Inclusion of Nature in Online Green Advertisements of Gated Compounds and Its Impact on Social Justice

Marwa Zakaria Abdel Rahman El-Sheikh

PhD researcher

Abstract

The purpose of this paper is to examine ways through which nature is incorporated in online green ads as a manipulative marketing tool to promote gated compounds in Egypt. Integrating images of pristine natural landscape in ads evokes positive emotions, which transfer to the advertised commodity or service. Furthermore, the interplay of images with texts of ecological aspects motivates particular ideologies towards the environment. The present study also aims at investigating the insinuated ideology in these nature-based ads through fostering a particular social identity, which could lead to social inequality. The texts accompanying online green ads of gated compounds in Egypt, which is an Arabic speaking country, appear in English although these ads target mainly Egyptian customers. Hence, these nature-based ads aim to address and engage the educated social class and those who would understand the content of the accompanying English texts, which include some sophisticated, complex lexis. On the other hand, others who are unable to comprehend this English content are marginalized or excluded, which reflects and emphasizes social injustice. Despite the great impact of incorporating images of nature and texts which carry environmental meanings in green advertisements, and despite the progressing role of eco-advertising, few linguistic researches explore ways through which textual and visual elements are synthesized in green ads as a marketing tool. To that end, Machin and Mayr's (2012) multimodal critical discourse analysis (MCDA) model is adopted to explore the visual and textual elements in online green ads which propagate gated compounds in Egypt. Data is collected

from seven online ads which appear on social platforms, and in particular Facebook and Instagram. A qualitative approach design is adopted to explore the textual and visual devices relating to nature. Following a comprehensive model in exploring both texts and images, the study shows that nature is employed as an appealing marketing tool and that the choice of a foreign language in these ads accentuates social injustice, which in turn can lead to segregation.

Keywords: online green advertisements, ecology, multimodal critical discourse analysis, ecolinguistics, ideology, social justice.

المستلخص العربي

شهدت الفترة الأخيرة زيادة في الوعي تجاه شؤون البيئة ، و تزامنًا مع هذا الوعي و الإهتمام بالبيئة قامت الكثير من وكالات الإعلان بتطوير حملات إعلانية تلقي الضوء علي السمات الصديقه للبيئة في المنتجات و الخدمات المعلن عنها و التي تبرز قدرتها على الحفاظ علي الموارد الطبيعية و صحة الانسان. في هذا الضوء فقد قدم البحث العلمي مؤخرا إسهامات بارزة في دراسة تأثير هذه الإعلانات و التي أطلق عليها الإعلانات البيئية. و قد تناول البعض منها الإعلانات المنشورة في الجرائد فيما تناول البعض الآخر الإعلانات المرئية على شاشة التلفاز و لكن تلاحظ أن هذه الدراسات عن تأثير الإعلانات البيئية لم تتناول وسائط إعلامية أخري مثل الإعلانات الإلكترونية. و في هذا الصدد تهدف الدراسة الحالية لتناول الإعلانات البيئية الإلكترونية التي تروج للمجمعات السكنية المسورة. و يتناول البحث الحالي دراسة عنصران في هذه الإعلانات البيئية و هي المحتوي المرئي و المحتوى النصي اللذان يبرزان الجوانب البيئية و المصادر الطبيعية التي تتمتع بها هذه المجمعات السكنية. فدراسة هذان العنصران دراسة منهجية تعد ثغرة بحثية نظرًا لقدرتهما في التأثير علي سلوك المستهلك و توجهاته الشرائية و لكن الدراسات السابقة لم تتناول دراسة هاذان العنصران معًا . و من هذا المنطلق تهدف الدراسة الحالية ببحث أساليب الإقناع في الإعلانات البيئية الإلكترونية للمجمعات السكنية المسورة في مصر و التي تقوم بدمج صور و نصوص تبرز العناصر البيئية في هذه المجمعات السكنيه لتحفيز بناء صور إدراكيه تقوم بربط المجمعات

السكنيه بصورة إيجابية محببة.كما تهدف الدراسة الحالية إلى بحث الأيدولوجية التي تحملها هذه الإعلانات و التي تعزز هويه إجتماعية بعينها و تأثير ذلك على العدالة الإجتماعية . وبناء عليه قامت الدارسة بإستخدام النموذج اللغوي متعدد الوسائط الذي قدمه (2012) Machin and Mayr's لدراسة العناصر المرئية و النصية في هذه الإعلانات البيئية. وقد قامت الباحثة بجمع سبعة إعلانات بيئيًا تظهر علي مواقع التواصل الإجتماعي مثل   Facebook و Instagram و قد قامت الباحثة بإتباع البحث النوعي في تحليل البيانات.

الكلمات المفتاحية: الإعلانات البيئية الألكترونية، الإيكولوجي، علم اللغة البيئي، الأيدولوجية، العدالة الإجتماعية، تحليل نقدي متعدد الوسائط

1.Introduction

The increasing awareness and high concern about ecological issues have attracted the attention of advertisers, who have embarked on developing advertisements which highlight the eco-friendly attributes of several products and services (Segev, Fernandes, & Hong, 2016). The majority of these advertising campaigns, referred to as environmental advertising or green advertising, stress the ability of the advertised facilities and commodities to protect nature and enhance health. Recently, many studies have provided valuable contribution to understand the effects of green advertising (Schmuck, Matthes, &Naderer, 2018; Segev et al., 2016). Some of these studies, which have examined green advertisements, focus on print media (Gad, 2018) whereas others are concerned with TV advertisements (Wong, 2019). Nevertheless, according to Segev et al. (2016) research on green advertisements should also extend to other media sources, as for example online ads. Thus, examining online ads which propagate gated compounds can broaden the scope of research, which investigates green advertisements.

1.1 Context of the Study

Low (2003) defines gated compounds (GCs) stating that they are residential constructions isolated from the crowded city. GCs present a lifestyle trend which has emerged and spread worldwide as part of the urban residential expansions. It then transferred to Egypt in the 1990s where newly constructed cities started to appear. In Egypt, the main reason for moving to GCs is to enjoy a better life quality (Metwally & Abdalla, 2013; Almatarneh, 2013; Salah& Ayad, 2018). GCs began to attract the upper classes as a community where residents can enjoy a luxurious, splendid lifestyle full of leisure activities and surrounded by high wall gates. Hence, in the beginning, superb GCs were confined to villas where the targeted residents were offered a high standard of living. Later, GCs started to target larger communities to enjoy a healthier, less crowded and greener life. In Egypt, this recent trend to move to GCs is expanding in reaction to the global attitude of living in a greener environment. The prominent feature which advertisements foreground to market gated compounds is the unbounded natural resources such as the green landscape, shimmering lagoons, abundant sunlight and clean air. Therefore, GCs are perceived as a safe way to escape pollution, noise, problems, and crowdedness (Metwally & Abdalla, 2013; Almatarneh, 2013). GCs in Egypt also extend to include the resorts and villages along the Mediterranean and the Red Sea Coasts.

1.2 Significance of the Study

The present study is significant since investigating ways nature is employed as a marketing tool in advertisements can provide

insightful information on the impact of these practices on ecology. Moreover, identifying the persuasive strategies through which the advertisers manipulate the viewers of green advertisements can raise the consumers' awareness about their purchasing decisions. In addition, examining the texts in green advertisements can provide information on the influence of these ads on the social fabric of communities.

The current paper delves into the strategies employed in green advertisements of gated compounds, which rely on nature-related aspects to manipulate the viewers and shape their attitudes. Previous studies focus on examining aspects of green advertisements, in particular images and texts, yet these two elements are explored in separation. Consequently, the body of research lacks a comprehensive toolkit for investigating green advertisements. Hence, the paper incorporates two significant aspects, which can be explored in synthesis when investigating the persuasive strategies in green ads, namely the visual and textual elements of nature-based advertisements. Moreover, examining the selected green ads can provide insight about the salient social identities in these ads and ways these identities influence social justice.

1.3 Research Questions

1. What are the visual and textual aspects employed in the selected ads as persuasive techniques to promote gated compounds?

   - How is human-nature relationship represented?

2. What are the foregrounded social identities in the selected online ads of gated compounds?

- In what ways can online ads of gated compounds lead to social segregation?

2. Literature Review

2.1 Ecolinguistics

Ecolinguistics emerged as a new discipline of linguistic research in the nineties. Fill (2018) explains that Halliday has established a linguistic theory which challenges the traditional ways of thinking about language and relates language to social interaction. In his paper *New ways of meaning*, Halliday (1990) inspires linguists to take into consideration the relation between language and the ecological context. Halliday seeks to correlate language to the newly emerged challenges of the 21st century, and in particular the extensive destruction of ecology. Halliday (2001) argues that the language construes natural resources, such as oil, soil, water, and air as unlimited, unbounded items. Moreover, the ideology of growthism or growth, which opposes cautious management of the available natural resources, is endorsed through language. Thereby, language emphasizes the motifs of growthism, the unboundedness of natural resources, the passivity of nature, and the uniqueness of man, which all give man the right to expand in number, in power over other species, and in what is named the living standard. Problems resulting from such ideology are not confined to physicists and biologists only, but also lie in the domain of applied linguistics (Halliday, 2001). Hence, ecolinguistics is concerned with studying issues which have

resulted in "social injustice and ecological destruction" (Stibbe, 2014, p.124). The ecolinguistic approach considers both the relationship between language and social context on one hand, as well as the relationship between the society and ecological context on the other hand. According to Stibbe (2014, p. 119), the linguistic domain of ecolinguistics focuses on a deep "analysis of the linguistic mechanisms" through which views of the world are established and disseminated. On the other hand, the eco domain provides an "ecological framework" to examine how these views function in order to damage or preserve the environment (Stibbe, 2014, p. 120).

2.2 Green Advertising

Recently, ecological issues have attracted a lot of attention. Consumers' awareness and consciousness of the significance of protecting the environment are reflected in their tendency to use more green products and less destructive products to the environment. Mkik, Khouilid, and Aomari (2017) explain that the consumers' rising awareness towards the environmental problems is the reason which directed many companies and corporations to emphasize the following goals in their campaigns: showing social responsibility, supporting a better life quality for the future generations, and meeting the customers' expectations. Thus, both the consumers and producers have become keener on meeting safe environmental standards; subsequently, their understanding of the significance of shifting to eco-friendly services and green products is accelerating. This has led many corporations to highlight the environmentally friendly qualities of their products and services or sponsor environmental associations in order to link themselves to

positive values (Coupland, 2003). Similarly, Hogben (2009) states that corporations tend to foreground their adherence to the environmental standards in order to gain favourable reputation. This is reflected in the textual and visual representation of their services and products in the different media outlets such as advertisements (Livesey, 2002) and websites (Coupland, 2006). Subsequently, green advertising has appeared parallel to many people's concern with the environmental problems. Banerjee, Gulas, and Iyer, (1995, p.22) define green advertising stating that it is any advertisement which matches one or more of the following three criteria: "(1) explicitly or implicitly addresses the relationship between a product/service and the biophysical environment, (2) promotes a green lifestyle with or without highlighting a product/service, and (3) presents a corporate image of environmental responsibility".

