements read them in ways that enable the readers to unlock all the meanings in these advertisements. These meanings include the presenting agenda and the hidden

ones. A few respondents to the questionnaire in this thesis admitted to having been influenced by advertisements. A contradiction noticed is that while only a few respondents admit and acknowledge that advertisements influence their choices, the majority of the respondents failed to see the subtle meaning in given advertisements. How then can they say that they are never influenced by advertisements when they do not pick the subtle meanings that may be hidden persuaders of the advertisement? One can conclude that the Shona commercial advertisements work beyond the level of awareness even of those who claim immunity to the impact of advertising messages. These can fall prey to advertising attacks (Shrank 2005:2). It is therefore recommended that the receivers need to be aware of hidden persuaders in Shona commercial advertisements in order to guard against advertising attacks.

The readers need to be aware that when they read or hear advertising texts, they should try to understand not only what the words mean, but also what the advertiser intended to convey by that advertisement. Such practice will enable readers to get invisible or hidden meaning in advertisements. This will make them get what is meant even if it is not actually said or written. For that to happen, readers need to understand that advertisers like any senders of messages, “depend on a lot of shared assumptions and expectations” (Yule 1996: 127). It is the investigations of those assumptions and expectations, which provide receivers of information with some insights into how much more gets communicated than is said. This means getting the meaning of the advertisement in combination with the context in which it is used. Context has already been discussed in this thesis as being multidimensional viz: context of text/co-text/linguistic context, of situation/physical context and of culture. Such methods of reading will enable the reader arrive at what the advertiser intended his message to convey.

Another recommendation is that Shona advertising texts be included in the texts for classroom discourse analysis since these texts have become an important aspect of the use of language in the Shona speech community. For instance, the Shona commercials can be studied for their symbols, colour and language. Such studies can empower the learners and the Shona language users who may include advertisers and consumers. The readers will be equipped with ways and means they can use to unlock the ‘psychological hooks’ used in advertisements.

The learners can also be empowered to analyse the role of advertising claims. The advertising claim has been defined in this thesis as “the verbal or print part of an advertisement that makes some claim of superiority for the product being advertised (Schrank 2005:2). That way learners will be empowered to distinguish between those claims that are misleading and those that are true and honest statements of superior products.

For future research, similar researches can be carried out for Ndebele advertisements. The Education Act of 1987 has also accorded Ndebele, like Shona national language status. Furthermore, some advertisements analysed in this thesis use the three languages, namely, Shona, English and Ndebele. In addition there are a substantial number of advertisements in the Ndebele language in the Zimbabwean speech community. Similar researches can also be carried out on the form and communicative impact of Shona informal advertisements by vendors and small business enterprises. Some such informal advertisements are inscribed on pushcarts, in kombis, and on posters pinned on trees. Many people are involved in vending and small business enterprises in Zimbabwe and their informal advertisements are bound to have an impact on their clients. *N'angas* and *maporofita* (prophets) also advertise their services and skills informally on their premises and trees. Some Shona people consult them during trying times such as illness, death, unemployment and marriage problems. Similar projects can also be carried out on Shona advertisements to do with political campaigns. During election campaigns that happen every five years, the Zimbabwean media is awash with political campaign advertisements that may be in jingle or text forms.

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APPENDICES

Appendix A: Sample of shown advertisements

**Oliver Mtshali**  
Singer/Songwriter

**...Pane vamwe vanorarama ne raki...**

Ini semuimbi ndakagadzinsa midziyo yangu.  
Yose yakachengetedzwa ne Nicoz Diamond.

Ko iwewe?

**NICOZ DIAMOND**  
NICOZ DIAMOND INSURANCE LIMITED  
*Short term Insurance, Long term benefits*

**0800 4244**

MOTOR | HOUSEHOLD | ENGINEERING | ACCIDENT | LIPS | MARINE | TRAVEL | BUSINESS | GOLF  
Branches in: Bulawayo, Gweru, Mutare, Masvingo, Beitbridge, Chinhoyi, Marondera, Kwekwe

Call Our Toll Free Number

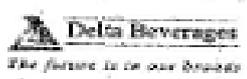
Website: [www.nicozdiamond.co.zw](http://www.nicozdiamond.co.zw)

The Sunday Mail Bussiness pB 10

# Munenyaya mudariro!



Nguva iya yasvika, zvakare! Huyai titambo tichipemberera muChibuku Neshamwari Traditional Dance Festival musi wa15 September 2007 kuHarare Gardens kubva na 12.00 masikati kusvika ngoma dzapanuka!



Alcohol may be hazardous to health if consumed to excess, the operation of machinery or driving after the consumption of alcohol is not advisable. NOT FOR SALE TO PERSONS UNDER THE AGE OF 18 YEARS.

