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Patterns of Meaning in Selected Nigerian Military and Paramilitary Logos: A Systemic Functional Multimodal Discourse Approach

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A B S T R A C T

This research is concerned with the compositional pattern of meaning in selected Nigerian military and paramilitary logos, how the logos presented their identity, and the appropriateness of visual and verbal elements. This paper is concerned with the analysis of patterns of meaning in visual and verbal components of selected Nigerian military and paramilitary logos. For visual analysis, ten logos were selected, and the texts (agency's name and motto), which accompanied the images , were grouped via 'below the clause.' Both visual and verbal components of the logos were analysed based on Kress and Van Leeuwen's social semiotics, and Halliday's systemic functional linguistics (henceforth, SFL). Our findings showed that the logo designers made use of animal (eagles, bat, horses, elephant and human eye) and object (flag, anchor, shovel, axe, flower, wheat leaves, passport, colours) participants. Analysis 'below the clause' presented Nominal Group (NG) with highest percentage which showed that the major focus of the communicators (military and paramilitary) is to persuade viewers. The verbal components of the logos were appropriately used to accompany the logos for easy understanding. Also, the selected colours are peculiar to Nigeria environment. Therefore viewers had no difficulty in getting the intended messages.

A R T I C L E   I N F O

I.   INTRODUCTION

Logos are patterned in special way to communicate effectively in paramilitary and military sector. These logos are designed to persuade and influence people. Logo comprises signs which can be a word and an imprint; a graphic mark or symbol used by any designer to aid or promote instant public recognition (Onipede, 2018).

We used the Systemic Functional (SF) Multimodal Discourse Analysis (MDA) to investigate a selection of ten (10) logos (both military and paramilitary) and their patterned meanings. The focus of this research is on the

visual and textual/verbal elements in the selected logos. The selected logos have their meanings patterned with both pictures and texts. It is obvious that pictures convey information more effectively and efficiently than word do (Tahririan & Sadri, 2013). People get meaning from text clearly than word. Whenever one comes across a picture, one quickly deduce the intended meaning. This is very possible for both literate and illeterate. A written text without visual elements makes it difficult for an illeterate to comprehend and reply to the intended message. Visual communication makes the visuals effective in reinforces the details provided in oral language

and even provide additional details to oral communication (Ademilokun & Moji, 2015). Moreover, since the major purpose of communication is for meaning making, we adopted Systemic Functional Multimodal Discourse Analysis (Henceforth, SFMDA) to examine the verbal and visual modes of the selected logos. We also applied semiotic system including the language (Halliday & Matthiessen, 2004) and the image (Kress & Can Leeuwen, 1996).

Language as a means of communication involves two or more people in social context. In social semiotics, Halliday (1996) viewed language as "a product of social practice" which is in contrast to Saussure's view of language as a code (Van Leeuwen, 2005). Language is a social semiotic system serving as a resource for meaning through varying and shifting contexts of human interaction (Halliday, 1996).

Systemic Functional Linguistics provides details such as context and contextual organization of the written text whose application in the given texts can provide insight to why a written text is presented in the way it is. According to Bednarek & Martin (2006) SFL is a useful model which helps to arrive at contextualized interpretation of structure and its intended meaning, aims of the text, and investigation of meaning potential in linguistic production, and detect the deeper association between elements within a given Discourse production.

Halliday's three metafunctions of language-ideational, interpersonal and textual was extended and applied to other modes of semiotics including visual modes (Kress & Van Leeuwen, 2006) and colour (Kress & Van Leeuwen, 2006). In 2006, Kress and Van Leeuwen adopted Halliday's (1978) metafunctions of language to present a visual grammar classification, including representational, interactive and compositional modes.