2.2.1 The Persuasive strategies in green advertising

2.2.1.1 Images of natural landscape

Images which include attractive natural landscape stimulate favourable, optimistic emotions (Matthes, Wonneberger, & Schmuck, 2014). Such positive sentiments and emotions transfer to the advertised product and become associated with it. Thus, visual images in green advertisements are pivotal attention grabbers (Hartmann, Apaolaza-Ibanez, & Alija, 2013). In this regard, Hartmann et al. (2013) conduct a study which shows that, in comparison to other images, images of nature have resulted in remarkably higher recognition of the advertising message. Moreover, it has been found that even when some green advertisements include ambiguous statements, false information

on the qualities of the product or exaggerated messages, incorporating images of nature in the advertisements can still construct favourable attitudes. Similar findings are shown in a study conducted by Schmuck, et al. (2018), which shows that even though when ambiguous meanings are accompanied by beautiful natural scenery, they can still prompt positive attitudes towards the product or the brand. In other words, images of nature can inhibit the critical views aroused by false statements. Despite the great impact of incorporating images of nature in green advertisements, Matthes (2019) states that there are a few researches which have examined the potential effects of integrating images which carry environmental meanings in ads. Therefore, investigating meanings communicated to the viewers through incorporating images of nature in the advertisements can provide insight into the power of integrating visual aspects to increase the impact of the advertisements on the consumers.

2.2.1.2 *The Interplay of images and texts in green advertisements*

As visual images have the power to affect the attitudes and viewpoint of the viewers of green advertisement, the linguistic patterns of these ads are equally powerful. Stibbe (2015) states that similar to visual images which reveal clues about the impact of green advertisements, language is as indicative and significant. In the same line, Joy, Sherry and Deschenes (2009) maintain that both images and language influence consumers extensively as they motivate particular behaviours towards the environment; these behaviours could encourage the consumers to either preserve or destroy the environment. Despite the power of both images and

texts in influencing the recipients of green advertisements and despite the progressing role of eco-advertising, Stöckl and Molnar (2018) point out that few linguistic researches explore the textual and visual elements in green ads. Therefore, examining the ways in which green advertisements incorporate texts and images related to ecology in order to promote a commodity can provide further insight into the strategies followed to manipulate the viewers.

Furthermore, both visual images and language are capable of shaping ideologies. Stibbe (2015, p. 23) perceives ideologies as "belief systems about how the world was, is, will be or should be which are shared by members of particular groups in society". For example, Chawla (2001, p.120) emphasizes the ability of advertisements to promote "dissatisfaction with each level of consumption attained". Therefore, ads can turn into an environmentally destructive discourse by persuading consumers to purchase commodities they have not perceived as important before viewing the ad (Stibbe, 2015). For instance, Stibbe (2015, p.25) asserts that one ideology which advertisements transmit is that "PURCHASE OF A PRODUCT IS A SHORTCUT TO WELLBEING". Consequently, Stibbe (2015) highlights the importance of increasing people's awareness of how ideology is communicated through discourse, which Fairclough (1992) calls Critical Language Awareness. The main aim of ecolinguistics is to reveal and repel negative discourses such as that of consumerism. It also aims at examining and endorsing positive discourses. Thus, since advertisement discourses are multimodal, language along with images can communicate ideological meanings. Revealing

the underlying ideologies, which these visual and textual elements convey, is of great importance.

2.3 Green Advertisements of Gated Compounds and Social Identity

Certain identities are ingrained in cultures and societies, where people are either encouraged or compelled to develop these identities (Darier, 1999). In the field of green advertising, Crompton and Kasser (2009) posit that environmental advertisements aim at emphasizing particular identities. One of the domains of green advertisements, which has recently affected social identity, is that of gated compounds. Recent research on social identity provides considerable attention to those identities emphasized in green advertisements promoting gated compounds, which foreground environmental factors such as greenery and brisk air.

Due to the impact of green advertisements which propagate gated compounds on social identity, this area has become the focus of many studies. Almatarneh and Mansour (2013) examine the social identities accentuated in the green advertisements proliferating gated compounds in Egypt. The study finds that green marketing of gated compounds highlights the inhabitants' access to pristine natural scenery where they can interact with nature. The salient social identity of the residents of gated compounds, which these advertisements foreground, is that of prestigious, secured and homogeneous people who share the same social identity. The advertisements also highlight the western, modern lifestyle. Nonetheless, recent research maintains that gated compounds could result in the isolation of particular social groups since these

communities label a prestigious social status, which in turn could lead to a transformation in the fabric of society (Ghonimi, El Zamly, Khairy & Soilman, 2011; Nas, 2017). Thus, Ghonimi et al. (2011) recommend putting strict regulations to ensure the development of all community members, and not only a small social group. Moreover, Nas (2017) notes that green-gated compounds could lead to a transformation in the social landscape since they grant their residents the opportunity to enjoy both ecological spaces and modernity of the city; consequently, people are encouraged to inhabit such kind of communities. However, it should be taken into consideration that at the same time these gated compounds have become a brand identity tool. They endow the residents, who pursuit a greener lifestyle, with a prestigious social status. Therefore, to trace the influence of promoting this kind of life, Nas (2017) suggests conducting field studies to analyze ways residents of green communities identify themselves and the impact of that on social segregation in the societies, which market this lifestyle.

2.4 Internet Marketing (IM)

Recently, the internet has influenced ways people interact with the outer world and collect information about different aspects in life (Tan & Yang, 2014). Internet has also impacted the purchasing and financial activities of many people. As a result, internet marketing (IM) has emerged in reaction to this expansion of online platforms. It is defined as the strategy of using the internet to engage customers and communicate information about different products and services (Eid & El-Gohary, 2013). Studies show that consumers' purchasing behaviors are far more

influenced by social media and other online platforms than by conventional advertising (Richard & Habibi, 2016). One main reason for this influential role of IM is that social media platforms have millions of users. Statista Research Department (2021) reports that around 3.6 billion users access social media all over the world in 2020; this number is estimated to reach 4.41 billion after four years. Moreover, studies find that approximately 49% of the consumers make their purchasing decisions based on online reviews which they perceive as a trusted source of information (Zhang, Trusov, Stephen, & Jamal, 2017). Consequently, marketing managers have started to pay more attention to the significant impact of online consumer reviews in order to increase the scope of people's awareness about the advertised brands and products, and hereby to increase their profits (Malbon, 2013). For instance, 88% of marketing managers advertise their products or services via Facebook social platform (Coleman & Heriot, 2013). Consequently, social platforms have become part of the marketing plans employed to engage consumers and establish brand awareness (Kang, Tang, & Fiore, 2014).   This has granted corporations and marketing managers a wider chance to interact directly with customers and to respond promptly to negative opinions or comments (Zhu & Chen, 2015).

Similarly, online platforms have gained the interest of real estate marketers who have become aware of the significant role these platforms play in constructing a strongly based business (Yuan, Abidin, Sloan, & Wang, 2012). For example, Beracha and Wintoki (2013) state that cities, where people use online engines frequently in their search for real estate, have more sales than other

cities where people use online search engines less frequently, by approximately 8.5%. Moreover, it has been found that since 2010, about 88% of customers prefer online searches than other conventional ways when making decisions about purchasing real estate, in a raising frequency of 14% (Yuan et al.,2012). Therefore, investigating online green advertisements which appear on social websites, such as Facebook and Instagram, can expand the results of research which examines green advertisements. This investigation can also provide a deep vision of ways social media marketing is employed as a powerful tool to proliferate this global tendency to preserve the ecological resources.

3.Methodology

3.1Data Selection

The focus of this study is online ads which appear in the various online social platforms such as Facebook and Instagram to promote gated compounds in Egypt. According to Data Reportal (2021), the number of users of social media is 49 million in the latest records of 2021. It has accelerated in a rate of 7 million users between January 2020 and January 2021. This number of social media users represents 47.5% of Egypt's population. Therefore, online ads have a wide scope of viewers in Egypt; many Egyptians have Facebook and Instagram accounts, so the probability of viewing online ads is high. Furthermore, online ads started to attract marketers and advertisers because they are less expensive than other traditional ways of advertising; advertisers also perceive online ads as a more effective in addressing potential consumers directly (Zjakic, Han &Liu, 2017). Hence, seven advertisements are collected from online social media, namely

Facebook and Instagram. These selected ads are published starting from July 2019 until February 2021. Purposive sampling is applied in data selection. The criteria for data collection are as follows:

1. All advertisements are online and available on social platforms such as Facebook and Instagram.

2. The images and the texts in the selected ads focus mainly on the ecological aspects of the advertised commodity. Information other than the ecological aspects of the compound is subordinate. Advertisements, which rely mainly on financial offers, installment systems or the spaces of the advertised commodities, are excluded.

3.2 Design of the Study

A qualitative approach is adopted for the current study since it focuses on the depth of meaning communicated by the visual and textual aspects of the selected ads, rather than highlighting the numbers or frequency of these aspects. This enables the researcher to gain a rich understanding of the analyzed aspects. According to Dornyei (2007, p.29), the qualitative research design represents "a flexible and highly context-sensitive micro-perspective of the everyday realities of the world".

3.3 Procedure of Analysis

First, data analysis starts by providing a qualitative description of the images of the selected ads, based on Machin and Mayr's (2012) model. The analysis covers the following visual elements: the setting of the ad, iconography, attributes of the represented participants (RPs), angle, gaze, pose of the RPs, the distance from where the RPs are depicted, markers of visual modality, salience,

and layout of the ad. Subsequently, the implications and meanings communicated by these visual elements are provided. Second, with regard to the texts accompanying the selected images, the textual elements in Machin and Mayr's (2012) model are explored. The textual analysis highlights the following aspects: the lexical choices, mode of sentences, pronouns, transitivity, and hyperbole. A qualitative description of these features in the texts is provided followed by the meanings they reflect in the ads.

3.4 Framework of the Study

3.4.1 Multimodal critical discourse analysis (MCDA)

MCDA marks an innovative visual turning point in the discipline of critical discourse analysis. Kress and van Leeuwen's (2006) have a leading role in multimodal research manifested in their interest in considering ways visual modes are incorporated in discourse. Based on Kress and van Leeuwen's (2006) theory of Visual Grammar, Machin and Mayr (2012) have developed MCDA, which analyzes discourse through integrating its visual and textual elements as well as the cultural aspects. MCDA is based on the concept that meanings can be examined through multiple modes such as language, layout, size, colours, and background (Kress & van Leeuwen, 2006). In line with this proposition, Machin and Mayr, (2012) point out that meanings are communicated through synthesizing linguistic along with non-linguistic aspects as for example colours, salience, space and other visual resources.

Moreover, examining discourses multimodally involves going beyond a mere description of surface meanings to a deep

investigation of implicit, hidden meanings which can form a particular phenomenon. In this regard, Fairclough, (2013) argues that discourse analysis becomes critical through merging discourse with other social factors such as ideology and power relations. MCDA shares the same perspective proposed by Fairclough, (2013), but it examines discourse from a broader sense, since it considers how various modes make up the whole discourse and constitute holistic meanings (Jewitt, Bezemer, & O'Halloran, 2016; Kress & van Leeuwen, 2006). Accordingly, in multimodal texts, realities are not represented from an objective perspective, but they are rather ideologically contested. Similar to language, visuals have the power of insinuating ideological representation of realities and producing power relations (Wodak &Meyer, 2016; Machin & Mayr, 2012). These ideologies are disseminated and legitimized by powerful social institutions (Kress & van Leeuwen, 2006). Furthermore, examining texts from a MCDA approach involves studying social meanings as well, since the role of context in shaping ideological meanings is central to MCDA (Machin & Mayr, 2012). In a forum such as online ads, images and texts complement each other to generate extensive meanings (Bateman, 2014). Thus, the images and language employed in online advertisements of gated compounds can construct particular beliefs and perceptions about the advertised commodities and construct specific outlooks. For instance, the phenomenon of gated compounds is associated with meanings such as living in a clean environment and enjoying unbounded natural resources.