The Herald September 14, 2007 p10

**DANGER: SMOKING IS HARMFUL TO HEALTH**

15mgs Tar 1,2mgs Nicotine

# VAHOMBE NDIZVO



For your total smoking pleasure enjoy Madison  
Get the... and... down to the very last puff

## Hold on to your Madison

From *The Herald* August 27, 2007 p3



**Handei  
tinonyoresa  
kuti  
tizokwanisa  
kuvhota  
muna 2008**

**INFORMATION HOTLINE**  
Tel: 250 035 61703 856 • Sms: 023 277 140  
e-mail: zesn@afriqaonline.co.zw • info@zesn.org.zw  
[www.zesn.org.zw](http://www.zesn.org.zw)

**Promoting Democratic Elections in Zimbabwe**

*The Standard* November 25, 2007 p30

# Kohwa Pakuru Ukuyuna Okukhulu

5000 Million Dollars  
Worth of Prizes

## New Farmer Promotion

New range of brand name fertilizers and Machinery

UP TO 50% OFF ON ALL PRIZES

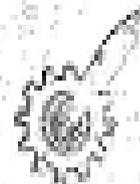
Competition ends on Wednesday, 31st October, 2007



Now sponsored by



The supplier of agricultural inputs



The new Farmer Magazine is available from Herald Vendors

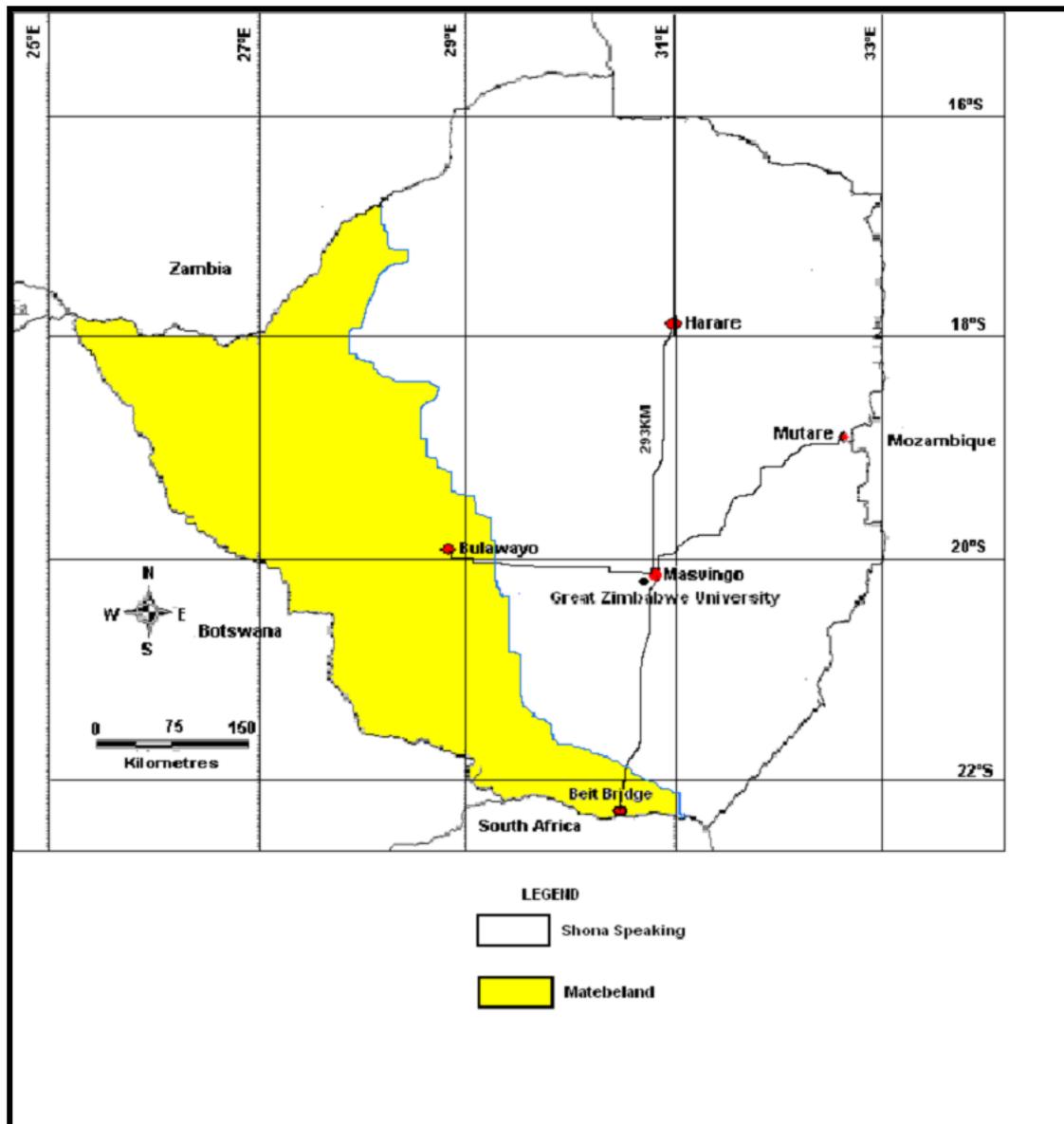
## Appendix B: Structured Interview

- 1) As copywriters have you created any advertisements in the Shona Language?
- 2) There are now many Shona advertisements in the media in Zimbabwe. What are the reasons behind copywriters using the Shona language in advertising?
- 3) What aspects of the Shona language do copywriters rely on when crafting Shona advertisements?
- 4) What aspects about the target audience do copywriters consider when creating copy for Shona advertisements?
- 5) Do you involve specialists on the Shona language when creating Shona advertisements?
- 6) Do you have any anticipated impact when creating Shona advertisements?

Interviewees:

<b>Name</b>	<b>Agency</b>	<b>Date</b>	<b>Venue</b>	<b>Interviewer</b>	<b>Duration</b>
Simbarashe Chihuri	Happen Communication	16/07/2007	Happen Communication Office	Researcher	1 Hour
Lawrence Simbarashe	Trans Africa Engineering Pvt. Ltd	20/07/2007	Trans Africa Engineering Pvt Ltd Office	Researcher	1 Hour 30 min
F Muzorewa	FABS	20/07/2007	FABS Shop Mr Muzorewa's office	Researcher	45 minutes

Appendix C: Map of Zimbabwe showing the location of study areas.



## **Appendix D: Questionnaire on the Communicative Impact of Shona advertisements.**

### **Introduction**

This questionnaire is designed to elicit information on the communicative impact of Shona advertisements. It is part of the research on the form and communicative impact of Shona advertisements carried out in this thesis.

### **Instructions**

Kindly read the questions carefully and then answer them as best as you can. Some of these questions require you to simply answer 'Yes' or 'No'. Indicate the answer that is correct for you by ticking the relevant option. Other questions require you to fill in the spaces provided; others ask you to give some explanation of one kind or another. Please feel free to give additional information to the questionnaire. May you be brief.

All your answers will be treated confidentially.