II. THEORETICAL FRAMEWORK

The data for this research are analysed using the theoretical framework of Systemic Functional Multimodal Discourse analysis (hereafter, SFMDA). SFMDA was coined by O'Halloran in 2008. MDA draws upon SFL to deconstruct the kinds of meaning that take place in communication. The three types of meaning include ideational (human experience of the world and his consciousness), which could be experiential and logical, interpersonal (the interaction between two or more people), and textual(organisation of meaning as coherent text

and units (O' Halloran, 2011). Lemke (1998) refers to Halliday's three metafunctions as representational, orientation and organisational meanings. Halliay's three metafuntions are presente below.
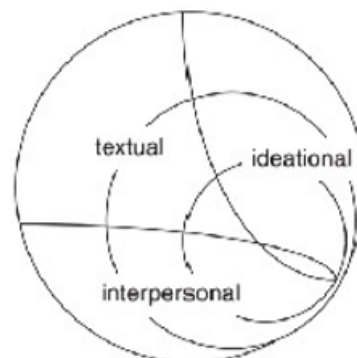

Figure1
Three metafunctions of language (Martin &Whit, 2005)

Based on the Multimodal approach, the present study examines patterns of meaning in selected Nigerian military and paramilitary logos. Hence, Kress & Van Leeuwen's model of visual grammar is used to examine the components of the logos, and Halliday and Matthiessen's (2004) 'below the clause' were utilised to examine the motto and name inscribed in the logos. The different concepts used by Halliday, and Kress and Van Leeuwen are presented in table 1 below.

Table 1
Model of Metafunctions of Language

Theoretical frame works	Metafunctions
Halliday's (1978) Model of Metafunctions of Language	Ideational Interpersonal Textual
Kress and Van Leeuwen's (1996, 2006) Framework of Visual Meaning	Representational Interactive Compositional

Representational mode concerns the presentation of participants, their actions, and the details related to them (their appearance, such as outfit and clothing and their possession such as electronic devices are modern and familiar for language learners). Interactive mode pertains to the relationship between image and the viewer. It can be analysed based on distance, perspective, and modality. Distance deals with visual frame components , such as the size of the visual frame. Leeuwen (2006) sees close-up pictures as including the head and shoulders of the participant which indicates a closer or friendly relationship. Medium shot shows the subject up to the waist. This visual

appearance implies a social connection and far personal distance, a long shot frame displays social distance between the viewers and the visuals.

Perspective refers to the selection of an angle, a 'point of view.' Modality judgements are social, dependent on what is considered real (or true or sacred) in the social group for which the representation is primarily intended (Kress and Van Leeuwen, 2006).

Furthermore, contextualisation concerns the background analysis of both photos and drawing. The compositional mode deals with the analysis of the text for its information value and salience. These information can be realised by the placement of elements of the image left, right, top, bottom, centre and margin or various pictorial zones. To Kress and Van Leeuwen, the top part represents abstract emotive and general information to show 'what might be' while the bottom part contains concrete specific detailed down-to-earth information and practical information showing us 'what is.' Kress and Van Leeuwen's metafunctional framework are presented on the table 2 below.

Table 2

Mode Category

Mode	Category		
Representational	participant	Human	Age Gender Sociocultural portrayal
		Non-Human	
Interactive	Distance	Close-up Medium Shot Long Shot	
	Perspective	Horizontal	Frontal/Oblique
		Vertical	High/Low/Eye-leveled
	Modality	Colour	
			Colour(Saturation/Differentiation/Modulation
		Contextualization	
Compositional	Information Value	Left-Right-Top-Bottom	
	Salience		

Visual Grammar Adapted from Kress and Van Leeuwen, 2006.

One of the core contents of selected Nigerian military and paramilitary logos is the written text. The written texts give additional information to the components of the logos.

Below the Clause

Halliday and Matthiessen (2014) discussed the hierarchical organisation of language structures viz "below the clause," "around the clause," and "above the clause." According to Thompson (2013), the groups represent "below the clause" because of their partial contributions to meaning potential of the clause. The group functions in all interactional operations, while the clause combines groups or a single group (Bloor and Bloor, 2013). Halliday and Matthiessen (2004) classify groups as: nominal group (NG); verbal group (VG); adverbial group (Adv G); prepositional group; and conjunction group (conj G). The group splits ideational components into segments in order to realise experiential and logical semantic spheres of the clause. Whenever experiential meaning is shared in the organisation of the clause, the logical signifies and defines relations in the clause complex (Martin & Rose, 2013). In addition, each group has its constituent elements realising it. For examples: Ng realises subject and complement; VG is realised by finite and predicator, which initiate the process; AdvG realises Adjunct which performs a circumferential role; conj G functions as textual connectivity in the realisation of clause complexity (Fontaine, 2013; Halliday & Matthiessen, 2014; Martin & Rose, 2005).