3.4.2 MCDA adapted model

Figure 3.1 below, displays an adaptation of Machin and Mayr's (2012) model to conform to the aim of the present study. The adaptation is based on the recurrent visual and textual features in the present study on green ads of gated compounds. The figure is compiled by the researcher for a clear display of the model's dimensions.
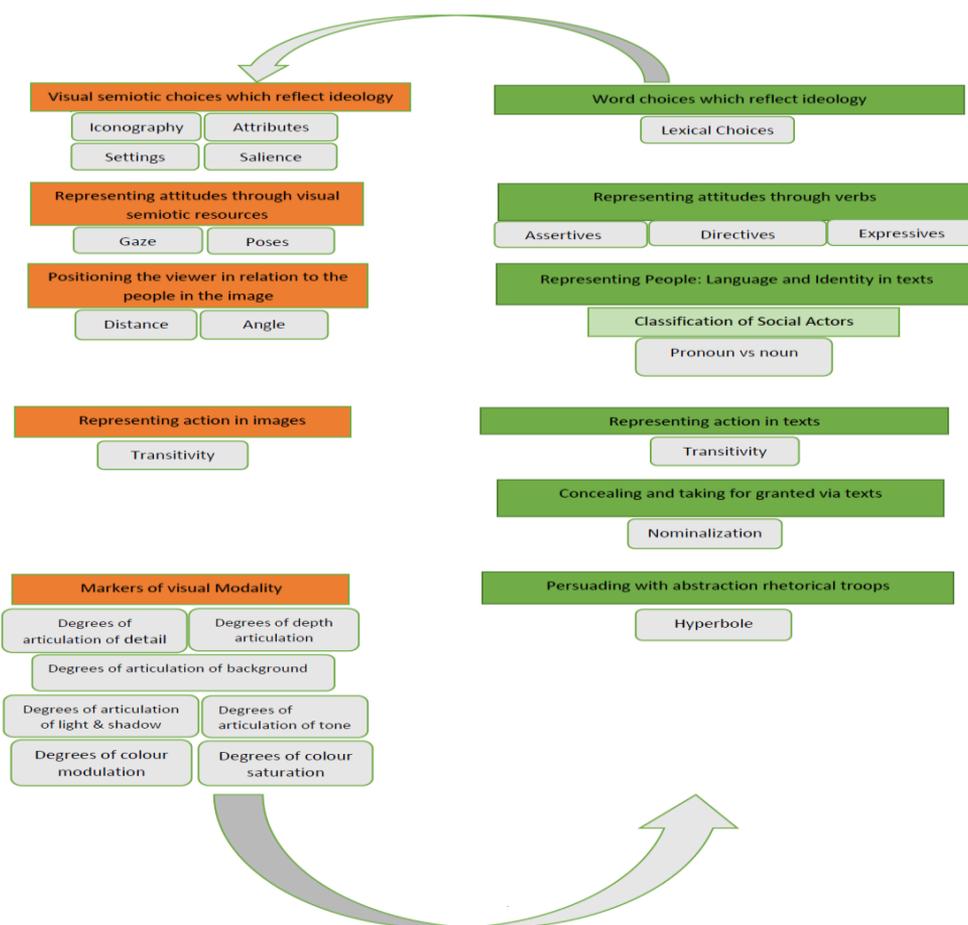
Visual semiotic choices which reflect ideology	Word choices which reflect ideology
Iconography / Attributes / Settings / Salience	Lexical Choices
Representing attitudes through visual semiotic resources — Gaze / Poses	Representing attitudes through verbs — Assertives / Directives / Expressives
Positioning the viewer in relation to the people in the image — Distance / Angle	Representing People: Language and Identity in texts — Classification of Social Actors / Pronoun vs noun
Representing action in images — Transitivity	Representing action in texts — Transitivity
	Concealing and taking for granted via texts — Nominalization
Markers of visual Modality — Degrees of articulation of detail / Degrees of depth articulation / Degrees of articulation of background / Degrees of articulation of light & shadow / Degrees of articulation of tone / Degrees of colour modulation / Degrees of colour saturation	Persuading with abstraction rhetorical troops — Hyperbole

Fig 3.1. A model adapted from Machin and Mayr's (2012)

3.4.2.1 The visual aspects in MCDA

3.4.2.1.1 Visual semiotic choices

Machin and Mayr (2012) list the visual semiotic choices, which can be employed by the image-maker to construct certain meanings, as follows:

(A)Iconography

In comparing between the denotative and connotative meaning of the image, Machin and Mayr (2012, p.50) explain stating that "the more abstract the image, the more overt and foregrounded its connotative communicative purpose". For example, the high intensity of light in a scene makes it less likely to represent a particular time or place. Second, the context of the represented image plays a major role in deciding whether the image has a denotative or connotative meaning. Machin and Mayr (2012, p.51) prefer the term "meaning potential" rather than the concept "connotation" since the former can suggest possible interpretation and not a fixed meaning. This allows for looking holistically at all the visual elements, which make up the whole image in collaboration such as the setting, objects, and pose of the RPs.

(B)Attributes

Attributes focus on the way the objects in the image are represented in order to communicate specific values and concepts. To explain this visual aspect, Machin and Mayr (2012) refer to an image of a woman in the fashion magazine *Cosmopolitan,* where she is represented in an office at work. Analyzing the image entails investigating the objects in the image to understand the implied

meanings communicated by them. Examples of the significant objects in the image are the woman's clothes, the loose scarf on her neck, her hairstyle, high heels, and heavy cosmetics; these attributes imply concepts such as allure, seductiveness and charm. The placement of her handbag under the desk foregrounds this piece of accessory and insinuates its significance as part of high fashion. The image reduces many of the objects which could exist in a typical workplace to associate it with an abstract truth. Therefore, the image represents a particular identity and not a particular woman in a normal workplace. Moreover, the image signals that the power of females and the source of their success over men in workplace emanate from their sexuality; the meaning which is not directly stated in the text, but is implied by the attributes of the RP in the image.

(C) Settings

Similar to attributes, the setting of the image can also signify particular values and identities. For instance, the setting in the *Cosmopolitan* image, which displays a woman at workplace, is almost empty and with increase in light intensity to imply airiness and optimism. Thus, the setting of the image insinuates that the image does not document a real workplace, but it rather symbolizes a positive work atmosphere full of modernity, exhilaration, and charm. The symbolism loaded in the image of the woman, by virtue of the abstracted setting, along with the accompanied texts, qualifies the discourse which discusses females' agency, power, and allure.

(D)Salience

Salience signal a hierarchy of importance. Salient features in the image connote symbolic meanings. Machin and Mayr (2012, p.54) list a number of ways to achieve salience. The most important ones are as follows:

- *Size*: The size in which certain elements appear in the image is associated with their importance. The larger the size of the element, the more important role this element plays and the higher value it has.

- *Colour*: More salient elements are represented in more noticeable, richer, striking colours. They are also depicted in more colour saturation to signify their prominence in comparison to the rest of the elements in the image.

- *Tone*: Brighter elements attract the viewers' attention. They appear shiner, more glowing, and more outstanding through representing them in a brighter tone.

- *Focus*: Various levels of focus are employed to represent certain elements in more salience and signify the meaning they communicate in the image. Thus, elements, which are represented in more exaggeration of details, are foregrounded and in turn given salience.

- *Foregrounding*: Elements which are placed in the foreground are more significant. On the contrary, backgrounded elements are represented as subordinate, with a diminished role.

To sum up, Machin and Mayr (2012) postulate that visual semiotic choices impact the interpretation of the meanings communicated by images, which in turn reveal a great deal of the ideologies meant to be transmitted to the recipients.

3.4.2.1.2 *Representing attitudes through visual semiotic resources*

The way the participants appear and the direction of their look establish particular relationships between them and the viewers.

(A)Gaze

The viewers are implicitly directed to evaluate the people in the image through their gaze. Machin and Mayr (2012) build on Kress and van Leeuwen's (2006) belief that images can perform speech acts similar to what texts do, and in particular 'offer' and 'demand', which are called image acts. In the demand act, the participants establish a direct eye contact with the viewers. The demand act performs two functions. First, when the participants look at the viewers, they establish a kind of direct visual address. Second, this direct look constructs a virtual relationship between the RPs and the viewers, where the viewers feel that their existence is recognized.

(B)Poses

The posture of the RPs reflects several suggestions about them, as for example their character which can be self-reliant, uncertain or friendly. For instance, a relaxed pose suggests the tranquility and confidence of the RP. Representing participants while moving or jumping around implies their energetic and excited mood. When participants touch one another, they

communicate their affectionate temperament. Participants with open postures suggest that they are approachable. Their smiles can mark their friendliness and welcoming attitude. On the contrary, the separate individuality of the participants can be signified by representing them in different postures; in other words, they are not depicted as a unified group.

3.4.2.1.3 Positioning the viewer in relation to people inside the image

(A)Distance

Machin and Mayr (2012) support the view that similar to real life, distance in images reflects social relations. Keeping a far distance from certain people suggests that we have no desire to approach them. In contrast, we get close to people with whom we feel intimate or regard as part of our social circle. Machin and Mayr (2012, p. 97) state that distance in the image is decoded to "size of frame (close, medium or long shot)". Closer shots implies that the image-maker intends to invite the viewers to the internal world of the RPs and to their inner feelings. In addition, the close shot entices the viewers to get into an intimate social relationship with the RPs where they can share their experiences and emotions. RPs depicted in closer shots are represented as approachable. In contrast, a long shot can communicate feelings of detachment, seclusion and loneliness, which the RPs may be experiencing. Moreover, employing a long shot when representing the RPs implies that they are generic participants rather than specific individuals. On the other hand, medium shots engage the viewers of the image with the RPs, involve them with the actions of these RPs, and invite them to identify with the RPs' viewpoint.

(B)Angle

Machin and Mayr (2012) maintain that images resemble real life, in the sense that in both cases we are capable of engaging people with us in several ways. We involve people with us by confronting them where we take a face- to- face position. In contrast, having a side-on position towards someone detaches us from him/her. A participant depicted from the side, but accompanied by a close shot can be detached from the viewers, yet this detachment can still be combined with some degree of closeness. It all depends on the context or the circumstances of the image. Participants represented from behind or from an oblique angle suggest the meaning that the viewers are encouraged to see the world from their perspective; in other words, the viewers are offered the point of view of the RPs and they are enticed to share it. In the vertical angle, the RPs can be depicted from a high vertical angle where the viewers look down on them, or from a low vertical angle where the viewers look up to them. RPs who are 'looked down on' can be depicted as vulnerable. On the contrary, RPs whom we 'look up to' are empowered and have agency; therefore, the viewers are invited to emulate them.