### **Section A**

1. Age\_\_\_\_\_
2. Sex\_\_\_\_\_
3. Educational qualifications\_\_\_\_\_

### **Section B**

1. Do Shona advertisements appeal to you? Yes ( ) No ( )

Give reasons for your answer:

---

---

---

2. Which Shona advertisement do you remember most?

What are your reasons for remembering it?

---

---

---

3. Do you think it is wise to advertise in Shona? Yes ( ) No ( )

Give reasons for your answer

---

---

---

4. Personalities like Muwengwa, Mbuya Mlambo and Kapfupi add value to Shona advertisements? Yes ( ) No ( )

Support your answer

---

---

---

5. If some Shona advertisements appear not to cater for all age groups, do you think that is the advertiser's intention? Yes ( ) No ( )

Why you say so?

---

---

---

6. Do you ever consider advertisements to be honest? Yes ( ) No ( )

Support your answer

---

---

---

7. Choosing one Shona advertisement what improvement would you make on it?

---

---

---

8. Have you bought any thing as a result of a Shona advertisement read or seen? Yes ( ) No ( )

---

---

---

9. Give subtle meanings from the following Shona advertisements:

- a) *Inhamo yedu tose* by First Funeral Services
- b) *Gara uchispakwa nechibuku. Its bho-o nechibuku* by Chibuku breweries

---

---

---

10. Would you say Shona advertisements are effective Yes ( ) No ( ).

Give reasons for your answer.

---

---

---

## Appendix E: Mbuya Mlambo's Profile

Mbuya Mlambo is commonly described as the darling of Zimbabwean children, a description that she earned through her story-telling prowess in the Shona Zimbabwe Broadcasting Television and radio programmes, *Farai Vana Vadiki*, *Potonjere*, *Look and Learn*, *Crystal Sweets Corner* and *Nguva Yavana Vadiki* (Time for The Young Children). She is no longer doing the first four, but is now doing the fifth one. Not only does Mbuya Mlambo tell or perform the *rungano* (folktale), she also analyses the *rungano* so that the children get the theme and the lessons embedded in the stories. Her story telling expertise is such that even the elderly can find themselves glued to their television sets during Mbuya Mlambo's Programme. This shows that even if the programme is for the young, it also captivates the adults just like the traditional Shona folktale and storyteller did. Both the traditional Shona storyteller and the story can be described as her predecessors. Her life story, which she often tells her radio and television audience, is very motivating. The story is one of determination, singleness of purpose and resilience. It shows that Mbuya Mlambo is from a very humble background whose odds she fought and conquered from youth. She grew up an orphan. As if that was not enough, her guardian tried to give her off in marriage to a man too old for her following the Shona custom *kuzvarira* (pledging a daughter in marriage). Luck enough she managed to extricate herself from that ordeal before damage was done by running away.

