

TEXTUAL FUNCTIONS AND IDEOLOGICAL CONSTRUCTIONS IN SELECTED CHRISTIAN RELIGIOUS TEXT'S FRONT COVERS

Esther Olajumoke Adeagbo

*Department of English,
Ajayi Crowther University, Oyo
Email: estherolajumoke99@gmail.com
Phone No: +2347035536376*

Abstract

The purpose of religious text is to convey some sort of religious belief, foster communal identity, and provides spiritual practices. Existing studies on religious discourse in Nigeria have focused on semiotics, pragmatic, stylistics and discourse features, and have explored genres such as church logos, Christian banners, and handbills but have not significantly explored the combination of socio-semiotic and ideological resources in meaning negotiation. This study therefore examined the textual metafunctions, and ideological constructs of semiotic modes on the front covers of Pastor Olukoya's religious texts to ascertain their dual roles in the conciliation of meanings. The study adopted aspects of Halliday's Systemic Functional Linguistics and Gunter Kress and Van Leeuwen's (2006) Grammar of Visual Design. Eight front covers of Pastor Olukoya's religious texts were purposively selected for their richness in the use of multimodal resources to communicate Christian religious-sensitive meaning. Data were subjected to socio-semiotic and multimodal analysis. This paper found that Textual metafunctions are present in the verbal semiotic mode of the selected front covers the textual accounts for the use of lexical and collocational relations to achieve cohesion on the covers. Three Christian ideologies, connected to colour and images, characterise the covers: cautionary, positivism, and faith ideology, indicating the socio-religious sensitivity of the covers. This paper concludes that Christian religious textual functions and ideological constructs in the language of the front covers reveal the way by which Pastor Olukoya moulds his worshipper's behaviour, thinking and their vision of themselves. Future research can examine multimodal features of other religious texts, and other visual discourse genres.

Introduction

Every human language is naturally endowed with capacity for language use for the expression of self and reception of others' expressed messages. Essentially, language performs functions which explore the ways in which people use it to express their belief and world view, especially in different domains such as literary texts, religious texts, etc.

Religious teaching, which this study explores, is a way of having the knowledge of a particular religion and its varied aspects: its beliefs, doctrines, rituals customs, rites and personal roles. The teaching can be in either oral or written form; and in the written form, verbal or visual language or both are used. This research is

based on the written aspect of religious teachings in selected Pastor Olukoya's religious texts. In these religious teachings, a number of multimodal resources are used, such as pictures, colours, and graphics etc. to communicate a specific meaning, which advance knowledge of the doctrine of Christianity and of his religious denomination. And the understanding of these is often shaped by the social dimension of meaning, and of the power of human processes of signification and interpretation, of religious- sensitive meanings. Hence, this study carries out a textual metafunction and ideologies embedded in the front covers of selected Pastor Olukoya's Religious Texts with the aid of socio-semiotic theories of Halliday and Kress and Leeuwen.

The issue of social semiotics and Religious texts interpretation has been a frontline issue in the academia. Thibault (2004) submit that social semiotics is the branch of the field of semiotics which investigates human signifying practices in specific social and cultural circumstances, and which tries to explain meaning making as a social practice. It is also the study of the social dimensions of meaning, and of the power of human processes of signification and interpretation (known as semi-osis) in shaping individuals and societies.

In a nutshell, socio semiotics issue relating to religious leaders texts has such that there is conflict between the interpretation of the text and social reality. The term social reality refers to the theory that the way we present ourselves to other people is shaped partly by our interactions with others, as well as by our life experiences. Searle (1996) argues that “socially constructed reality presupposes a reality independent of all social constructions” He agrees that social realities are humanly created, and that “the secret to understanding the continued existence of institutional facts is simply that the individuals directly involved and a sufficient number of members of the relevant communities must continue to recognize and accept the existence of such facts”. This study explores the covers of the religious texts of Pastor D.K Olukoya, one of the Christian prolific authors who have written excessively on various aspects that relate to Christians lives.