III. METHOD

This section explains the design and the corpus of the study. The section ends with procedure and data analysis.

Design and Context of Study

The research is based on descriptive study using both qualitative and quantitative data to examine visual and textual elements in selected Nigerian military and paramilitary logos. The visual elements were analysed qualitatively according to Kress & Van Leeuwen's (1996,

2005) model of visual grammar, and the texts were analysed quantitatively based on Halliday's "below the clause." The results were compared to see the components of the visual elements and the meaning inscribed on them.

Corpus of the Study

Logos are widely used to pass across information to the public. These logos are designed by each department of Nigerian military or paramilitary to show its sense of belonging. The logos were downloaded online. Ten logos were examined; nine out of the ten logos have their names and motto included as reading texts.

IV. RESULT AND DISCUSSION

Figure 2
Logo 1: Nigerian Immigration Service

Figure 3
Logo 2: Federal Fire Service

Figure 4
Logo 3: Nigeria Security and Civil Defence

Figure 5
Logo 4: Nigerian Police

Figure 6
Logo 5: Federal Road Safety Commission

Figure 7
Logo 6: Nigerian Navy

Figure 8
Logo 7: The Nigerian Army's

Figure 9

Logo 8: Justice and Honesty

Figure 10

Logo 9: Nigerian Prison Service

Figure 11

Logo 10: Nigerian Air Force

Visual Analysis

For every visual arrangement, there must be a participant or participants. According to Kress and Van Leeuwen (2006), the representational mode features participants, other actions and the details related to them. The participants in the logos convey information related to the textual parts.

Figure 3 (Federal Fire Service) which was established in 1963, renders services such as fire fighting, fire prevention, search and rescue services, and humanitarian service to Nigerian citizenry. Its logo visual components include: an eagle, two horses, and star-like object and shield.The eagle performs the same function like that of figure 2. The two horses symbolise Nigeria's dignity. In figure 4 (Nigeria Security and Civil Defence Corps (henceforth, NSCDC),

established in 1967, provides measures against threat and any form of attack or disaster against the nation and citizenry. The animal participant on the logo is an eagle which stands for Nigeria's strength. The visual image of shovel and axe are symbolic. It shows that the logo designer used appropriate implements to derive the missions of the agency. Since one of the missions of the agency is to find measures against threat; it therefore corresponds with the function of the implements used. Shovel for instance, is used for digging and axe for splitting. It therefore shows that NSCDC will carry out thorough investigation to know the cause of any criminal act in the state. The symbol of shield performs the same function as in figures 2 and 3 above. The flowers at the base of the logo show Nigeria's beauty and rich heritage.

In figure 5: Nigeria Police Force is saddled with the responsibility of maintaining law and order in the society. It has its logo's participants as eagle and elephant. The eagle represents strength and the elephant stands for steadfastness and reliability. The animal participants here are metaphorical in the sense that the features of these animals correspond with the mission of Nigeria Police. Nigeria Police engages in thorough investigation to get the truth of any criminal act. The crossed starves represents member of the force office and authority.

Participants in figure 6 (Federal Road Safety Commission) are eagle and bat. The eagle stands for the country's strength, while the bat represents surveillance. It is a common saying in Yoruba parlance that "àdán dorí kodò ó nwó ìse eye." It means that the bat is observant of the activities of the birds. The bat, as used in this saying, represents FRSC. It shows that the duty of the agency is to watch the activities of the road users, by making highways safe for motorists, checking vehicles for road worthiness, recommending works and infrastructures to eliminate or minimize accidents on the high ways, and disciplines whoever violates traffic rules. Another object participant is the image of a triangle on which the bat stands. It shows the traffic symbol of an uneven road. The image alerts motorists that they are approaching an unleveled portion of the road.(Ogunmola, 2013).

The logo of Nigerian Navy in figure 7 features animal participants (an eagle) and object participant- white anchor. The eagle represents Nigeria's strength and the anchor stands for the force's instrument of investigation. Nigeria Navy carries out its duty

on water. The anchor represents instrument used in impounding illegal goods passing through the water.

