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Colours and slogans as persuasive strategies in television commercials of selected banks in Nigeria

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Abstract

Persuasion is used in advertisements, including Nigerian bank television commercials, to capture the audience's attention. Previous linguistic studies on bank television commercials have largely focused on linguistic manipulations, creation of collectiveness, stylistic elements, persuasive and informative functions, the interplay between verbal and visual elements and forms of reference, with little attention paid to the use of colours and slogans in the commercials. Therefore, this study was designed to examine colours and slogans as persuasive strategies in television commercials of selected banks in Nigeria, with a view to determining the roles of colours and slogans in influencing the target audience's perceptions. Roland Barthe's Theory of Denotation and Connotation, complemented by M.A.K. Halliday's Systemic Functional Grammar, was adopted as the framework. The descriptive design was used. **Six banks: First Bank (FB), Union Bank (UB) Zenith Bank (ZB), Stanbic IBTC Bank (SB), Fidelity Bank (FdB), and United Bank for Africa (UBA) were purposively selected due to their extensive coverage in Nigeria and prominent television advertising presence. Colour brands and a slogan of each bank were purposively sampled from YouTube, selected for their appeal to the target audience and embedded persuasive elements.** The data were subjected to a multimodal discourse analysis. Four dominant persuasive elements in the selected banks' brand colours and slogans were assuring (ZB SB and FdB), asserting (FdB and UBA), engaging (FB, UB and ZB), and unique colour branding. The persuasive strategies (assuring, asserting, and engaging) were employed to convince the target viewers by appealing to their desires. Assuring instilled confidence in customers and while asserting declared the banks' benefits and values. Engaging established a personal connection with the target audience through direct address, using references like 'you' and 'your'. Meanwhile, the uniqueness of colour brand: First Bank's deep blue and gold, Union Bank's light blue and white, Zenith Bank's grey and red, Stanbic IBTC Bank's blue and white, Fidelity Bank's green and white, and UBA's bold red and white enhanced the brands' recognition and appeal of each bank. The consistent use of brand colours across marketing materials, websites, and branches reinforced each bank's visual identity. Ultimately, Nigerian banks leverage

colours and slogans in television commercials to emotionally appeal to their target audience and spark interest in their services.

Keywords: Audience engagement, Colours, Slogans, Nigerian bank television commercials

1.0 Introduction

Television is a dynamic medium that uses images and sounds to convey social realities, and facilitate the rapid transfer of information to the viewers. This enables the audience to stay informed about the latest global developments, including advertising messages (Mohammed, 2016). This unique aspect of television has led advertisers to constantly rely on it as a dependable medium for reaching their target audience. Shah (2016) avers that television is a persuasive medium of communication, wielding significant power to shape audience perceptions. Its persuasive capabilities make it an attractive platform for advertisers to promote their products. The advantage of television over the other mediums of communication is that it provides products with instant validity and prominence and offers the greatest possibility for creative advertising (Cook, 2001; Kavitha, 2006). However, individual tastes and preferences play a significant role in determining what one finds enjoyable. What captivates a viewer might bore another. Similarly, if television combines audio and video features to gain viewers' attention, personal circumstances, interests and experiences ultimately influence what resonates with each individual viewer.

Television commercials are form of multimodal communication, integrating various modes to convey messages. These modes include language (verbal and written communication), visual image (still and moving images), sound (music, voiceovers and sound effects) and colour. Consequently, numerous companies depend so much on them to promote their products, leveraging its vast reach and persuasive power to engage audience and drive sales (Woods, 2006; Olowu and Akinkurolere, 2015). Nigerian banks use television commercials to create awareness about their services, prominently showcasing their brands. Through these television commercials, target viewers do not only receive information about the advertised products but also visually engage with presentations (Del Saz-Rubio and Pennock-Speck, 2009). Television commercials serve as a strategic tool for banks to sustain the interest of existing customers while captivating new ones. The persuasive power of televised advertisements surpasses that of other mediums, such as radio and newspapers (Cook, 2001; Kavitha, 2006 and Shah, 2016). Given the vast and diverse target audience, banks' television commercials employ inclusive language, such as the pronoun 'you' to engage viewers directly and

encourage a sense of participation in the advertised services (Woods, 2006; Tahmasbi and Kalkhajeh, 2013). Like many other television commercials, bank television commercials are multimodal and persuasive. To contribute to the existing discourse, this paper investigates colours and slogans as persuasive strategies in television commercials of selected banks in Nigeria.