Statement of the Problem

Different aspects of religious discourse have been carried out in Nigeria, for instance, Chikaodi(2016),Adebayo and Zulu (2018), Obasola (2017), concentrated on Christian religious aspect of religious discourse. Breeze (2014) concentrated on Christian, Islamic and Sikhs religion while Quadoury (2017) concentrated on Islamic religion while Osunbade (2017) explored context-drive language use in Ifa divination religious discourse. These studies which have largely been done from the stylistic, pragmatic and semiotic perspectives have explored religious genres such as handbill (Douglas, 2000), vehicle stickers (Chiluwa 2008), church logos (Onipede 2017), sermons (Farotimi 2018), Liturgical books (Amandadillon 2017), religious magazine (Olowu 2011 and Quadoury 2007), Car inscriptions (Faleke 2003) and diviner-client consultative conversations. It is, thus, evident that none of these works

has examined the religious texts books of Pastor Olukoya. The present study therefore aims to fill this gap by attempting an investigation of social semiotic construction of multimodal meaning in the front cover of Pastor Olukoya's selected religious texts, a genre of Christian religious discourse which has been largely ignored in linguistic scholarship in Nigeria

Aim and objectives

1. To identify and discuss the textual functions embedded in the construction of meaning in the texts' front covers; and
2. To explain the roles of multimodal resources in the construction of Christian religious ideology in the texts' front covers
3. To highlight the meaning(s) that could derived from the front cover of Olukoya's texts.

Significance of the study

The present study is therefore expected to add to the knowledge of the relevance and application of social semiotic theories in the analysis of pastor Olukoya's religious texts so as to reveal the functions, discursive issues and ideologies that manifest in the multimodal resources in them.

The study helps to foster the reader's (predominantly members of the Mountain of Fire Ministry) understanding of the religious texts as aided by social semiotic features; and contribute to the growing literature on Christian religious discourse as well as multimodal discourse.

Also, it sheds more light on the use of verbal and visual languages for religious communication and how pastor Olukoya has selectively and distinctively used these linguistic modes for the communication of religious-sensitive topical issues.

Finally, the study is of great advantage for teachers, learners and researchers as it advances knowledge on the application of the theory of social semiotics to data of English usage for religious communication in linguistic scholarship in Nigeria.

Literature Review

Existing Studies on Religious Discourse

This section reviews some of the scholarly works particularly in religious discourse. The essence of this is to gain relevant insight into the study and locate the gap that makes this work necessary. Undoubtedly, many scholars have contributed to the research in language use in religious discourse. Bahago (1999) worked on a pragmatic analysis of naturally occurring situation in sermons in the church context using Pastor Kumuyi's sermon. His study contains a detailed analysis of the various contextual features necessary for the understanding of discourse by identifying, classifying and systematically interpreting the illocutionary act behind the utterances of the pastor in the sermons. He uses eclectic theory derived from Austin and Searle's Speech act Theory, and Grice principles, the work anchors its investigations on the assumption

that religious language deviates from normal linguistic usage and some words which seems meaningless or self-contradicting accepted as potentially meaningful within a church context. He further finds out that the study provides important points of understanding pragmatics interactional discourse. This present study will analyse front covers of pastor Olukoya's religious text, using socio-semiotic theory. Douglas (2000) investigated the language use in Christian banners, handbills and posters. He approached this work from the framework of semantics. He investigated both the linguistic and semantic features of the verbal texts in his data. It is important to note that in all of these studies, the non-verbal components are ignored. The present work is analysed from socio-semiotic framework.

Taiwo (2005) also conducted a research into the general style of interrogation in Charismatic Christian pulpit discourse. He concentrated particularly on the peculiar use of interrogatives by Charismatic Christian preachers. The stylistic approach and the focus on sermon of the above work makes it different from the present work, which attempts a socio-semiotic analysis of the front covers of Christian religious texts.