The Nigerian Army's logo in figure 8 has an eagle and two interlaced triangle like six pointed stars. The image of the eagle is used by the designer to show the force's symbol of grace, power and elegance. The eagle is also used to communicate Nigerian Army's surveillance during times of peace strike with brutal precision and uneasy decisions.

The animal participants in figure 9 are eagle and human eye. The eagle performs the same function like those in figures 2-8. The eye represents the surveillance activities carried out by the Nigeria Custom Service (hereafter, NCS). It is evident from the logo that the mission of the agency is to be on alert on various Nigeria borders to arrest smugglers and impound illegal goods. An object participant that looks like a helicopter's fan shows that NCS operation is not only restricted to land but to air.

The participants in figure 10 (Nigeria Prison Service), has an eagle image which stands for the agency's strength, the object participant (shield) represents Rivers Niger and Benue. This shield forms the conference at Lokoja.

In figure 11, the logo of Nigerian Navy comprises the Nigerian Coat of Arms. At the base of the logo are wheat leaves. The animal participants are two eagles- one on top of a shield, the other one carrying the Nigerian Coat of Arms. The two eagles represent the strength and pride of Nigerian Navy. It therefore tells the viewer that the sky is not its limit for carrying out its duty. The eagle that carries the Coat of Arms shows that the force is strong enough to carry out its duty no matter how difficult it may be. The wheat leaves represent agricultural power of Nigeria. The black shield represents Nigeria's fertile soil. The two horses on either side of the shield represent Nigeria's dignity.

It is clear from the selected logos that the participants are animals and other object participants. The animal participants include eagle, bat and horse. The animal images formed the constituent parts of the logos in order to tell the viewers to apply their background knowledge to get the intended message. The animal and object images were appropriately used to show the advantages of symbolic images over text-based signs, which can be recognised by those who do not or cannot read

the language and can easily be recognised more quickly and accurately than words. Again, the animal and object images are metaphorically applied to an object or action (signified) to which it is not literally in conventionally application. (Fiske & Harthy, 1978). According to Alaui (2016), the relationship between the sign and communicated meaning is indicated by the denotation and connotation (p. 3). This shows that the viewer applies his or her literal and figurative background knowledge to interpret the logo he comes across.

Interactive Mode

Interactive meaning concerns the relation between the image and the viewer which can be analysed based on distance, perspective, and modality. Distance helps the viewer to see the size of visual frame. If an image displays head and shoulders of the participant, it will show a closer or friendly relationship. This display of head and shoulders is what Kress and Van Leeuwen ,(2006) call 'close-up picture.' The display of an image showing the subject up to the waist shows a social connection and far personal distance, and it is termed 'a medium shot.' A long shot frame displays social distance between the viewers and the visuals, that is , the audience viewing the image.

From the analysis of interactive mode, we discovered that Nigerian military and paramilitary logo designers made use of different types of interactive modes. Nigerian viewers applied their background knowledge to comprehend the message of the images. Hence, the social distance between the viewer and the participant is appropriate.

The perspective mode used in the selected logos was appropriate since the images and the selected point of views were used to disseminate the intended meaning. Although Kress and Van Leeuwen (2006) identify perspective modes as horizontal and vertical for nonhuman, frontal/oblque, and high/low/eye-leveled; the other perspective displayed by the Nigerian military and paramilitary logo designers was through circular mode. These are evident in figures 7 and 8.

The modality mode centres on visual elements for colours and contextualisation of the pictures. The picture contextualisation is based on colour saturation, colour differentiation, and colour modulation. The selected colours in the logos were properly used based on the background knowledge of the viewer. The colours portrayed the real experience and interpretation of the viewer.

This corroborates Kress and Van Leeuwen's (2006) assumption that ".modality judgments are social, department on what is considered real (or true, or sacred) in the social group for which the representation is primarily intended" (p.156). Nigerian Military and paramilitary logo designers made use of high modality of visuals in order to make communication effective between the viewers and the images. The selected logos made use of the following colours: red, yellow, purple, white, green, and black. The Nigerian Army's flag has colours- red-black-red. The red colour stands for the enemy forces and their activities, black represents traditional colour of the cavalry, armoured plus mechanised troops. Yellow colour in Nigeria Coat of Arms stands for Nigeria beauty and rich heritage. While white stands for purity, green stands for agriculture. The Nigeria Police Force flag has colours blue, yellow and green. Blue stands for love and unity, yellow for discipline and resourcefulness and green for energy, and white colour represents purity. It is obvious from the NPF logo that its motto 'Police is your friend' matches with the colour of the design. Colour blue signifies the friendship between the viewer and the NPF. The colour saturation as used on the logos, have created pictures that seems real and more naturalistic than drawing. Hence, the various colours used by the designers have increased their (logos) modality.