1.1 Review of literature

Persuasion is an intentional effort at influencing or changing other people's minds. It involves the transmission of a message which may be verbal or non-verbal to gain people's attention. The message of persuasion can consist of music in an advertisement that brings pleasant memories to mind (O'Keefe, 1990; Eysenck and Keane, 2000; Perloff, 2003). In addition, persuasion is a deliberate attempt to influence another person with the use of language embedded with rich and cultural meanings. It is about shaping or moulding attitudes and encouraging customers to buy a product as the persuader's intention is to change their attitude or behaviour (Perloff, 2003; Lamidi, 2008; Heath, 2007). Similarly, persuasion is described as the understanding and changes of attitudes by influencing other people's minds; it is an information-processing activity, in which thoughts are actively manipulated to create new beliefs and attitudes. (Heath, 2007; Perloff, 2010). Hence, persuasion could influence the target audience to have an interest in a particular product being advertised.

While manipulation in advertising provides misleading information, persuasion is about providing information to help a potential customer make an informed decision. Thus, advertisers use logic, emotions and trust to persuade audiences as advertising has gone beyond the use of simple techniques for announcing the availability of products or services. It has ventured into the domain of persuasion (Messaris, 1997; El-Daly, 2011). Advertising is information which is persuasive and informative about goods and services, that is paid for or it is a sum of ideas which is defined by advertisers via using media. It is a type of persuasive communication that informs prospective customers about the services of a company or organisation. Hence, successful advertising aims not just to inform, demonstrate, attract and entertain consumers, but also to persuade them to buy (Benson-Eluwa, 2004; Thabela, 2011).

Language use in advertising plays a significant role in helping to reach the goal of sales promotion and persuasion (Goddard, 2003; Zhang, 2001). Moreover, advertising often persuades through the use of selective appeals to attract the attention of the audience or influence their feelings or behaviour towards a particular product or service (Trehan and Trehan, 2010;

Kenechukwu, Ezekiel and Leo, 2013). This is because advertisers use some devices such as personification, metaphors and paradox to influence the attitudes of the audience (Harris, 2009; Macrury, 2009). Advertising slogans are promotional tools that enable companies or organisations to introduce themselves, their products or services to customers. An effective advertising slogan should introduce the organisation, be associated with a specific brand and be easily understood by target customers (Olanrewaju, 2023). Given that advertisers aim to persuade their target audience, and most definitions of advertising emphasise its persuasive nature, it is hardly an exaggeration to assert that persuasion is an inherent aspect of advertising discourse. This study investigates the use of colours and slogans as persuasive strategies in television commercials of selected banks in Nigeria.

Nigerian banks leverage television commercials to promote their services and reinforce their brand presence. The target audience is hereby informed and exposed to the advertising messages conveyed through these commercials. To effectively promote their services, banks employ a range of persuasive strategies tailored to appeal to the desires and needs of their target audience. This study investigates the roles of colours and slogans as persuasive strategies in television commercials of selected banks in Nigeria. Previous studies on bank advertisements have primarily focused on various aspects, including linguistic manipulations (Tahmasbi and Kalkhajeh, 2013), creation of collectiveness (Gonzalez, 2015), stylistic elements (Agbede, 2016), persuasive and informative functions (Agbede and Makonbe, 2017), the interplay between verbal and visual elements (Ajepe, 2021), forms of reference and visual imagery (Yusuff, 2021), the deployment of extrinsic and intrinsic ethos (Akinrinola, 2021) and linguistic simplicity (Olanrewaju, 2023).

For instance, Tahmasbi and Kalkhajeh (2013) conduct a study to investigate bank television commercials in an Iranian socio-cultural context. The study shows that advertisers manipulate language to convince their target audience and the manipulative language is invested on cultural, social and ideological values. Therefore, the authors submit that CDA can be used to unveil how advertisements reflect and manipulate reality within a specific ideological system via implicit messages based on what is said or left unsaid. Also, a study by Gonzalez (2015) on bank television commercials in Spain established that advertisers employ linguistic and visual elements to create an interpersonal relationship between them and the target audience. They achieve this by using the pronoun *we* in their bank television commercials to create a sense of collectiveness. They address the audience directly with the use of *you* pronoun. The author contends that advertisers use different

semiotic elements to achieve advertising purposes. Similarly, Agbede (2016) conducted a comparative analysis of selected bank advertisements in newspapers and magazines from South Africa and Nigeria. Findings of the study show that stylistic elements such as graphology, phonology, lexis, syntax and cohesion are used to convey messages to the target audience. While capitalisation and repetition are used for emphasis, phonemes and gothic writings are employed to attract the attention of readers and images to stimulate customers' aspirations. The author submits that stylistic devices are important in advertising as they attract customers to the services and products being advertised.