Taiwo (2006) conducted an investigation into the various ways pulpit preachers in Christian religion elicit responses from their congregation. His investigation into the response elicitation in English-Medium Christian Pulpit Discourse (ECPD) is from the framework of sociolinguistics and discourse analysis. Taiwo revealed in his study that preachers control the discourse while the congregation shares in the process of creation of the text as it unfolds". He reveals that preachers „determine what responses are given, how they should be and when to give them“ (Taiwo 2006). The study differs from the present study because it did not study religious text's cover and was not a socio-semiotic investigation.

Olowu (2011) in his work titled “A Multimodal Analysis of Selected Editions of Christian Women Mirror Magazine” analysed the visual modes used in the magazine. His study revealed that visual resources such as colour, pictures, symbols and icons etc enhanced the semantic quality of the text. He also revealed that in Christian Women Mirror Magazine, the verbal and visual modes of communication played complementary roles to each other and were very significant in targeting the real audience of the text. Olowu concluded that the entire signifying practices in the Christian Women Mirror Magazine were useful as important communicative devices in modern print evangelism. The study differs from the present study because it did not use combination of Halliday's socio-semiotic theory and as advanced by Kress and Leeuwen (2006). Ramli (2013) in his work titled, gender analysis of contemporary Islamic discourse, he uses contemporary integrated approach. He revealed that several efforts were made by Muslim contemporary scholars to reformulate Islamic methodologies in social research. He further revealed that gender issue is being focused and used by the Muslim modern and post-modern feminist thinkers. The study differs from the present study because it is based on Islamic religious discourse and the present study is based on Christian religious discourse.

Front Cover Design

Front cover is any protective used to bind together the pages of a book. Covers can be used to give detailed information about the styles, genre and subject of the book, while many put images, symbols and colours to it, with the hope of attracting sales attention. Connolly (2009), averred text covers as teaser that gives a hint of the messages in an attractive way with the use of visuals or images. Text covers usually contains at least the title or author, with possibly an appropriate illustration.

The front cover is the reader's first contact with the book. It is what sparks their curiosity, being one of the best tools for promoting the content of the book. A good cover conveys the essence of the book. It is readable and its message is clear. It is also aesthetically appealing. The cover is described as both "container and protection" (D'Astous et al 2006., p. 136), delivering both direct and indirect information about the contents. And, of course, the cover would then be equivalent to the product's packaging in terms of its importance in influencing buying decisions. D'Astous et al. (2006) pointed out that a product's package conveys explicit information about the product that it contains (e.g., packages of frozen pizzas). However, this is not always the case with book covers. Sometimes book covers directly reflect the content of the book (e.g., two persons interlacing for a romance novel), at other times there may be a more or less relevant allusion (e.g., a dollar sign on the cover of a book about the stock market), or the cover may have no relationship at all with the book content. (p. 136)

However, d'Astous et al.'s research further indicates that studies conducted in different domains have shown that consumer evaluations of related objects are generally more positive when the objects fit well together. This has been observed in the case of sponsors and sponsored events (McDonald, 1991; Meenaghan, 1983), promotion tools and products (Chandon et al., 2000), and brand alliance partners (Simonin & Ruth, 1998). Therefore, the representativeness of the book cover should impact positively on readers' evaluation of a new book. (p. 136)

So, there are two points which may be gained from this. First, the book's cover is not necessarily a complete representation of its contents (this is not an inherent quality of the book market itself, however). Drew and Sternberger (2005) traced the shift away from the initial form of the cover, that of direct representation, to its more modern incarnation, as observed by d'Astous et al. The second point is that the book cover must, in order to be successful, have at least some relationship with the book's contents in order to be accepted by customers. It must, in some way, however abstract, be an actual, effective representation of some aspect of its contents. It has already been established that book publishers actively research designs in order to create the most effective covers for selling their products. And contemporary marketing research, as presented by d'Astous et al. (2006) indicated quite clearly that the more accurately the packaging represents the product contained within, the better the product sells.