3.4.2.1.4 Representing action in images

(A) Transitivity

In this regard, Machin and Mayr (2012) refer to Halliday's (1994) six transitivity processes, namely the material, mental behavioural, verbal, relational, and existential processes (See section *3.4.2.2.4*). The same processes can be employed to analyze the social action in which the RPs are visually represented. For

instance, when the RPs are depicted looking at or watching something, then they are involved in a behavioural process. Material processes can be visually represented when the RPs are engaged in an activity such as walking or patrolling. RPs involved in material processes are more active than participants engaged in behavioural processes which depict these participants in passive roles.

3.4.2.1.5 Markers of visual modality

In this concern, Machin and Mayr (2012) differentiate between three ways of representing images. First is a verisimilitude, truthful representation of the elements in the image. In this type of representation, the image reflects a naturalistic view similar to what we can see in real life. Second, the image can be represented in abstraction to imply an abstract truth and associate the image with symbolic meanings. These are posed images which do not resemble a naturalistic setting. They do not document a particular time, but can fit in a variety of contexts since they are decontextualized. The third way of representing the images employs sensory modality. Sensory images resemble abstract images in that both do not depict a naturalistic truth; also, both are loaded with symbolic meanings. Yet, sensory images appear unrealistic, not through reducing elements as abstract images do, but through increasing the means of visual representation, such as depicting the very fine details, portraying the elements in richer colours, increasing light saturation or representing them in exaggeration. Thus, they are represented in an atypical way of reality.

3.4.2.2 The textual aspects in MCDA

3.4.2.2.1 Word choices

(A)Lexical choices

According to Machin and Mayr (2012) lexical analysis is a basic concern of CDA. This type of analysis examines the kinds of words which appear in the text to establish particular lexical fields and discourses. Subsequently, certain values and identities are indirectly and implicitly signified. Studying the lexical choices and the highlighted lexical fields expose the underlying beliefs, which become part of the recipients' mental model. Selecting a particular word in a text and suppressing another brings up particular sets of associations into the mind of the recipients of that text.

3.4.2.2.2 Representing attitudes through verbs

Machin and Mayr (2012) posit that assertives, directives and expressives are metapropositional verbs.

3.4.2.2.3 Representing people: Language and identity in texts

(A) Classification of social actors: pronouns

Pronouns are employed in texts to put the readers in alignment with or in opposition to certain ideas and propositions. Hence, the text producers use pronouns such as 'we' and 'our' to imply shared ideas, or pronouns such as 'they' to refer to the collective 'other'. Machin and Mayr (2012) state that the pronoun 'we' is 'slippery' since it can used in texts to hide power relations and produce vague, obscure statements. For instance, 'we' employed in political speeches can refer to a political party or the

whole people who reside the country to homogenize them and evoke the shared culture.

3.4.2.2.4 Representing action in texts

   (A)Transitivity

Machin and Mayr (2012) draw on Halliday's (1994) study of the transitivity system. Halliday (1994) proposes six transitivity processes: the material, the mental, the relational, the verbal, the existential and the behavioral, discussed as follows:

- *Material process*

It involves a physical action. It can also be represented by an abstract process as in 'the system has fallen' or represented by a metaphorical one as for example 'he conquered his fears'. The one who performs the action is the 'actor' and the affected entity is the 'goal'. The actor or the entity responsible for the action is concealed in passive clauses.

- *Mental process*

It is the process of sensing. It is divided into three types: cognition, affection and perception. Cognition processes are represented by verbs of thinking and understanding; affection processes are represented by verbs of feelings; perception processes are represented by verbs of hearing and seeing. Mental processes give the readers insight into the participants' internal world, their state of mind, their reflections, and their feelings.

- *Behavioural process*

It denotes the physiological behavior of the participants. It is represented by verbs such as 'laugh', 'smile', 'live', and 'breathe'.

- *Verbal process*

It is the verb of saying which allows the participants to speak out their thoughts and ideas. It is marked by verbs such as 'explain', 'allege', and 'explain'.

- *Relational process*

It encodes the participants' state of being and establishes relationships between entities. It is expressed by verb 'to be' and its synonyms such as 'become', 'symbolize' and 'represent'. Relational processes allow the text producers to present as a fact what can be an opinion as for example 'this country has worries about immigration'.

- *Existential process*

It shows that a particular thing exists. It typically uses the word 'there' and verb 'to be' or its synonyms such as 'exist' and 'occur'. Existential processes can be employed to denote a nominalized action which hides responsibility and agency, as for example in 'there is an attack' instead of 'he attacked the building'.

3.4.2.2.5 Persuading with abstraction rhetorical troops

(A)Hyperbole

Hyperbole reflects exaggeration. Machin and Mayr (2012, p.170) provide examples to explain the concept of hyperbole as in 'we all died laughing' and 'I felt ten feet tall'. Examining the way hyperbole is employed in texts to evaluate events, places or people reveal a lot about the ideological representations of certain entities.

4. Data Analysis

4.1 Advertisement One

Advertisement one depicts a natural scene of the calm sea and clear sky. The image of the ad is divided into two sections. The section on the left side displays nature alone whereas the one on the right side shows this natural scene in the presence of a female participant contemplating the sea view.

Fig 4.1. Ad 1. Phia compound. Retrieved from
https://www.facebook.com/TatweerMisrDevelopments/posts/2624904587740779

The image portrays a female participant meditating at a natural view of the sea from an indoor setting. The image does not reveal many details; only the sea and the sky are portrayed in the background. Colours are employed in low diversity and low modulation; white and two shades of light blue dominate the image to imply the simplicity of life in the advertised compound and to achieve unity and coherence among the RPs, particularly between the human and natural elements. This low colour differentiation along with the increase in the intensity of brightness and light saturation suggest that the image of the ad does not represent a natural setting but rather a posed one. In this regard, Machin and Mayer (2012) explain the role of modality in visual communication and differentiate between the naturalistic image and the posed one. A posed image is one which does not represent an everyday activity, but rather a deliberate placement of the elements in the image. These are images of low modality, which appear almost unreal through presenting a somewhat out of focus, over-exposed background and suffusing it with brightness. Thus, decontextualizing the image can make it possible for to fit it any context without relating it to a particular time or setting. Moreover, Machin and Thornborrow (2003) maintain that high intensity of brightness can provoke a celestial sense. Machin and Mayer (2012) maintain that low modality images are more popular in branding where marketing does not rely on providing a detailed description of the advertised product, but more on loading it with specific values and symbols.

Thus, modality is lowered in the ad for the purpose of loading the advertised compound with symbolic values and

endowing a particular identity to the human participant. The bright, white line separating the sky and the sea in the left section of the image along with the brightness emerging from the sunlight and reflecting on the surface of the sea in the right section of the image create a celestial mood and imply sensory modality. This associates the advertised compound with an airy, positive mood. The white colour also implies purity and freshness. In addition, the female participant, with her casual, white, comfortable, simple clothes along with her style and posture, reflect her state of relief and serenity and symbolize a relaxed, calm lifestyle.

The meaning that the female participant symbolizes a particular lifestyle and identity and not a specific person per se, which is communicated through lowering modality, is further emphasized through the angle and distance of representing her. She is depicted from an oblique angle and a medium long shot. Thus, the viewers are not enticed to get involved with her as a specific individual, but she is rather represented in her generalized essence. She represents people who interact with nature, contemplate and enjoy its beauty. This is the identity which the viewers of the ad and the potential inhabitants of the advertised compound are encouraged to develop and share with the RP. On the other hand, the viewers get involved with nature through depicting the natural elements, such as the sea water, the sky, and the green plant from a horizontal angle. They are also portrayed from a medium long shot to imply close social distance and raise the interest of the viewers.

The layout of the ad represents the name of the advertised compound and the phrase **"…with a View"** in a bigger size

compared to the other textual elements to give them salience and significance; thus, the scenic view of the advertised compound is key information in the ad. In addition, the name of the advertised compound is positioned in the upper part of the ad to associate it with an ideal identity and an attractive promise. On the other hand, the phrase **"…with a View"** is depicted at the bottom to associate it with reality.

With respect to the textual elements of the ad, **"blurring the lines between indoor and outdoor living"** alludes that life in the advertised compound harmonizes open and closed spaces. This signifies the wideness and openness of life in the advertised compound, which ensures connection with nature. This meaning is accentuated by **"…natural light all around you"** which emphasizes the abundance of the natural elements and their accessibility. The words **"serenity"** and **"welcoming"** signify the happy, warm and amiable atmosphere of the advertised compound. The word **"provide"** reflects the implicit power of the advertised compound and its capability of supplying its inhabitants with what they may need or desire. The word **"home"** evokes emotions of comfort, intimacy and relaxation. Hence, the lexical choices of the ad motivate the viewers to envision a restful life, in a friendly atmosphere surrounded superb natural resources.

The declarative structure of the text performs the assertive act of informing the readers of the ad about the kind of life which the inhabitants can experience in the advertised compound. The second person pronoun **"you"**, employed in "**your home"**, **"around you"** and **"provide you"**, engages the viewers and addresses them directly. Regarding transitivity, three material

processes appear in the text. The advertised compound is the influencing actor in the nominalization **"blurring the lines between indoor and outdoor living"** and in **"your home at Phia will provide you with serenity"**. In the first material processes, the advertised compound is shown as having the power of blending the outer natural world with interior houses and dissolving any boundaries between them. In second material process, the viewers, regarded as the potential buyers in the compound, are the non-volitional entity influenced by the advertised compound. In the third material process: **"serenity welcoming natural light"**, nature is affected by an abstract entity, which is "serenity". Hyperbole, signalled by **"blurring the lines"** and **"serenity"**, accentuates the richness of the advertised compound with natural features, which grant its inhabitants ecstasy and delight.

4.2 Advertisement Two

Advertisement two portrays a panoramic natural view of the sea and male participant in a state of excitement while getting ready to jump in the sea.
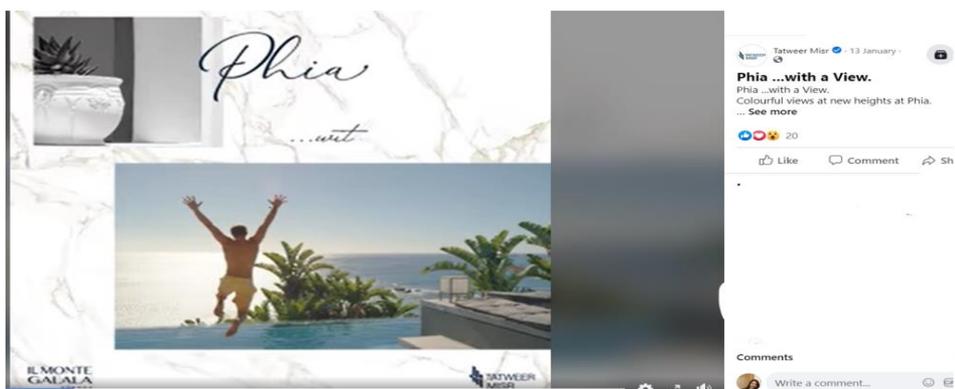

Fig 4.2. Ad 2. Phia compound. Retrieved from
https://www.facebook.com/TatweerMisrDevelopments/videos/478728219719443

The setting of the ad is a splendid view of the sea. A harmonious human-nature relationship is communicated in the ad by representing the human participant in a state of exhilaration while jumping for a swim in the sea. Raising hands up implies thrilled feelings of joy. It also signifies dynamicity and vitality. This harmonious interaction with nature is provided salience by establishing a contrast between the brightness emanating from the sea due to the reflected sunrays on its surface on one hand and the colour of the human body on the other hand. Hence, the human-nature interaction is highlighted.