Based on contextualisation, the background analysis of the logo's colours in the photos are clear to the viewer interpretation.

Furthermore, the compositional mode of the logos are patterned in such a way that the viewer will see the real and intended message of each military or paramilitary mission. Figures 2-111 made use of the components of Nigeria Coat of Arms. This is just to show sense of belonging and to tell the viewers that their operations are backed up by the constitution of Nigeria. In figure 5, the NPF logo has a text- The Nigeria Police Force, written at the upper and lower parts of the images. The upper placement shows NPF as ideal and the lower placement as real. According to Kress and Van Leeuwen (2006), the top part represents abstract emotive and general information to show us 'what might' while the bottom part contains concrete specific detailed down-to-earth informative and practical information showing us 'what is.'

At the level of salience, that is, the way the elements of the pictures are presented to get the viewer's attention, the background of the logos have different colour contrast and sharpness, relative size of the picture, and circular placement of drawings to communicate the salience of the pictures. From our analysis, we found out that the logos made use of enough visuals than text. The text which is in form of the force's name and motto accompanied the visual elements. The images and colours used are common in their context of use.

Textual Presentation and Analysis

The verbal analysis of this paper will be based on the textual aspect. The the name and motto (where available) of each Nigerian military and paramilitary force would be examined.

Text 1: Nigerian Immigration Service

Text 2: Federal Fire Service

Text 3: Unity and Faith, Peace and Progress

Text 4: Nigeria Police

Text 5: Federal Road Safety Commission

Text 6A: Nigerian Navy

Text 6B: Onward Together

Text 7: Victory comes from God Almighty

Text 8A: Nigeria Customs Service

Text 8B: Justice and honesty

Text 9: Nigerian Prison Service (Nigeria Correctional Service

Text 10A: Nigerian Air Force

Text 10B: Willing, Able and Ready

Data Analysis

Text 1

Nigeria Immigration Service
NG

Text 2

Federal Fire Service
NG

Text 3

unity	and	faith	peace	and	Progress
NG	Conj G	NG	NG	Conj G	NG

Text 4

Nigeria police
NG

Text 5

Federal Road Safety Commission
NG

Text 6A

Nigerian Navy
NG

Text 6B

Onward together
Adv G

Text 7

Victory	comes	From God Almighty
NG	P	Prep G

Text 8A

Nigeria Customs Service
NG

Text 8B

justice	And	honesty
NG	Conj G	NG
N G		

Text 9

Nigeria Prison Service
NG

Text 10A

Nigerian Air Force
NG

Text 10B

Willing	able	And	Read
VG	Adj G	Conj G	Adj G

Table 3
Result

Results														
Below the clause	T1	T 2	T 3	T4	T5	T6A	T 6B	T7	T8A	T 8B	T9	T 10A	T10B	To tal	perc enta ge
NG	10	1	1	1	1	1	0	1	1	1	1	1	0	11	52
VG	0	0	0	0	0	0	0	1	0	0	0	1	1	3	14
Prep G	0	0	0	0	0	0	0	1	0	0	0	0	0	1	5
Conj G	0	0	2	0	0	0	0	0	0	1	0	0	1	4	19
Adv G	0	0	0	0	0	0	1	0	0	0	0	0	0	1	5
Adj G	0	0	0	0	0	0	0	0	0	0	0	0	1	1	5

Table 3 shows the occurrence of NG, VG, Prep G, Conj G, Adv G, and Adj G as facilities of 'below the clause'

Figure 11 reveals NG with 11 points as the most prominent functional element of "below the clause" in the selected Nigerian military and paramilitary logos. VG occupies the second operational slot, expressing three points. Prep G , Adv G and Adj G are illustrated with one point respectively, while Conj G has four points. The frequency of NG at the highest domain of operation shows that subject is the major focus of the communicator to persuade recipients. Logical connection is realised by 'and' as exemplified in texts 3, 8b and 10b. The prep G provides an opportunity for a group complex in the imperative clause.