The fact is that representation in covers, particularly when it comes to fiction novels, may be far more abstract than it may be for other types of products. Books are experiential, and therefore, it may be assumed that the covers which best represent the contents of the books are themselves experiential, or that they provide a sense of that experience in some way. In other words, the covers which best represent the content of books are not necessarily the covers which literally represent the facts about the book, such as plot points or depictions of characters, but rather images which most accurately recreate the "feeling" of the story. This understanding of the cover images as themselves being experiential is essential in our understanding of the covers' place in our culture. The covers are assumed to be not merely a representation of the contents of the books on which they are placed, but as being a preview of the experience the book promises to provide. In this sense, the modern book cover is less about attempting to represent the facts, characters, or locations of the stories, but rather an abstract attempt to convey the overall experience of reading the book itself.

Front cover design today is a key part of a company's marketing strategy for book sales. However, the imagery used in the book covers did not always garner as much attention. It is only within the last few decades that cover design itself has been considered a key factor in book sales. In their work on book cover design, Drew and Sternberger (2005) described how the publishing industry began to recognize the importance not only of the cover, but also of the designers themselves, much in the same way as designers became more prominent in the advertising world during the latter part of the 20th and into the 21st century. As they claim, designers are now seen as "creative individuals rather than anonymous image makers who simply give form to the ideas of others" (p. 136). As a result of this, front cover design, again, much like conventional advertising, has changed significantly. There are three major shifts that Drew and Sternberger observed in the publishing industry that have impacted front cover design. First, publishers are more aware now not only of the significance of the cover, but of its place in society. The images used are now thoroughly recognized as being highly representative of the book itself, and as such, contemporary book designs are not free to engage in overt sociopolitical commentary. They are subjected to greater scrutiny, and if they wish to do so, they must use subtler symbolism.

Theoretical Framework: Social Semiotics Theory

The theories considered suitable for the analysis of this paper are Halliday's (1978) Systemic Functional Linguistic approach to verbal language and Kress and Leeuwen's (2006) Grammar of Visual Image for visual aspect

Halliday's social semiotic theory

Halliday notes that language is a semiotic mode and any semiotic mode needs to represent three communicative broad metafunctions, namely, the ideational metafunction, the interpersonal metafunction and the textual metafunction (Halliday,

1978, 2004). Ideational metafunction is the use of language to give information. It usually disseminates information about the world. Osisanwo (2008:4) asserted that "when language is used to give structure to experience it is ideational function that is being performed". As Halliday says, language helps us to express and represent our experience in the world (Halliday 1978). Interpersonal metafunction involves the use of language to show role - relationship between interlocutors. It is usually used to show higher role, lower role and equal role. Halliday (1978) assert that "it can create relations between producers and receivers of messages". Language can be used to establish and maintain social relations. Such relations include conversations and getting things done. Textual metafunction is the use of language to produce a record of its use. It refers to the organization of language in discourse. Halliday sees textual metafunction as the arrangement of language to form a coherent whole. "With this function, language is used to provide links with itself and with features of the situation in which it is used and the language user is enabled to construct "texts" that are situationally relevant. By the empowerment of this function, the speaker or writer is able to establish cohesion relations from one sentence to the other (Osisanwo 2008:4). The textual metafunctions are relevant to this study, as they help to account for the functions of the verbal language of the selected covers.

Kress and Van Leeuwen's social semiotic theory of visual communication

Kress and Van Leeuwen (2006) noted that the three metafunctions of language can be advanced to visual communication. They see image as a resource for representation and thus will display culturally produced regularities. Halliday's three metafunctions for language can also be used as a starting point for their account of images because they assume the three metafunctions model works well as a source for thinking about all modes of representation (Kress & Van Leeuwen 2006). On social semiotic theory of Halliday, Kress and Van Leeuwen use a slightly different terminology in discussing the meaning of image in visual communication: representational to replaced ideational; interactive to replaced interpersonal; and compositional to replaced textual.

Representation Meaning of Image

Representation is not only the way represented participants (people, places, and things) are portrayed in the image but the way participants are connected to one another in a coherent manner. Kress and van Leeuwen (2006) identified two processes of representing this relation: Narrative and conceptual.