The human participant portrayed in the ad is not given any individuality since he is represented from an oblique angle. Depicting the RP from behind also encourages the viewers to see the world from his perspective and to share the experience he is enjoying. The human and natural elements are both represented from a medium long shot which reflects close social distance and heightens feelings of interest in the viewers. However, the oblique angle raises the interest of the viewers in the activity in which the RP is engaged and in which he interacts with nature, rather than being interested in the person himself.

The blue colour of the sea and the sky along with the green colour of the trees dominate the ad. This low variation in colour differentiation reflects unity and coherence among the natural elements. The background of the image is eliminated to mainly display the sky and the sea; moreover, many details are reduced for the viewers to focus mainly on the human-nature interaction without getting distracted by other elements which can exist in the advertised compound. The increase in light saturation and

brightness is displayed in that part of the image where the human participant is depicted ready to jump into the sea. Suffusing this part of the sea where the human participant is represented with bright sunlight implies sensory modality. Furthermore, lowering articulation of details in the background and lowering modulation imply low modality and associate the ad with symbolic meanings. Thus, the ad symbolizes a harmonious human-nature interaction. It also symbolizes the airy, positive aura of the advertised compound. Finally, the layout of the ad locates the name of the compound in a bigger font than the other textual elements in the ad to give it salience and importance. The name is also displayed at the top of the ad to give a sense of idealism to the advertised compound.

With regard to the text accompanying the ad, the lexical choices signal the magnificent beauty of nature, the elevation and novel features of the advertised compound, as for example **"colourful views"** and **"new heights"**. The spatial position 'high' links verticality with positive associations as that of scenic views by virtue of diverse elements of nature. Thus, the lexemes of the ad prompt the viewers to conjure up a delightful lifestyle amid nature. This variety of natural elements is what endows the place with appealing colours. The declarative structure of the ad informs the readers about the outstanding qualities of the compound.

4.3 Advertisement Three

The advertisement shows a picturesque, open natural view and a female participant meditating amid nature.
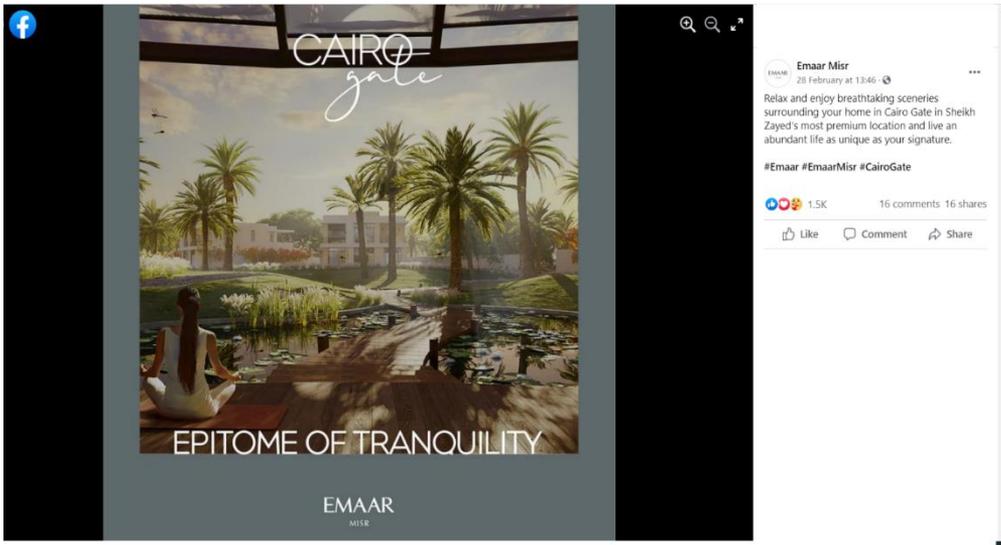
Fig 4.3. Ad 3. Cairo gate compound. Retrieved from
https://www.facebook.com/Emaar.Misr.Community/photos/a.64780471194
0857/3635624759825489/

The setting of the ad is a scenic view of nature. It displays flourishing trees, open green landscape; a female human participant is portrayed in this natural setting in a meditation pose while practising yoga to reflect human-nature interaction. The human particpant is wearing white, comfortable clothes to reflect the state of relaxation and tranquility she is enjoying. She is foregrounded in the image along with the green trees and pure water which represent the natural elements. These elements are represented in a big size, in contrast to the concrete resedential buildings which are depicted in the background and in hazy white colour. On one hand, this provides the human and natural element more salience and prominance than the concrete buildings. On the other hand, it foregrounds the human-nature interaction.

The human participant in the image is portrayed from an oblique angle and a medium close shot. Her facial features are concealed from the viewers. Hence, she is not represented as a specific individual. In contrast, she is depicted in a generic way to represent the life of those who live in tranquility amid nature. Through this oblique angle, the viewers are encouraged to share the RP her worldview. In addition, the medium close shot reflects a close social distance and raises the interest of the viewers in this kind of life in the middle of nature. The trees in the image are depicted from a low vertical angle to grant power to nature. Green, borwn and white are the main colours employed in the image to provide unity and coherence among the RPs. These colours are depicted in low tone. Although the image displays some articulation of details, yet the haze background, low colour diversity, low tone, and decrease in the light saturation imply low modality. Therefore, the ad is bestowed with symbolic values such as tranquil vibes and serenity which are implied by the overall context of the image.

With respect to the textual elements, words such as **"relax", "tranquility",** and **"enjoy"** reflect the peaceful and calm atmosphere in the compound. The beauty of nature and its richness are signified by words such as **"breathtaking sceneries"**, **"epitome"** and **"abundant life"**. The lexis **"Home"** reflects the intimacy and comfort which can be experienced in the compound. Meanings of exclusiveness and distinctiveness of the advertised compound are communicated by words such as **"as unique as your signature"** and **"premium location"**. Subsequently, the viewers are stimulated to construe a serene, friendly atmosphere

and a distinct life by virtue of an exquisite nature. The ad appears mainly in the imperative, as evident in verbs such as **"relax"**, **"enjoy"** and **"live"** which foster the relationship between the viewers and the advertisers by offering them advice which appears to be in their welfare. This intimate relationship is further fostered by employing the second person pronoun **"your"** in **"your home"** and **"your signature"**.

The mental processes in **"<u>Relax</u> and <u>enjoy</u> breathtaking sceneries"** represent the viewer as experiencer and the natural attractive scenery as the experience. The material process in the nominalization: **"sceneries <u>surrounding</u> your home"**, represents the attractive natural elements as an active entity affecting the viewers' homes. The behavioural process **"<u>live</u> an abundant life"** relates to the phsiological needs of the inhabitants who live in the advertised compound. Employing hyperbole in the ad foregrounds the outstanding features of the advertised compound as for example in **"epitome of tranquility", "breathtaking sceneries", "premium location"** and **"as unique as your signature"**.

4.4 Advertisement Four

Advertisement four displays a bird's-eye view of an open landscape and two human participants contemplating the view.

*Fig 4.4. A*d 4. UpTown Cairo compound. Retrieved from
https://www.facebook.com/Emaar.Misr.Community/videos/7779774828407
90

The setting of the ad is a splendid view of an open
landscape, which attractively displays various natural elements,
such as clear water and sky as well as green trees and landscape.
The human participants' meditating at the natural view relaxingly
and peacefully, as signaled by their body posture, implies a
harmonious human-nature interaction. Their elegant clothes and
neat hairstyle imply grace. This harmonious interaction is
emphasized and given salience by foregrounding the human
participants, who are peacefully contemplating the represented
natural scene, and backgrounding the concrete residential
buildings. Furthermore, the represented human participants are
depicted in a bigger size compared to the tiny size of the residential
buildings in the background.

The human participants in the image are portrayed from an
oblique angle to suggest their generic identity. They are also
represented from a medium long distance to establish intimacy and

closeness with the viewers. However, the viewers do not feel intimate with the represented human participants as specific individuals. They are rather encouraged to feel close and interested in the lifestyle which the human participants are experiencing, and which they enjoy the beauty of natural resources. The whole view of the advertised compound is depicted from a high vertical angle to portray a holistic, panoramic view of the advertised compound and to give power to the human participants looking at this view along with the viewers of the ad.

The image is represented in high modality, which is realized by displaying a wide variety of colours, along with different shades of green in high modulation; the image also displays natural patterns of light and full details of the advertised compound to represent a truthful image of the advertised compound, which increases the credibility and the impact of the ad. The layout of the ad places the name of the advertised compound at the top of the image to associate it with the appealing promises of an idealized life. The text **"IDYLLIC LIFESTYLE LIVING"** is positioned at the bottom of the image to suggest the reality of the information communicated by this text, and which reflects the peaceful atmosphere of the advertised compound.

The lexical choices of the ad highlight the unique beauty of nature by words such as **"marvel at picturesque views"**, **"idyllic",** and **"blues and greens"**, which prompt the viewers to visualize the true colours of a magnificent nature. The tranquil atmosphere of the advertised compound is signified by the phrase **"away from the hustle of the city"**. Hence, these lexical choices of the ad motivate the viewers to construe a peaceful life in the

advertised compound, which is rich in exquisite natural views. The ad employs the imperative and the second person pronoun **"you"** as for example **in "marvel at picturesque views"** and **"you bask in idyllic lifestyle**" to engage the viewers of the ad and involve them in the information provided by the text and which communicate the outstanding features of the advertised compound. The ad focuses on the psychological state of the viewers through the mental processes **"marvel"** and **"bask"** to reflect the feelings of ecstasy and charm the inhabitants of the compound can enjoy. The viewers are experiencers and the experience is the scenic views and serene life. Hyperbole is employed in the ad to accentuate the distinguished features of the advertised compound as for example in **"marvel"** and **"bask in idyllic lifestyle"**.

4.5 Advertisement Five

The advertisement is a video of two shots, which displays the advertised compound at two different times: one at daytime and the other at night. A human participant is represented looking at the compound from above to provide a panoramic, general view of the advertised compound.
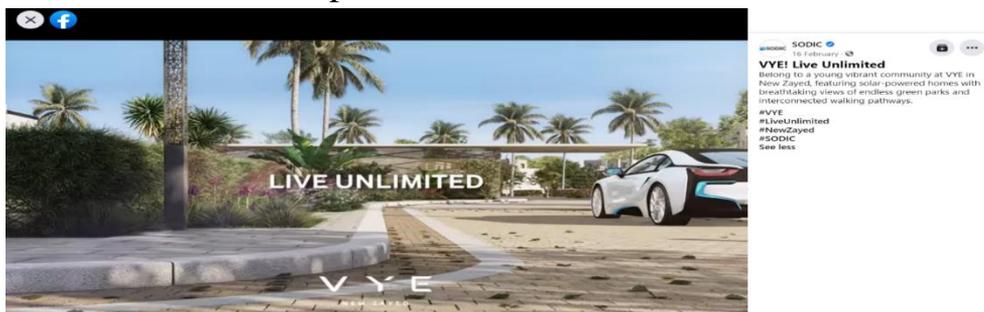

Fig 4.5. Shot 1 in ad 5. VYE compound. Retrieved from
https://www.facebook.com/SODICRealEstate/videos/167479031646704

Fig 4.6. Shot 2 in ad 5

The ad displays two different settings; the first is a view of the compound encompassed by palm trees and small green bushes. The widely spread natural elements in shot one along with the image of the modern electric car implies the eco-friendly commodities of the advertised compound, which enhances the environmental image of the compound. On the other hand, shot two presents a night view of the compound. The contrast in colour between the dark body of the human participant and the enlightened compound in shot two renders each element salient. Elements of nature are represented in shot one from a low vertical angle to associate nature with a powerful entity. In contrast, the advertised compound in shot two is portrayed from a high vertical angle to reflect the bird's eye, holistic view, at which the human participant is contemplating from above. Furthermore, the compound is represented from a medium long distance in shot one to imply close social distance and from a very long distance in shot two to give a general view of the advertised compound. On the other hand, the human participant is portrayed from a medium long shot.