Her determination saw her pass her secondary education after which she trained for a teaching diploma and later on a nursing career. Her fame came with her retirement from nursing and joining Zimbabwe Broadcasting Holding and her programme *Nguva Yavana Vadiki*. (Time for The Young Children). This is the programme that has earned her fame, respect and personality status. She has also featured in some Shona television dramas, and as an actor, she does not disappoint either. Accolades indicative of her prowess include recognition in the business and academic sectors. For instance, in business she has featured as a spokesperson in company commercial advertisements such as the Net\*One advertisement discussed in this thesis. The University of Zimbabwe crowned it all by awarding her an Honorary Master of Arts Degree in African Languages and Literature.

## Appendix F: Oliver Mutukudzi's profile

Zimbabwean Oliver Mtukudzi is, truly, a great guitarist, vocalist, performer and composer. He is one of the few people to have a beat named after him: 'tuku'! This came about purely from his fans and Tuku stresses that he was the last to know. The unique tuku beat comes from a blend of Zimbabwean mbira with the faster Zulu township *mbaqanga*.

Oliver started out as a professional musician when he joined the Wagon Wheels in 1977. Now, along with his own band The Black Spirits, his appealing voice, captivating guitar rhythms and superb dance moves make his live performances fantastic to experience. In his thrilling live performance at the Barbican, London in 2001, the audience went quite wild in their appreciation: they were up dancing right from the start. The same thing happened at the London Jazz Festival 2002 when Oliver and his band were at the Royal Festival Hall.

Mtukudzi sings in Shona interspersed with a bit of English and Ndebele. His lyrics often have special or hidden messages. Many of his songs give advice on life. He has a great many recordings to his credit. On the album *Ndega Zvangu* Oliver sings accompanying himself on acoustic guitar, without his band, because of the tragic deaths of his brother, keyboard player Robert, guitarist Job Muteswa, and drummer Sam Mutowa and he dedicates the album to them.

Both the CD *Tuku Music*, 1998, and the follow-up album, *Paivepo*, released in 2000 include beautiful ballads. An example is 'Mabasa' from *Tuku Music*, which gives imagery pointing to the devastating effects of AIDS, is truly exquisite. Another song, on the CD of 2001, *Bvuma-Tolerance* 'Akoromoka Awa', is a moving tribute in which Tuku mourns his late colleagues Sam, Job and Inga and his late brother Robert.

Mtukudzi has besides performing and recording music, starred in two major Zimbabwean movies, *Jit* (1990) and *Neria* (1991) and there are soundtrack CDs of both of these. He has also written a musical about Zimbabwe's street children. Indeed one of the tracks on the album *Ziwere MuKobenhavn* is 'Street kid'. Another project that Mtukudzi is a part of is *Mahube*, a collaboration of musicians

from Southern Africa that began in 1998. In 1995, Mtukudzi represented Zimbabwe at the SADC music festival in Harare. Further afield he performed at the MASA Festival in Abidjan in March 1997. 2002 was a big year for the band to appear at festivals and celebrations: the Arts Alive Festival, the International Jazz Festival in Zimbabwe, Tuku's 50th birthday celebration at the Joy of Jazz Festival, then the Music for Food initiative and Botswana's Independence Day celebrations.

Over the last five years Tuku's music has deservedly made a significant impact on the worldwide music scene. At WOMAD Reading in 2001 Mtukudzi's show was broadcast live on Radio 3's regular World Routes programme. At a workshop later that day he spoke of his music being able to diffuse tension and emphasised that it is for everybody. One of Oliver's albums released in 2002 is entitled *Vhunze Moto*. A track from it, 'Ndakuvara' won the 2002 Kora Award for Best African Arrangement. The other album, *Shanda*, is a multimedia tribute in film, DVD and CD formats which explores Tuku's achievements using live recordings and interviews. He has won numerous awards and has featured in many TV programmes and prestigious magazines, for example, Time Africa's article entitled 'The People's Voice' together with his picture on the front cover. In the 2003 Kora Awards Tuku won not only the Best Male Artist: Southern Africa Award but also the Lifetime Achievement Award. Tuku's 47th album, *Tsivo* (revenge), is an acoustic studio work recorded in his own studio in Norton, Zimbabwe. Its 12 tracks have great lyrics and beautiful acoustic sounds: typical yet highly appealing and original Tuku style for 2004!

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