In addition, Agbede and Makombe (2017), from a stylistic approach, draw a contrast between selected bank advertisements in prints from Nigeria and South Africa. The study acknowledges the similarities between Nigerian and South African adverts in relation to stylistics with only minute difference. The authors conclude that advertisement constructions and designs exhibit stylistic features and perform persuasive and informative functions. Another study conducted by Akinrinola (2021) shows how Guaranty Trust Bank and First Bank in Nigeria deploy extrinsic and intrinsic ethos to persuade their potential customers. He establishes that adverts are crafted by banks as reflection of character, expertise and experience through strategic use of rhetorical language. Also, a study by Ajepe (2021) focuses on the interpersonal metafunction meaning of television advertisements of banks in Nigeria. The study identifies the prominence of indicative mood in organizing and communicating products and services available to the consumers while the few representations of the imperative mood identified in the advertisements are deployed to persuade the target audience to perform an action.

Closely related to the present study is Yusuff (2021). The author concentrates on a multimodal discourse analysis of visual images of persuasion and references in television commercials of selected banks in Nigeria. He highlights the importance of direct and indirect gazes, medium shots, oblique angles and high-level camera angles in visual elements and references as tools of persuasion in bank television commercials. The study aligns with the objectives of this present study. However, the two studies differ as Yusuff (2021) examines colours within the context of multimodality while the present study investigates the roles of colours and slogans as persuasive strategies in television commercials of selected banks in Nigeria. A major reference to colours as non-verbal codes in advertisements is Mahmud (2021). Using advertisement banners, logos and tools of Guarantee Trust Bank (GTB) and the prominent communication networks in Nigeria (MTN, GLO and Airtel), the study examines the persuasive potency of colours on consumers

and the products from a semiotic view point. The author establishes that colours are designed as signature in advertising communication. However, in Mahmud's (2021:7) words, 'a particular colour is associated with product or service and becomes the descriptive and associative element'. In this way, this present study explores the connotative and persuasive meanings of colours and slogans. The study shifts the literature of colour semiotics forward while simultaneously providing insights into the persuasive functions of colours along the line of television commercials of banks in Nigeria.

The review of existing studies on bank advertisements reveals a noticeable gap in research, as scant attention has been paid to the roles of colours and slogans in these advertisements. This lack of adequate exploration of colours and slogans as persuasive strategies in bank television commercials warrants further investigation. The examination of these modes is deemed necessary as advertising typically employs selective appeals to capture the attention of the audience and persuade them towards a particular product or service (Trehan & Trehan, 2010). This study investigates the impact of colours and slogans on shaping the target audience's perceptions and decisions in television commercials of selected banks in Nigeria. This highlights the significance and relevance of the present research.

2.0 Methodology

Six banks were purposively selected for the study: **First Bank, Union Bank, Stanbic IBTC Bank, Zenith Bank, Fidelity Bank, and United Bank for Africa (UBA)**, due to their extensive coverage in Nigeria and prominent television advertising presence. Colour brands and a slogan of each bank were purposively sampled from YouTube, selected for their appeal to the target audience and embedded persuasive features. The selected slogans were those being used by these selected banks as of the time of gathering data. The researcher paid attention to only advertising slogans in English and the prominent brand colours as persuasive strategies. In this research, a qualitative approach was adopted to describe the English slogans, analyze the collected slogans to find typical themes, also subject the predominant brand colours to multimodal discourse analysis to determine the significance of the colours as well as the similarities in these slogans and colours and then ascertain their prominent persuasive features.