In interactive meaning, images having two kinds of participants will comprise represented participants and interactive participants. This means that the interactive image will comprise people who communicate to each other through the images; that is, the image-maker and the image-viewer. Between these participants, relations are represented thus suggesting the attitude viewers should take towards what is being represented. As said by Kress and van Leeuwen (2006), the semiotic

resources relating to gaze, social distance, horizontal angles and vertical angles are the means through which these relations are communicated. Kress and Van Leeuwen have given three ways to study the interactive meaning of images from three perspectives: Contact (demand and offer), Social distance (intimate, social, or impersonal), and attitude (involvement, detachment, viewer power, equality, representation power etc.) (Kress and Leeuwen, 2006).

The compositional meaning of image is the way in which the representational and interactive elements are made to relate to each other, that is, the way they are integrated into a meaningful whole. Compositional meaning of image is realised via three interrelated systems: information value (given or new, ideal or real, important or less), salience (achieved through size, colour, tone, focus, perspective, overlap, repetition, etc.), and framing (Kress and Leeuwen, 2006). Kress and Leeuwen also mentioned the importance of writers ideologies in their work. They speculates that linguistic act is an ideological tool to manipulate the minds of the readers.

Methodology

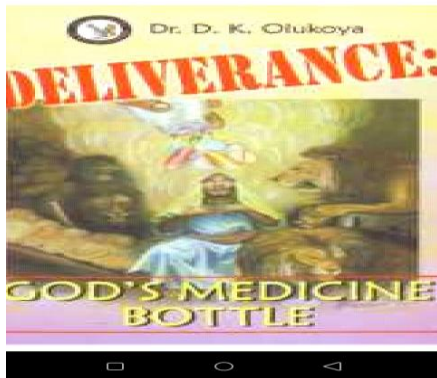
The research design being employed in this study is descriptive survey approach which accounts for qualitative findings. This qualitative method enhanced the content analysis of the data for interpretation, description and presentation of the multimodal meaning of the images in the covers. The approach fed on two models of social semiotic theories, namely, Halliday's (1978) Systemic Functional Linguistic approach to verbal language and Kress and Leeuwen's (2006) Grammar of Visual Image, to provide systematic descriptions of the influence of social semiotic resources in the construction of multimodal meanings in the data for this study. This approach provided systematic descriptions of the textual metafunctions, and ideological constructs of semiotic modes in the front covers of pastor Olukoya's religious texts to establish their joints roles in the negotiation of verbal and visual multi-modal meanings. The sampling techniques used for this study is purposive sampling technique. Copies of Pastor Olukoya's Religious texts' front covers between January 2017 - April 2019 were purposively selected. The covers were purposively selected for this study because of their accessibility, wider readership and richness in the use of multimodal resources to communicate Christian religious-sensitive meaning. Consequently, eight front covers were selected and subjected to socio-semiotic analysis. The covers were sequentially numbered as Cover 1, Cover 2, Cover 3, etc. for ease of reference in the analysis. And each front cover was presented and given analytic attention based on its exemplification of the features of metafunctions of verbal code/language, visual communication and ideological constructs of semiotic modes.

DATA ANALYSIS

Textual Metafunction

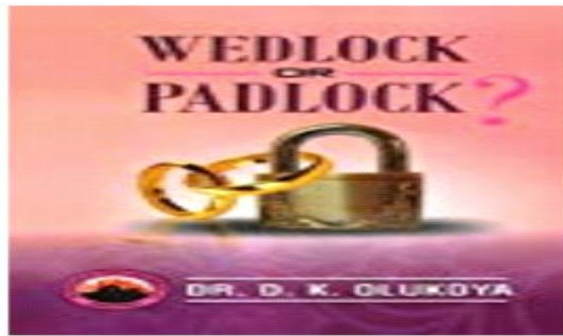
Textual meaning in the cover text relates to mode (contextual coherence). The selected sample of the cover in this aspect is concerned with resources for analysing the ways in which those verbal messages in the covers are constructed to achieve cohesion through lexical and collocational relations. The data show relation of language to their environment to organize the messages in ways which indicate how they fit in with the other messages around them and the wider context in which they are written. The examples that follow illustrate the realisation of cohesion in verbal language in the covers:

Example 1: Interpretation of Cover 1



The word deliverance is religiously understood as release from captivity. The title thus suggests that medicine bottle of God is deliverance. Deliverance is therefore treated as the only way to have total cure of any form of infirmity, disease or spiritual battle. So many people have experienced divine healing God through His medicine bottle which is deliverance. The cover has a multimodal content of verbal code +colour +picture. The verbal language is 'Deliverance: God's medicine bottle'. Cohesion is achieved in the verbal language through reference as well as collocation. The expression 'God's medicine bottle' introduced with a colon is an instance of cataphoric reference. So, the word 'deliverance' points forward to it to create cohesive bond in the cover. And cohesion helps to show that deliverance is best understood as the medicine bottle of God. In terms of collocation, the adjective 'medicine' and the noun 'bottle' collocate to realise 'medicine bottle', which metaphorically establishes cohesive bond in the cover and suggests that God heals his believers through deliverance. Example 2, below also shows the realization of the metafunction of verbal language in the covers with the use of lexical relation and cohesive device in slightly different ways:

Example 2: Interpretation of Cover 2



Wedlock or Padlock ?

D.K. Olukoya

The cover above is demanding information from the reader as regards marital issue. The cover has a multimodal content of verbalcode + colour +picture. In the verbal language, wedlock, in the perspective in which it is used is a state of being married and enjoying the marriage while padlock is the other way round. The verbal language ‘wedlock or padlock?’ thus gives information about life experience, which is marriage. The two words for describing marriage figuratively depict pleasant (wedlock) or unpleasant (padlock) marriage respectively. The two words can thus be regarded as suggesting relation of 'antonymy', which makes them to be lexically related to achieve cohesion. Also, ellipsis has been observed to show cohesion in the verbal language of the cover, especially with the use of the expression ‘wedlock or padlock?’. In the expression, ‘Is marriage’, suggesting that the words cohesively refers to marriage as either a wedlock or padlock, has been ellipped. The device aided textual metafunction since the words ellipped could be readily supplied in the minds of the readers for a successful communication of the intended meaning

Multimodal Resources and the Construction of Christian Religious Ideology

Three Christian ideologies, connected to colour and images, characterise the visual images in the covers: cautionary ideology, positivism, and faith ideology, indicating the socio-religious sensitivity of the covers. These Christian religious ideological constructs in the visual language of the front covers reveal the way by which Pastor Olukoya moulds his worshipper's behaviour, thinking and their vision of themselves. How these ideologies are brought about in the images in the covers is analysed below.

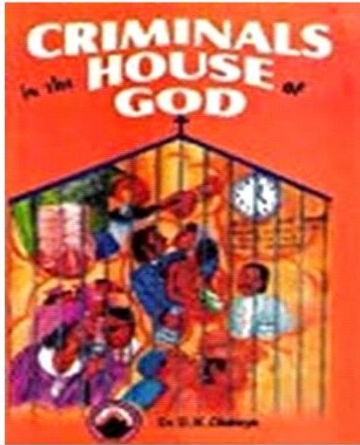
Cautionary Ideology

Cautionary ideology is a way warning people so as to avoid danger. As a religious leader, Pastor Olukoya is seen as an authority in assessing, checking giving people caution as regard some issues. Because of this he will always want to warn his people

as regards dangers in dealings in their day to day activities. So, Pastor Olukoya as other religious leaders do warn his listeners or readers of his texts against dangers. These ideologies are like warning people about dangers that may be lurking around even positive things.

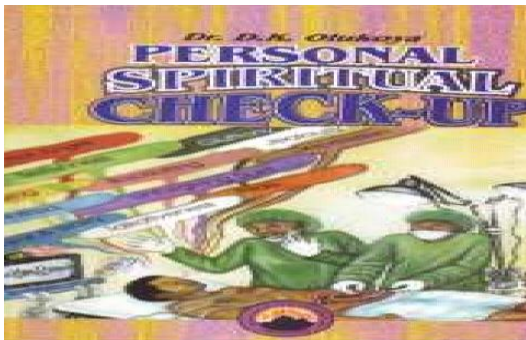
Example 3 shows that cautionary ideology is connect to images and colour.