With reference to modality, shot one is portrayed in high modality, which is realised through the articulation of details in the background, articulation of light and shadow patterns, and employment of a wide range of colours. In contrast, modality is lowered in shot two. The sensory effect is heightened by increasing the intensity of brightness emanating from the electric lights in the compound. This increase in light saturation moves towards sensory, emotive truth rather than naturalistic one, which could insinuate the developed, urbanised lifestyle in the advertised compound. Moreover, the soft white clouds, hued with the sun of the dusk, that cover the sky imply the existence of pristine natural elements. Hence, through employing modality the ad integrates a naturalistic view of the advertised compound along with symbolic values.

The layout of the ad locates the name of the advertised compound at the bottom of the image to associate with it with reality. The ad also displays some textual elements in the center of the image and in upper case as in **"LIVE UNLIMITED"** and **"BELONG TO THE COMMUNITY OF TOMORROW"** to signify and provide salience to the information conveyed by them; hence, the abundance of the natural resources and the modernity of the advertised compound are prominent features of the advertised compound.

The lexical choices of the ad communicate a number of interrelated meanings. The verb **"belong to"** appears twice in the ad, once in **"BELONG TO THE COMMUNITY OF TOMORROW"** and another time in **"Belong to a young vibrant community"**. It reflects the distinguished, eminent identity, which

characterize the inhabitants of the advertised compound and that the viewers are invited to develop. This compound is featured by modernity and dynamicity as signalled by "**TOMORROW**", **"young"** and **"vibrant"**. Thus, the viewers are motivated to construct a positive correlation between the advertised compound and dynamicity. These features are further accentuated by **"solar-powered homes"** and **"walking pathways"**; the viewers of the ad are encouraged to take on these qualities as well. The beauty and the affluence of the elements of nature in the compound are signalled by words such as **"UNLIMITED", "endless", "breathtaking views"** and **"green parks"**. Imperatives dominate the ad as in **"LIVE UNLIMITED"**, **"BELONG TO THE COMMUNITY OF TOMORROW"** and **"Belong to a young vibrant community"**. The ad employs relational and behavioural processes, which are signalled by the processes **"belong"** and **"live"** respectively. In the relational process, the viewer is the token whereas the value is the vibrant, energetic lifestyle. The behavioural process sheds light on the physiological aspects provided to the inhabitants of the advertised compound.

4.6 Advertisement Six

Advertisement six is a one-shot video. The human element is represented in the by a torso of human participants engaged in different beach activities. Pure seawater, yellow sand, clear sky, white clouds and green tress represent elements of nature.

Fig 4.7. Ad 6. Rhodes compound. Retrieved from
https://www.instagram.com/p/B0EKFd0nNVs/

The setting of the ad is a beach on which a torso of human participants are enjoying different dynamic and relaxing activities, which reflects the vitality of the place along with its tranquil atmosphere. The human-nature interaction is manifested in the activities practised by the human participants and in which nature is part of, such as the sand and water. The image foregrounds the human participants' interaction with nature whereas the concrete buildings are displayed in the background; therefore, the natural elements and the human-nature interaction are given more salience and significance. In other words, the prominent features of the advertised compound are the existence of natural elements and the opportunity granted to the inhabitants there to interact with their surrounding nature, rather than focusing on the concrete buildings.

280

The human-nature interaction is represented as harmonious, which is suggested by the human participants' body posture along with their comfortable, casual clothes and beachwear.

The ad employs a number of modality markers to communicate a real-life representation of the advertised compound. To illustrate, the image displays full articulation of details which portray various natural elements and human participants engaged in different activities such as walking on the sideway, practicing various beach activities, or relaxing in the water. The image also shows the RPs in a contextualized background and in full saturation of colours. For instance, the natural elements such as the sea and the sky are portrayed in attractive turquoise and the sand in its natural colour. Portraying the sky and the water in the same colour implies the unity and coherence among the natural elements in the advertised compound.

With respect to the relationship meant to be constructed between the viewers and the RPs, the human participants are portrayed from either an oblique angle or a long shot, with their facial features unclear to the viewers. Thus, they have no individuality; the viewers are not directed to get involved with the human participants as such, but rather they are directed to pay more attention to the human-nature interaction and the lifestyle these participants are experiencing in the advertised compound. They represent people who pursue a vibrant lifestyle and enjoy a relaxing mood amid natural resources. In contrast, the natural elements are depicted from a horizontal angle and a medium long shot to engage the viewers. Finally, the layout of the ad displays

the name of the advertised commodity along with the phrase **"Crystal Lagoons"** in the upper part of the image to associate them with the ideal features and the appealing promises. In other words, the ad promises the viewers an ideal life by virtue of pure, pristine natural elements.

The positive features, which the advertised compound incorporates, are implied in the ad through lexical choices. The word **"zone"** implies privacy, **"exclusive"** implies uniqueness, **"step into"** implies different life experience, and the phrase **"twin house and villa"** implies a luxurious life. These lexical choices prompt the viewers to construe a favourable view of the advertised compound by virtue of its outstanding spectacular natural resources and its luxurious facilities. Hyperbole is employed in the ad to lay stress on the purity of the natural features such as **"silky sand"** and **"sparkly turquoise crystal lagoons"**. In addition, the second personal pronoun **"your"** in **"your villas"** engages the viewers of the ad through addressing them directly and personally, rather than as part of mass audience. In addition, using the imperative **"step into silky sands"** to address the viewers involves and stimulates them to act in a certain way, which seems in their interest. One material process appears in the ad, namely **"step into silky sands"**, in which the viewer is an intransitive actor that does not influence any entity.

4.7 Advertisement Seven

The advertisement is a video of three shots which displays an outdoor landscape and a torso of human participants engaged in different outdoor activities. Green grass, bushes, flowers, water and sky represent the natural elements in the ad.
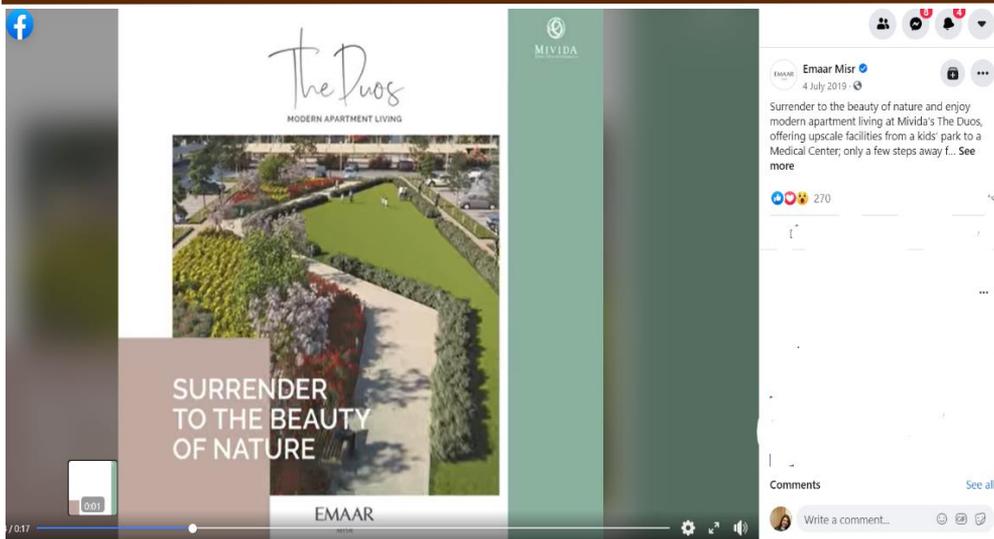
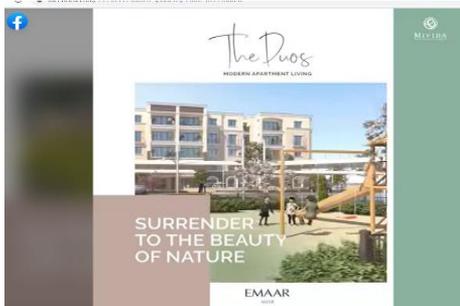*Fig 4.8.* Shot 1 in ad 7. The Duos compound. Retrieved from
https://www.facebook.com/Emaar.Misr.Community/videos/340674043486037

Fig 4.9. Shot 2 in ad 7

Fig 4.10. Shot 3 in ad 7

The ad shows various settings, which display natural sceneries, where flourishing green landscape and red flowers are portrayed. The ad gives more salience to nature than the human participants who are represented in a very small size. In contrast, the natural elements occupy the majority of space in the ad. Therefore, nature is the intrinsic element in the ad, which is intended to attract the attention of the viewers. This significance of nature is further

emphasized by representing the human participants without giving them any particular individuality; they are represented from a very long shot and from an oblique angle. Hence, the viewers are not enticed to feel any social relation with them as such. They are portrayed as sample people who inhabit the advertised compound and revel in various activities amid nature. The advertised compound is depicted from a high vertical angle to provide a full, panoramic view of the compound; this high vertical angle can also give power to the viewers by this bird-eye view.

Images of the ad are represented in high modality which is communicated by displaying natural patterns of light and shadow. In addition, the contextualized, detailed background as well as the full saturation of colours in high modulation, all convey high modality. Hence, the images represent a naturalistic scenery, which highly correlates to reality. This correlation to reality increases the credibility of the advertised commodity. With regard to the layout of the ad, the name of the advertised compound appears at the top of the image to associate it with the ideal and the promising. At the bottom of the ad, the slogan: "**SURRENDER TO THE BEAUTY OF NATURE**", appears at the bottom to associate it with the factual reality. In addition, part of the slogan of the ad occupies part of the image to signify the interrelatedness of the advertised compound and the elements of nature.

The ad arouses the meaning of a luxurious lifestyle by words such as **"upscale facilities"** and **"modern".** The word **"offering"** implies the powerful position of the advertised commodity and its capability in making what the inhabitants would desire for available by owning a home in the advertised compound. Yet, this

powerful position of the advertisers is concealed through nominalization. The verb "offer" is nominalized to hide the agency, so the advertisers exercise implicit power over the consumers. The quality of power attributed to the advertised compound is accentuated by the imperative: **"Surrender to the beauty of nature"**. The power, associated with nature by virtue of its beauty, will inevitably transfer to the consumers by owning a commodity featured by natural scenery. Moreover, this imperative grabs the attention of the viewers and makes the ad more memorable. Therefore, the lexical choices stimulate the viewers to construe a luxurious life enjoyed amid magnificent nature.