3.1 Theoretical framework

One theoretical tool found useful in systematically providing an understanding of how colours convey meanings and evoke emotions in a

marketing context is Roland Barthe's theory of denotation and connotation which was propounded in 1967. The theory which is a semiotic approach deals with a signifying unit of meaning. In this theory, the physical form of the sign in the perception of human through their senses is referred to as signifier, and the meaning that is interpreted, is the signified. Barthes (1967) succinctly puts that meaning is a system that itself contains a signifier, signified and as the process which unites the former to the latter. According to Barthes (1967), an image, word or object as a sign has ideological and cultural meanings. The theory is built on reading signs and how various societies and cultures interpret them. The dichotomy of connotation and denotation was developed by Barthes who uses the conceptualisation of Saussurean semiology. Barthes (1973), therefore, postulates that every sign is indexed by two levels of meanings: connotative and denotative. The denotative level literal meaning of a sign is directly recognised and identified while the connotative level which involves human in the creation of meaning evokes ideas, values (Kress and Leewuen, 2001) that is subjective, emotional, social and cultural. The denotational meaning as the first other of signification associates the signifier that is the physical or material with the signified (i.e the concept). For example the denotational meaning of red is simply the colour of blood (Oxford Advanced Learner's Dictionary, 2015). On the contrast, the connotational meaning as the secondary and cultural meaning of a sign transcends the actual literal meaning. Hence, the connotative meaning of a sign may be particularly difficult to understand as this level of meaning associates the signifier (the physical/material) with emotions, feelings, ideologies, social or cultural meanings of the signified (concept) (Alharabi, 2023). In this sense, 'red' is linked to both social and cultural meanings to evoke both positive and negative meanings. As positive, red is popularly tagged with love, which is symbolic for valentine, passion and warmth. Negatively, red is often culturally used to signal danger, warning, debt or loss (Alharabi, 2023). Therefore, the connotational meanings bear on the underlying and abstract meaning of denotation. In other words, the primary sign operates on a denotative level and the secondary sign on a connotative one. Given that colours in bank television commercials convey various messages and emotions depending on their brand identity, target audience and goals of the semiotic tools: denotation, connotation, signifier and signified are considered useful in the interpretation of the colour sensation of television commercials of selected banks in Nigeria.

3.2 Halliday's Systemic Functional Grammar

Halliday's (1994) Systemic Functional Grammar (SFG) is applied to dissect the lexical and syntactic intricacies of the chosen banks' slogans, uncovering their linguistic pertains and rhetorical strategies. According to Tomori (2004), all linguistic descriptions are underpinned by specific theoretical assumptions, which shape the approach and methodology employed in linguistic analysis. Halliday's (1994) Systemic Functional Grammar views texts as communicative events that serve social purposes. By regarding grammar as a resource for creating meaning, SFG emphasises the intrinsic link between linguistic form and meaning, highlighting their interdependent relationship. It is a comprehensive linguistic framework that views language as a network of choices for creating meaning, emphasising the dynamic relationship between language, context and communication (Thabela, 2011). Halliday's approach to linguistics, as seen in SFG, emphasises the analysis of authentic language in use, focusing on the multiple functions of sentences and rejecting the notion of a deep structure. SFG prioritises understanding the communicative functions of sentences, focusing on the writer's or speaker's purpose, intentions, and the social context in which the language is used. In SFG, a text is analysed from four complementary perspectives: context (examining social and cultural context), semantics (uncovering the meanings and ideas conveyed through the text), phonology (analysing the sound patterns and prosody of spoken language) and lexicogrammar (examining the wording, syntax, morphology, and lexis) that shape the text's structure and meaning (Halliday and Matthiessen, 2004). Therefore, Systemic Functional Grammar (SFG) is a suitable theoretical framework for analyzing the lexical and syntactic features of the selected banks' slogans, revealing their nuanced meanings and rhetorical effect.

4.0 Data Analysis and Discussion

This section examines the persuasive strategies employed in the data, focusing on the analysis of colours and slogans. The discussion commences with an in-depth analysis of the colours used.

4.1 Colours and Slogans as Persuasive Strategies

Persuasion entails a deliberate effort to influence others through symbolic communication, leveraging non-verbal cues (such as colours) and language imbued with rich cultural meanings and connotations. It involves motivating consumers to adopt a new attitude, modify an existing one, or

take a specific action, such as purchasing a product (Perloff, 2003; Heath, 2007; Lamidi, 2008).