Discussion

The reseacrh is concerned with the description of selected Nigerian military and paramilitary logos as illustrated in figures 1-10, and texts 1-10 above, into domains of visual and textual fragmentation. The visual aspect of the logos are accompanied with texts, which aid proper understanding of the logo. We found out that the logo designers attached texts to link the owner of the logo with its name and some of these logos have their motto accompanying them. For examples: text 1 has Nigeria Immigration Service, text 2 , Federal Fire Service, text 4, Nigeria Police, text 5, Federal Road Safety Commission, text 6a, Nigeria Navy, text 8a, Nigeria Customs Service, text 9, Nigeria Prison Service/Nigeria Correctional Service, and text 10a, Nigeria Air Force. These texts are inscribed on the logo to serve as means of identification. The texts also helped both literate and illeterate to know the owner of the

information, that's, the people passing across information to the viewer. An illeterate can view the logo and interpret the meaning in it through the visual components. The literate can read through the text and get the intended meaning.

Again, the texts also feature the motto of the selected forces as we can see in texts 3, 6b, 7, 8b and 10b. Motto is a word, a phrase or a sentence used by its bearer to summarise the general motivation or intention of its user to which it belongs. The motto of text 3 is "unity and faith, peace and progress. This motto is adapted from Nigeria Coat of Arms, which shows the Nigeria intention. For example, Nigeria is a multicultural state and the major languages of the country are Hausa, Igbo and Yoruba. Hence, there is need for unity, faith or truthfulness, peace and progress among these ethnic groups. It therefore shows that the main focus of NSCDC is to provide humanitarian service to all Nigerian citizens, irrespective of their ethnic background. Text 6b (Nigerian Navy) has its motto as "onward together" tells the viewers that the mission of the agency is to serve the nooks and crannies of Nigerian ports to fish out any criminal activities in the state. 'Onward together' could also mean that both the agency and the people are all involved in this operation. Whenever a civilian notices any act of criminal activity, he or she should report to the agency. Text 7 is extracted from Nigerian Army's motto. It reads: "victory comes from God Almighty." This motto is written in Arabic. The Arabic script is translated as 'Nasrunmiallah' (victory comes from God Almighty). It shows that Nigerian Army is ready to fight, even with the last drop of its blood, but victory can only be given by God. In addition, the motto of Nigerian Army is traced to Shehu Usman Dan Fodio, the head of the Sokoto Caliphate, which was later adopted in the British pre-independence. The Arabic inscription was adopted in Army logo because Governor-General of post almagamation, Lugard, identified Arabic as the only written indigenous language anywhere in Nigeria and in West Africa. The motto of text 8b is taken from Nigeria Customs Service. The motto tells the viewer that its mission is to allow Justice and honesty to reign. This means that whatever operation the agency engages in, it must make sure that only the illegal goods would be impounded, and there won't be room for self interest in discharge of its duty. The last text, that is, text 10b, has the motto of Nigerian Air Force (NAF). NAF motto's 'willing, able and ready' tells the viewer of the logo that the agency or force is ready to discharge its duty

when the need arises. It is evident from the logo that images and text play a vital role in multimodal discourse.

V. CONCLUSION

Visual grammar cannot be separated from verbal or any other grammar (Kress & Van Leeuwen, 1996). It shows that appropriate pattern of logo images and textual elements helps the viewers to comprehend the intended meaning. We found out that both selected Nigerian military and paramilitary logo designers expressed the agencies' ideas, messages and mission through appropriate visuals and texts. The visual components of the logos made use of animal participants which have a direct link with the agencies' missions. Also, the visual components featured object participants which can be identified with Nigeria. This is obvious with the use of Nigeria Coat of Arms logo. Both Nigerian military and paramilitary agencies used visual components of Nigeria Coat of Arms as a means of identifying their operation with Nigeria government. The highest occurrence of NG in the given texts showed that the agencies wish to persuade the viewers. Moreover, the visual components of the logos played a subordinate role for the viewers' interpretation.

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