Transitivity is evident in one mental and two material processes. The mental process **"enjoy modern apartment"** presents the viewer as experiencer and modern apartment as the experience. Hence, the ad shows interest in the feelings and the mind-set of the consumers as another persuasive technique. On the other hand, in the material process **"Surrender to the beauty of nature"**, the viewer is an intransitive actor. Contrarily, in the material process **"Duos offering upscale facilities"**, the advertised compound is an active entity which affects the facilities targeting high-income customers.

5. Results and Discussion

Based on the previous analysis of the selected online ads of gated compounds, it is found that the selected ads apply six persuasive techniques which pertain to the visual devices, namely modality, social distance, angle of representation, salience, transitivity, and layout of the ad. With reference to the textual devices, the ads which promote gated compound employ five

devices, namely the mode of the sentence, direct address, transitivity, hyperbole and lexical choices.

Regarding the persuasive devices which pertain to the visual devices, modality plays a prominent role in ads. One of the crucial issues in advertising is the question of reliability of the advertised commodity or service. This can be communicated in the advertising message through modality. High modality reflects truth-value or credibility in the meaning-making process. High modality in the analyzed ads is reflected through depicting a naturalistic view of the represented commodity, and consequently associating it with the realistic and the credible. High modality is communicated in four ads, namely four, six, seven, and shot one in ad five. High modality is realized through applying a number of modality markers such as articulation of details, contextualized backgrounds, and wide range of fully saturated colours.

On the other hand, employing low modality in ads is as significant as high modality. As high modality increases the credibility of the ads, low modality symbolizes particular concepts and identities. In this concern, Machin and Mayer (2012) point out that modality is often lowered in ads to associate the advertised commodity with particular symbols and values. Rather than filling the image with full details about the commodity, the setting of the ad is decontextualized and details are reduced. Loading the ad with symbolic values and identities can also be realized by sensory modality in which the setting of the ad is over suffused with high degrees of brightness and increase in light saturation. Sensory modality is employed in four of the selected ads, namely ads one, two, three, and shot two in ad five, to associate the advertised

compound with an airy, positive mood. The abstraction reflected in these ads symbolizes a life of fantasy, of which everyone dreams, as well as the tranquil vibes and positive, airy mood. In addition, the RPs symbolize the identity which the inhabitants of the advertised compound are encouraged to develop, and that is of relaxed, stress-free people who experience a luxurious, private, green lifestyle. This identity is suggested by their body posture, calm disposition, and casual, comfortable clothes. Therefore, the selected ads employ modality to integrate a naturalistic, real-life representation of the advertised compounds along with associating it with symbolic values and abstract truths.

Social distance and angle of representation are employed in the ads to reflect the relationship meant to be established between the RPs and the viewers of the ad. The human participants who are represented in the ads are depicted from an oblique angle, with their facial features concealed from the viewers. Hence, they are not given any individuality, but they are rather represented in their generic essence. The meaning is accentuated by portraying them from either a medium long shot or a long shot. Therefore, the viewers are not enticed to establish a close social relationship with these human participants or to get involved with them per se. However, the viewers are encouraged to engage with the social identity these participants symbolize, and which the potential inhabitants are enticed to develop. The social identity foregrounded in the selected ads by sensory modality, and which the viewers are motivated to take on, is that of stress-free people who interact with their surrounding natural resources and enjoy the exquisite beauty of nature. The oblique angle encourages the

viewers to share the perspective of the RP and to develop similar identity. Depicting the human participants from an oblique angle and concealing their identity can also communicate the meaning that living in the advertised compounds maintains the privacy of the inhabitants.

In contrast to the relationship established between the human participants in the ads and the viewers, salience is employed to highlight the human-nature relationship, which in turn encourages the viewers to get involved with nature. Salience is communicated through contrast in colours and through increasing degrees of illumination emanating from the sunlight in the images. To illustrate, the human-nature relationship is foregrounded through portraying the sunrays while reflecting on the bodies and faces of the human participants in the ads. The contrast between the shimmering sunlight and the dark bodies of the human participants renders this interaction salient. Hence, the viewers are directed to pay more attention to this human-nature relationship and regard it as significant.

In addition, the human-nature relationship is portrayed as an interactive one through transitivity in images. The human participants in the ads are displayed interacting with their surrounding natural resources in various ways. For example, the ads portray the human participants involved in outdoor activities and in which elements of nature, such as water and green areas, are part of this activity. The human participants are also represented contemplating the beauty of nature or meditating in a tranquil mood amid nature. This interactive human-nature relationship is represented in the ads as harmonious through

depicting the human participants in a state of tranquillity, relaxation, ecstasy and contentment while interacting with the elements of nature surrounding them, as implied by their body posture and their casual, comfortable clothes.

Moreover, salience is employed in the ads to imply the significance of nature and present it as the main marketing tool which promote the advertised compounds. By foregrounding the natural elements in the images and representing them occupying the major space of the ad and in a big size, the ads signify the prominence of nature and depict it as the main attractive element in the advertised compound. In contrast, the concrete residential buildings are backgrounded and portrayed in a small size. They are marginalized and represented in the periphery of the image, which diminishes their role in the ads. Therefore, they are not depicted as the prominent feature of the advertised compound.

Concerning the layout of the ad, the name of the advertised compound is positioned at the top of the images in the majority of the analysed ads. Accordingly, a positive image of the advertised compounds is construed through associating these compounds featured by abundant natural views, with ideal and promising concepts, which many people aspire for and seek. On the other hand, other phrases, which function as slogans of the ads, appear at the bottom to associate the information in these slogans with factual reality, as for example **"…with a View", "EPITOME of TRANQUILITY", "SURRENDER TO THE BEAUTY OF NATURE"**, and **"IDYLLIC LIFESTYLE LIVING"**. These slogans refer to the outstanding beauty of the natural elements which feature the advertised compounds. Other slogans are

positioned in the center of the images to imply that they are nucleus information in the ad, as for example **"LIVE UNLIMITED"** and **"BELONG TO THE COMMUNITY OF TOMORROW"**. This information accentuates the abundance of the natural elements and the modernity of life in the advertised compound. This information is foregrounded by giving it salience, which is realized by representing these slogans in a big font and in upper case. Hereby, they are put in the focus of the viewers' attention.

With reference to the textual devices employed in the ads, the imperative mode dominates the selected ads. Advertisements usually use imperatives to persuade the viewers to take certain actions or behavior, in the form of advice or recommendation, and to make the ad more memorable and more enticing. Recent research on the discourse of ads indicates that imperatives in particular prevail in ads because they are an effective linguistic device employed to promote the advertised service or commodity. The imperative is a means of capturing the attention of the viewers of the ad and providing information about the advertised product or service especially when accompanied by a video or an image to maximize the impact of the ad on the potential customers (Zjakic et al., 2017). On the other hand, declaratives, which provide information about the advertised commodity, are not employed in the selected ads as frequently as imperatives.

The second persuasive technique applied in the ads is the direct address, which is manifested in using the second person pronouns "you". The use of personal pronouns establishes a special relationship between the advertisers and the readers

(Smith, 2004). It signals personal engagement since the viewer is addressed directly. In addition, the pronoun "you" can be a means of persuasion as it is a way to make promises that could appear sincere and honest. It is worth noting that research shows that both imperatives and direct address, signified by the second person pronoun "you", are effective linguistic devices employed in ads to propagate commodities. For instance, Labrador, Ramon, Alaiz-Moreton and Sanjurjo-Gonzalez (2014) conduct a study on online ads which shows that these two devices are used in ads to facilitate the construction of intimate bonds with the target customers. Koteyko (2015) finds in another study that these two linguistic devices are employed in ads to make suggestions, invite or encourage the potential customers to take particular actions.

A third textual persuasive technique applied in the analyzed ads of gated compounds is transitivity, and in particular the material and mental. The relational and behavioural processes do not appear as frequent as the former two. The material and mental processes address two different needs that can appeal to the viewers. The material process reflects the physical need of the viewers to have an active, energetic, and vibrant life inside the advertised compound. In the majority of the material processes, the advertised compound is the active entity capable of providing its inhabitants with such dynamic life. On the other hand, the mental process relates to viewers' psychological need to have an enjoyable, serene, and peaceful life; the ads show that life in the advertised compounds can offer both needs. Hence, the advertisers emphasize the vibrant life, which the inhabitants can experience;

they also delve into the mind-set and feelings of the viewers as well as the way they perceive the world.

The fourth persuasive technique is hyperbole which emphasizes and exaggerates the outstanding features of the advertised compounds. This emphasis is communicated through lexemes such as **"blurring the lines"**, **"silky sand"**, **"sparkly turquoise crystal lagoons"**, **"epitome of tranquility"**, **"breathtaking sceneries"**, **"premium location"**, **"as unique as your signature"**, **"marvel"**, and **"bask in idyllic lifestyle**. These exaggerated features relate to the spectacular ecological features, which can be experienced inside the advertised compounds. These pristine, pure natural resources are what grant the advertised compound distinctiveness and uniqueness.

The lexical choices foreground the features which distinguish the advertised compound. The most prominent, outstanding feature of the advertised compound is the exquisite beauty of the pristine nature as signalled by lexemes such a **"colourful views"**, **"silky sand"**, **"sparkly turquoise crystal lagoons"**, **"the beauty of nature"**, **"breathtaking sceneries"**, **"breathtaking views"**, **"green parks"**, **"blues and greens"**, **"marvel at picturesque views"**, and **"idyllic".** Another significant feature is the abundance of the ecological resources which is marked by words and phrases such as **"natural light all around you"**, **"blurring the lines between indoor and outdoor living"**, **"abundant life"**, and **"live unlimited"**. In addition, the luxurious, unique, and modern lifestyle which the inhabitants of the advertised compound can experience is highlighted by lexemes such as **"exclusive"**, **"step into"**, **"twin house and villa**, **"upscale facilities"**,

"modern", "as unique as your signature", "premium location", "the community of tomorrow", "a young vibrant community", and "solar-powered homes". The privacy and the tranquil mood which the inhabitants can enjoy are reflected by words such as "new heights", "zone", "serenity", "relax", "tranquility", "enjoy", "epitome", and "away from the hustle of the city". Feelings of intimacy are signalled by "welcoming", "belong to", and "home" which is repeated twice. Verbs such as "provide" and "offer" reflect the power of the advertised compound and its ability to supply its inhabitants with whatever they dream of. Thus, it can be concluded that through the combination of visual and verbal semiotics, the ads employ 'nature' as an effective marketing factor, to construe a favourable, appealing image of the advertised compounds.