4.1.1 First Bank's Brand Colours and Slogan

First Bank's brand colour is mainly deep blue which is associated with trust, loyalty, and stability reflecting the bank's commitment to reliability and security. This prominent deep blue brand colour of First Bank substantiates the position of scholars in literature that blue is the most prominent colour used by banking institutions (Engholm, 2004) because of the positive attributes ascribed to it by a number of cultures (Gross, 2019). For instance, in Nigeria, blue symbolizes love, hence, the blue brand colour of First Bank is associated with trustworthiness, fidelity and loyalty. The first thing that catches one attention in Fig. 1 below is the bluish background at the ATM location which evokes a calming and soothing feelings that drive customer's loyalty and engagement with the financial institution. A calming and relaxing customer support as evident in the brand image of the woman making withdrawal from the bluish ATM machine below can help customers resolve a lot of financial issues, which can in sequence build trust and reliability. The deep blue brand of First Bank, therefore connotes a sense of trust, security and reliability. Of significant impact in appearance is also dress which does not only provide warmth but also communicates meaning.

According to Adedimeji (2006), the cloth an individual wears communicate some levels of meanings about your personality, status, intentions and goals. In Fig. 1, the image of the man in well-tailored blue suit engaging a female customer reflects the bank's brand and values. The dressing choice evokes a sense of professionalism, authority and respect of the bank's staff, and in turn aligns with the bank's goal of providing expert financial services. In many cultures, blue suits are considered formal attire for professional settings like business meetings, job interviews and conferences. Hence, the appearance of the formally dressed man in blue suit conveys the brand's identity as it creates a positive first impression to enhance rapport in professional interactions, and build trust. In essence, dressing strategically subtly persuades customers by way of influencing their perception of the product, services, staff and the financial institution. Deep blue can also represent innovation and progress, symbolising the bank's efforts to stay ahead in the financial industry. The *deepblue* differentiates First Bank from other banks, making it stand out in a crowded market. As for the gold colour which recently complements the deep blue in First Bank's brand identity, it represents services of high value and standard which customers should expect. As a metaphor, the gold colour symbolizes the most valued and most

sought after in terms of excellent services in comparison with other financial institutions. This symbolic meaning of gold colour in the new First Bank's brand identity resonates with its perceived cultural significance of the high value, quality and excellence of the precious metal which can enhance the customer's perception of the bank's worth.

Fig. 1: First Bank's Colour: Deep Blue and Gold



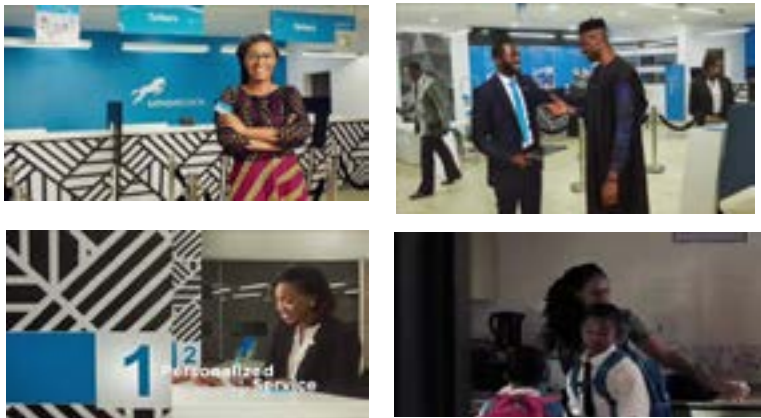
The bank's slogan (**You first: First Bank**) guarantees target viewers directly that the bank always puts them first in their financial transactions or business activities with the bank. The bank's slogan is a direct assurance made through the usage of *you* which Cook (2001) and Hillier (2004) refer to as the addressee or the message's receiver. The slogan is engaging, directly addressing potential customers and creating a personal connection with them. The pronominal reference *you* is a persuasive strategy used to encourage target viewers directly to patronise the bank. The exact number of target audience is unknown to the advertisers; so, they employ *you* to involve viewers in the adverts (Woods, 2006; Tahmasbi and Kalkhajeh, 2013). Thus, the slogan and the brand colour could stimulate the viewer's interest in the bank's services. This finding supports Robert's (2013) argument that the linguistic and non-linguistic features are usually employed to drive consumers to purchase goods.