Example 3, Interpretation of Cover 3



In the above visual image, there is a picture of a church but the entrance is locked with iron bars which depicts people inside as criminals. This picture is therefore warning Christians to be cautious because there may be criminals in the house of God having the look of children of God. The use of orange colour in the cover is attributed to the denotation of danger, which makes caution necessary for people inside the locked gate. The visual images in cover 2,' which are ring and padlock, are also related to personal caution for Christians, that whenever they want to get married they should be cautious so as not to be in bondage. All these bring out the cautionary ideology, which is connected with both colour and images in the covers. Example 4 shows that cautionary ideology is connected to images.

Example 4, Interpretation of Cover 4



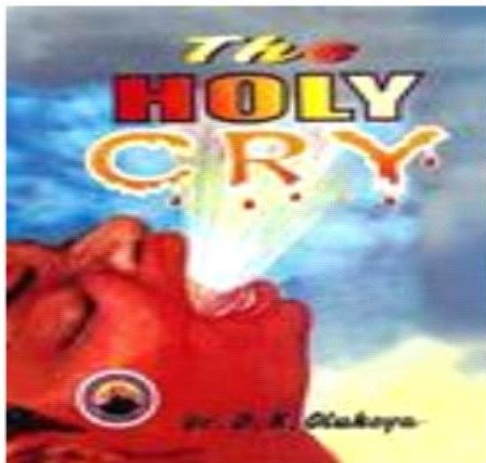
The image in the cover above also depicts Christian religion cautionary ideology which is connected to images. The cover illustration shows a man in hospital's operation theatre room. Beside the man in hospital bed are two doctors or surgeons operating the patient. These doctors found vices like hot anger, selfishness, lying, backbiting, gluttony, jealousy, unforgiveness in the patient. The surgeons are depicted to have expressed great surprise at the vices in the patient. The images thus give the reader an idea of the contents of the book. The cover seems to suggest that when individuals carry out personal spiritual check-ups, they would realise the vices in their life, hence the need to take caution and do away with the vices. Given that Christians can derive spirituality through personal spiritual check-up, the cautionary ideology is realised in the cover, thereby warning Christians that when they think they are standing spiritually, they should be cautious so as to not fall.

Faith Ideology

Faith Ideology is confidence or trust in someone or something. And its use in the data is to teach it as an ideological tenet of Christianity to the readers.

Example 5 shows that faith ideology is connected to images.

Example 5, Interpretation of Cover 5



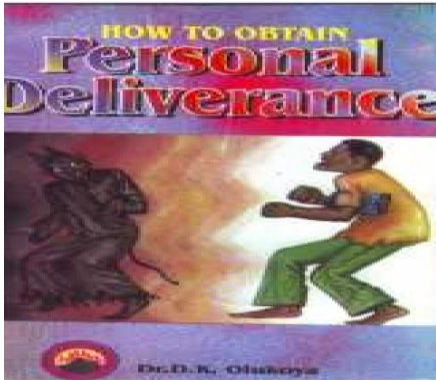
The Holy Cry

D.K. Olukoya

There are some covers of Pastor Olukoya's religious texts whose images address Christian faith ideology. This type of ideology tests a Christian's belief in God and his powers. In the visual above, there is only one participant in the cover. The represented participant is raising her head up and her mouth is wide open with something whitish is coming out of her mouth. The semiotic signification is that this participant is showing how to make a holy cry, especially in prayer mood. The ideology in the visual picture is to show Pastor Olukoya's ideological teaching on the efficacy of holy cry as a religious practice that shows a believer's faith that whatever is prayed

about in holy cry mood would be received from God. The image shows that while praying, a member of Olukoya's denomination is expected to raise their head up, and something coming out of the mouth should be holy which is revealed through something whitish coming out of the mouth of the represented participant in the cover. This faith ideology is thus connected with colour white and the Rp image. Example 6 shows that faith ideology is connect to images.