4.1.2 Union Bank's Brand Colours and Slogan

The brand colours of Union Bank of Nigeria are light blue and white. In this example, at the first order of signification, 'white' and 'light blue' represent 'the colour of a fresh snow or milk' and 'the colour of a clear sky, sea or ocean' respectively. In most African cultural context, white is often associated with holiness, light, purity, innocence, virginity, cleanliness, perfection, faith, new

starting, spirituality, protection, sincerity, humility, goodness, and possibility among others. However, connotatively, the light blue indexes innovation, progress, and forward thinking the white colour code as used here represents strength and passion while, suggesting the bank's commitment to modernity and growth. The symbol of strength and power of the white in the brand reflects in its ability to enhance and neutralize other colours such as blue as signified in Fig. 2. The white in the children's uniform below provides a contrast to the blue colour and makes the brand's identity appealing to customers. Beyond that, the image of the white stallion on motion in the example presented below connotes strength and energy which can encourage customers to choose their financial institutions above other competitors. According to Hasiana, Agustina and Trisnawati(2024), blue is associated with calmness, while white is linked with clarity (Adedina and Taiwo, 2020). Through the complementarity of light blue and white, the bank symbolises clarity and transparency, reflecting the bank's goal of providing clear and straightforward financial services and conveys a sense of approachability and friendliness, implying a more personal and customer-centric banking experience.

Fig. 2: Union Bank's Colours: Light Blue and White



The slogan of Union Bank of Nigeria is **your simpler, smarter bank** which is used to call customers' attention to some aspects of the bank's services. The slogan is engaging, directly addressing customers and creating a personal connection with them. Also, the reference *your* serves as a persuasive strategy in the slogan, directly associating the bank's simplicity and smartness with the customer. Cui and Zhao (2013) state that directly addressing audiences captures their attention and encourages their involvement, motivating them

to make informed decisions. Using *your* also fosters an intimate atmosphere, stimulating a face-to-face conversation. In other words, the use of *your* helps build rapport with potential customers, making the message more relatable. Therefore, the brand colours and the slogan could encourage prospective customers to patronise the bank.

4.1.3 Zenith Bank's Brand Colours and Slogan

Zenith Bank's brand colours are grey (representing innovation and professionalism), white (symbolising clarity and transparency), and red (embodying love, passion, and energy, which was specifically chosen to evoke a sense of warmth and connection with customers). Most striking of these three colours are red and white. The western cultural ideas about red is the alertness and its exciting vision while white is considered neutral (Caivano and Lopez, 2010). The brand colour red and white are prominent and captivating in Fig. 3. As such, it easily draws the attention of the customers. This corroborates Akinbode's (2012) view that slogans and logos in advertising are catchy and easy to remember.

Fig. 3: Zenith Bank's Colours: Grey, White and Red



Zenith Bank's slogan is '**...in your best interest**'. The slogan is both engaging and assuring, conveying that the bank prioritises its customers' needs, while also establishing a personal connection through direct address and implying a customer-centric approach. The pronominal reference *your* is employed in the slogan to pass a direct message to viewers and create a relationship of trust and confidence between them and the bank. The reference

your is also used to appeal to their knowledge and emotions to have interest in the bank's services. As they are directly addressed, target viewers are active agents in understanding the advertising messages. This finding is similar to Karlsson's (2015) study that argues that advertisers can persuade the viewer by addressing the viewer directly and using exophoric references. Therefore, the brand colours and the claim in the bank's slogan could encourage potential customers to patronise the bank.

4.1.4 Stanbic IBTC Bank's Brand Colours and Slogan

The brand colours of Stanbic IBTC Bank are blue and white. As noted earlier, blue is often used in advertisement because of its association with trust and reliability. For this reason, the blue colour here thus represents trust, stability, and professionalism, which are core values in the banking industry. For the white colour, it symbolises clarity, simplicity, and innovation, reflecting the bank's commitment to customer-centric solutions. As exemplified here, the white background enhances the overall message by highlighting the images of the little boy, the old man and woman and the texts.

Fig. 4: Stanbic IBTC Bank's Colours: Blue and White



Stanbic IBTC Bank's new slogan is '*It can be*', representing the bank's commitment to supporting its customers, assuring them of endless possibilities and greater achievements. This message embodies hope and reassurance, potentially inspiring confidence. The slogan's optimistic tone can resonate with customers seeking financial stability and growth. It suggests a forward-thinking approach, positioning the bank as a partner in achieving goals. Additionally, the message of possibility may appeal to a wide audience, transcending demographic boundaries. The slogan's simplicity makes it

memorable, potentially enhancing brand recall. Furthermore, it subtly implies that the bank can help turn aspirations into reality. Therefore, the combination of the bank's brand colours and slogan could persuade potential customers to engage with the bank.

4.1.5 Fidelity Bank's Brand Colours and Slogan

Fidelity Bank's brand colours are green and white. Fidelity Bank is identified easily with green and white. Broadly speaking, green denotes nature, fertility, environment and agriculture (Gross, 2019). In the same vein, green as the brand colour for Fidelity reflects the growth project and forward looking while the white shows purity to give encompassing business model. The distinctive green and white colour scheme makes Fidelity Bank's branding easily recognisable. Also, the consistent use of these colours across marketing materials, website, and branches reinforces the bank's visual identity.

Fig. 5: Fidelity Bank's Colours: Green and White



Fidelity Bank's slogan is '**we are fidelity-we keep our word**'. The slogan is both asserting and assuring, emphasising the bank's reliability, trust, values, and reputation. It also conveys a sense of accountability and commitment to upholding its promises. Furthermore, the tone instills confidence in customers, reassuring them of the bank's integrity. It highlights the bank's dedication to maintaining high standards. Additionally, the slogan creates a lasting impression, differentiating the bank from other banks. The reference *we* which is described as a classified group by Goddard (1998) inclusively represents the bank's staff, highlighting their collective efforts in delivering

efficient services to existing customers. The cohesive branding, along with the slogan and brand colour, could attract prospective customers and encourage them to patronise the bank.

4.1.6 Brand Colours and Slogan of United Bank for Africa (UBA)

The brand colours of United Bank for Africa (UBA) are red and white. The red colour just as we have it in Zenith Bank's brand identity in Fig 3 is known for creating attention. In this instance, as a vibrant and energetic colour (Hasiana, Agustina and Trisnawati, 2024), the logos of UBA as displayed below create a strong visual impact which calls for urgent attention. The bold red colour appears visible and bold in the brand's context in Fig 6. can grab attention in marketing campaigns, making UBA's messaging more impactful. The UBA is written in white letterings on a red pallet to balance the boldness of red. Hence, it provides a simple contrast which enhances readability of customers and also represents purity. Together, the red and white symbolise purity, simplicity, and clarity, conveying the bank's focus on transparency, integrity, and straightforward banking practices. The bank's brand colours impact the bank's identity and perception. The colours could also be seen as a representation of the bank's African heritage and its presence across the continent.

Fig. 6: Colours of United Bank for Africa (UBA): Red and White



UBA's slogan is **'Everything we do, we will do it well'**. The slogan is asserting, confidently stating the bank's commitment to quality, implying a team of dedicated professionals passionate about customer service. The use of *we* creates a sense of collective responsibility, linking the bank's services to its staff's efforts and assuring customers of a unified approach to their satisfaction.

This approach fosters trust and reliability, key factors in building long-term customer relationships. Additionally, the slogan's tone conveys expertise and professionalism, distinguishing the bank from competitors. It also suggests a customer-centric mindset, prioritising client needs. Furthermore, the assertive language inspires confidence, encouraging potential customers to engage with the bank. The overall message underscores the bank's dedication to excellence and customer care. Therefore, the colour brand and the slogan could encourage potential customers to patronise the bank.

5.0 Conclusion

This paper has examined the use of colours and slogans as persuasive strategies in television commercials of selected banks in Nigeria. The study reveals that four dominant persuasive elements in the selected banks' brand colours and slogans are assuring, asserting, engaging, and unique colour branding. The persuasive strategies (assuring, asserting, and engaging) are employed to convince target viewers by appealing to their desires. Assuring instills confidence in customers and asserting communicates banks' benefits and values. Engaging establishes a personal connection with the target audience through direct address, using pronominal references like 'you' and 'your'. The uniqueness of the colour brands enhances brands' recognition and appeal of each bank. The deep blue differentiates First Bank from other banks, making it stand out in a crowded market. While Union Bank is distinguished by its light blue and white brand colours, Zenith Bank is recognised by its grey and red. Although Stanbic IBTC Bank is identified by its blue and white brand colours, the distinctive green and white colour scheme makes Fidelity Bank's branding easily recognisable. The bold red colour can grab attention in marketing campaigns, making UBA's messaging more impactful. The consistent use of brand colours across marketing materials, websites, and branches reinforces each bank's visual identity. Nigerian banks leverage colours and slogans in television commercials to emotionally appeal to their target audience and spark interest in their services.

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