Example 6 , Interpretation of Cover 6

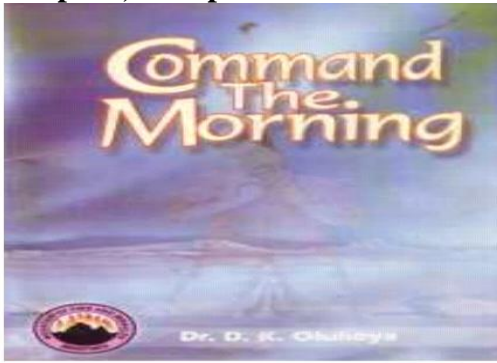


This front cover shows a person holding a bible in his armpit praying aggressively against satan who moved back into the dark gradually. Satan is depicted wearing black robe, having his two horns and a tail. The manner in which the participant at the right side moved his hands forward depicts physical combat with the devil. In the cover, there are two animate participants and one inanimate participant which is the bible. The picture therefore also conveyed faith ideology, in that it shows the participant represented as a Christian as someone who believes in praying aggressively with the use of bible to overcome certain spiritual forces of darkness. This cover thus hints that Christians are taught in the text to uphold faith ideology, by believing in the power of the Holy Bible in spiritual warfare.

Positivism Ideology

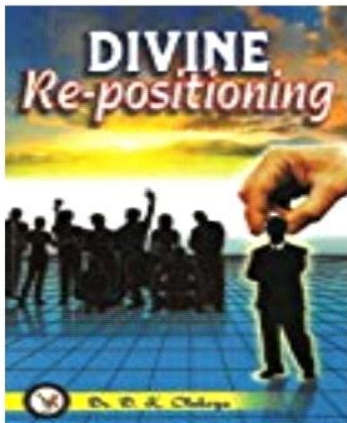
Positivism ideology is a way of being optimistic about life. It points to an ideological position expected of Christians in the context of Pastor Olukoya's teachings in his texts via visual images.

Example 7 shows that positivism ideology is connected to images in visually significant ways.

Example 7, Interpretation of Cover 7

The cover suggests that everybody needs change positively, and the positive change can be from prayer, fasting, or reading of the word of God. In the cover, the visual image shows a man in the background kneeling down to pray. The ideology is that of positivism, indicating that if Christians want to command the morning, they have the power of positive thinking through prayer. It is through Christians' humility shown through kneeling to pray and the actual prayer attitude that positive changes will come. The positivism ideology depicted in this cover is thus connected with an image of the man kneeling down to pray.

Example 8 also shows that positivism ideology is connected to images to account for semiotic meanings.



Divine Re-positioning

D.K. Olukoya

Example 8, Interpretation of Cover 8

The positivism ideology is further depicted in the visual image of the above front cover through the image of the man who experienced divine-repositioning from

lower position to higher position. This personality is taken out of the crowd, so as to have a positive change, thus indicating that change can be the portion of any believer who is positive-minded. With the teaching of this ideology, Christians will be motivated to think positively about themselves and be hopeful that things can change for a better repositioning by being singled out by the mighty hand of God.

Findings and Conclusion

We have attempted social semiotic analysis of front covers of Pastor Olukoya's religious texts. This research is predicated on the fact that religious text is one of the prominent areas of Christian religious discourse for communication of multimodal meaning, especially in the front covers of religious texts. Textual meat function in the cover text relates to mode (contextual coherence). The selected samples of the cover in this aspect is concerned with resources for analysing the ways in which those verbal messages in the covers are constructed to achieve cohesion through lexical and collocational relations manifested through antonym and metaphor to achieve cohesion on the covers. . The data show relation of language to their environment to organize the messages in ways which indicate how they fit in with the other messages around them and the wider context in which they are written. Three Christian ideologies, connected to colour and images, characterise the visual images in the covers: cautionary ideology, positivism, and faith ideology, indicating the socio-religious sensitivity of the covers. This study concludes that Christian religious textual functions and ideological constructs in the language of the front covers reveal the way by which Pastor Olukoya moulds his worshipper's behaviour, thinking and their vision of themselves.

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