It is worth noting that the selected advertisements, which communicate ecological messages, are accompanied by English texts only without parallel Arabic translation. Although the webpages from where the data is collected include ads accompanied by English and Arabic texts, it is noted that ads which display images of nature and include information about the ecological features of the advertised compound appear mainly in English. Online ads of gated compounds which are accompanied by Arabic texts pertain to information related to one of four types. The first type of information relates to the property developer's participation in charity work such as the Egyptian Food Bank or orphanage organizations. The second type of information focuses on providing the viewers with the precautionary measures which should be taken to avoid Covid-19 virus. The third type highlights

the events in which the property developer takes part and which discuss their role in urban development. The fourth type is finance-orientated. It provides information about offers, instalment plans and spaces of the advertised commodity. Thus, the features, which the ads foreground, and that mainly relate to the scenic greenery in the gated compounds, are supposed to be experienced by a specific social class, in particular the social class capable of understanding the meanings of the complex English lexemes which appear in the ad. It is acknowledged that in Egypt, speaking fluent English and using complex lexemes are indicators of belonging to the well-educated middle and upper social classes. In a study conducted by Lewko (2017), it is found that Egyptians use the English language with other English-speaking Egyptians to maintain solidarity whereas it is a means of showing power over others of mediocre or poor knowledge of the English language. Therefore, pursuing a green splendid lifestyle, enjoying a tranquil atmosphere, and having a secured, private life are restricted to a particular social class, namely the well-educated middle and upper classes. The transfer of these social groups to live in gated compounds, far from the crowded areas, can result in segregation between social groups which in turn can transform the fabric of society. In this concern conducting surveys and questionnaires in further studies to investigate ways the inhabitants of gated compounds relate themselves to such communities can provide insightful information on the consequences of green marketing on the social structure.

6. Conclusion

To sum up, in light of the worldwide tendency to preserve the natural resources and enjoy a greener, healthier life, green advertisements have gained wide popularity. They have become an efficient, manipulative tool employed by advertisers to gain a positive image. Green advertisements expose consumers to images of nature accompanied by texts, which highlight the eco-friendly aspects of the advertised commodity or service; thus, nature is an engaging marketing tool which promotes gated compounds. The salient social identity in these ads is that of stress-free inhabitants who experience a tranquil, private, luxurious lifestyle while surrounded by flourishing, breathtaking natural resources. These ads address mainly the intellectual and the social class who are capable of understanding the content of these ads, which in most cases is the middle and the upper class who receive high quality education. This can change the social fabric of the Egyptian community if many of the middle and the upper social classes move to live in gated compounds to get isolated from crowded residential areas.

References

Almatarneh, R. T. (2013). Choices and changes in the housing market and community preferences: Reasons for the emergence of gated communities in Egypt: A case study of the Greater Cairo Region, Egypt. *Ain Shams Engineering Journal*, *4*(3), 563-583.

Almatarneh, R. T., & Mansour, Y. M. (2013). The role of advertisements in the marketing of gated communities as a new Western suburban lifestyle: A case study of the Greater Cairo Region, Egypt. *Journal of Housing and the Built Environment*, *28*(3), 505-528.

Banerjee, S., Gulas, C. S., & Iyer, E. (1995). Shades of green: A multidimensional analysis of environmental advertising. *Journal of Advertising, 24*(2), 21-31.

Bateman, J. (2014). *Text and image: A critical introduction to the visual/verbal divide*. New York: Routledge.

Beracha, E., & Wintoki, M.B. (2013). Forecasting residential real estate price changes from online search activity. *Journal of Real Estate Research*, *35* (3), 283- 312.

Chawla, S. (2001). Linguistic and philosophical roots of our environmental crisis. In A. Fill and P. Mühlhäusler (Eds.), *The ecolinguistics reader: Language, ecology, and environment* (pp. 115-122). London: Continuum.

Coleman, J. E., & Heriot, K. C. (2013). Social media effectiveness for small business: Concept and Measurement. *Journal of Business and Economics, 5*(6), 769-774.

Coupland, C. (2003). *Corporate identities on the web: An exercise in the construction and deployment of 'morality'*. Nottingham: International Centre for Corporate Social Responsibility Research Paper Series.

Coupland, C. (2006). Corporate social and environmental responsibility in web-based reports: Currency in the banking sector. *Critical Perspectives on Accounting 17*(7), 865-881.

Crompton, T., & Kasser, T. (2009). *Meeting environmental challenges: The role of human identity*. U.K: Godalming.

Darier, E. (Ed.) (1999). *Discourses of the environment*. Oxford: Blackwell.

Data Portal (2021). Digital 2021: Egypt. Retrieved from https://datareportal.com/reports/digital-2021-egypt

Dornyei, Z. (2007). *Research methods in applied linguistics.* Oxford: Oxford University Press.

Eid, R., & El-Gohary, H. (2013). The impact of e-marketing use on small business enterprises' marketing success. *Service Industries Journal, 33*(1), 31-50.

Fairclough, N. (2013) *Critical discourse analysis: The critical study of language*. London/ New York: Routledge.

Fill, A. (2018). Language, discourse and ecology: Ecological linguistics. In A. Fill & H. Penz (Eds.), *The Routledge handbook of ecolinguistics* (pp.1-8). London/New York: Routledge.

Gad, R. (2018). An eco-linguistic account of press real estate advertisements in Egypt. *Journal of Faculty of Languages & Translation, Mansoura University, 5*, 240-298.

Ghonimi, I., El Zamly, H., Khairy, M., & Soilman, M. (2011). The contribution of gated communities to urban development in greater Cairo region, new towns. *Journal of Al Azhar University-Engineering Sector*. Retrieved from: https://www.researchgate.net/profile/IslamGhonimi/publication/280572362

Halliday, M. (1990). New ways of meaning: The challenge to applied linguistics. *Journal of Applied Linguistics*, *6*, 7–36.

Halliday, M. (2001). New ways of meaning: The challenge to applied linguistics. In A. Fill & P. Mühlhäusler (Eds.), *The ecolingusitics reader: Language, ecology, and environment* (pp.175-202). London: Continuum.

Hartmann, P., Apaolaza-Ibanez, V. & Alija, P. (2013). Nature imagery in advertising: Attention restoration and memory effects. *International Journal of Advertising, 32* (2), 183–210.

Hogben, S. (2009). It's (not) easy being green: Unpacking visual rhetoric and environmental claims in car, energy and utility advertisements in the UK (2007-08). *Language & Ecology, 3*(1), 1-16.

Jewitt C., Bezemer, J., & O'Halloran, K. (2016). *Introducing multimodality*. London/New York: Routledge.

Joy, A., Sherry, J., & Deschenes, J. (2009). Conceptual blending in advertising. *Journal of Business Research* 62(1), 39-49. doi10.1016/j.jbusres.2007.11.015

Kang, J., Tang, L., & Fiore, A. M. (2014). Enhancing consumer-brand relationships on restaurant Facebook fan pages: Maximizing consumer

benefits and increasing active participation. *International Journal of Hospitality Management*, *1*(36), 145-155.

Koteyko, I. (2015). The language of press advertising in the UK: A multi-dimensional study. *J. Eng. Ling,43* (4), 259–283.

Kress, G & van Leeuwen, T. (2006). *Reading images: The grammar of visual design*. London: Routledge.

Labrador, B., Ramon, N., Alaiz-Moreton, H., Sanjurjo-Gonzalez, H. (2014). Rhetorical structure and persuasive language in the subgenre of online advertisements. *Engl. Specif. Purp*, *34*, 38–47.

Lewko, A.M. (2017). English between Egyptians: Power and ownership of the English language in Egypt. In A. Gebril (Ed), *Applied linguistics in the Middle East and North Africa: Current practices and future directions* (pp. 62-87). Amsterdam: John Benjamins Publishing Company

Livesey, S. M. (2002). Global warming wars: Rhetorical and discourse analytic approaches to Exxonmobil's corporate public discourse. *Journal of Business Communication 29*, 117-146.

Low, S. (2003). *Behind the gates: Life, security, and the pursuit of happiness in fortress America*. New York/London: Routledge.

Malbon, J. (2013). Taking Fake Online Consumer Reviews Seriously. *Journal of Consumer Policy, 36*(2), 139-157. doi.10.1007/s10603-012-9216-7

Matthes, J. (2019). Uncharted territory in research on environmental advertising: Toward an organizing framework. *Journal of Advertising*, *48*(1), 91-101.

Machin, D. & Thornborrow, J. (2003). Branding and discourse: The case of cosmopolitan. *Discourse & Society*. *14*(4), 453- 471.

Machin, D & Mayr, A. (2012). *How to do critical discourse analysis: A multimodal introduction*. Los Angeles: Sage.

Matthes, J., Wonneberger, A. & Schmuck, D. (2014). Consumers' green involvement and the persuasive effects of emotional versus functional ads. *Journal of Business Research*, 67 (9), 1885–1893.

Metwally, M., & Abdalla, S. S. (2013). Major Trends of the Gated Communities Development in Egypt: An approach to Urban Sustainability. In *International Conference-Privet Urbana Governance and Gated Communities, University of Brighton, UK,* 1-18.

Mkik, S., Khouilid, M., & Aomari, A. (2017). Green advertising and environmentally consumption: The level of awareness and Moroccan costumer's perception. *Journal of Business and Management, 19*(8), 1-11.

Nas, A. (2017). Between the urban and the natural: Green marketing of Istanbul's gated community projects. *Idealkent*, *8*(22), 396-422.

Richard, M-O & Habibi, M.R. (2016). Advanced modeling of online consumer behavior: The moderating roles of hedonism and culture. *Journal of Business Research*, *69* (3), 1103-1119.

Salah, N. M., & Ayad, H. M. (2018). Why people choose gated communities: A case study of Alexandria metropolitan area. *Alexandria Engineering Journal*, *57*(4), 2743-2753.

Schmuck, D., Matthes, J., & Naderer, B. (2018). Misleading consumers with green advertising? An affect–reason–involvement account of greenwashing effects in environmental advertising. *Journal of Advertising*, *47* (2), 127–45.

Segev, S. Fernandes, J. & Hong, C. (2016). Is your product really green? A content analysis to reassess green advertising. *Journal of Advertising*, *45*(1), 85-93.

Smith, K. (2004). I am me, but who are you and what are we? : The translation of personal pronouns and possessive determiners in advertising texts. *Multilingua, 23*, 283-303.

Statista Research Department. (2021). *Social media- Statistics &facts*. Retrieved from https://www.statista.com/topics/1164/social-networks/

Stibbe, A. (2014). An ecolinguistic approach to critical discourse studies. *Critical Discourse Studies, 11*(1), 117-128.

Stibbe, A. (2015). *Ecolinguistics: Language, ecology and the stories we live by*. London/ New York: Routledge.

Stöckl, H. & Molnar, S. (2018). Eco-Advertising: The linguistics and semiotics of green (-washed) persuasion. In A. Fill & H. Penz (Eds.), *The Routledge handbook of ecolinguistics* (pp. 261-276). London/New York: Routledge.

Tan, W.K., & Yang. C.Y. (2014). Internet applications use and personality. *Telematics and Informatics, 31*, 27-38.

Wodak, R. & Meyer, M. (Eds). (2016). *Methods of critical discourse studies*. London: SAGE.

Wong, M. (2019). The discourse of advertising for luxury residences in Hong Kong: A multimodal critical discourse analysis. *Multimodal Communication, 107-130.*

Yuan, S., Abidin, A. Z., Sloan, M., & Wang, J. (2012). Internet advertising: An interplay among advertisers, online publishers, ad exchanges and web users. *Information Processing and Management*. Retrieved from http://arxiv.org/abs/1206.1754

Zhang, Y., Trusov, M., Stephen, A. T., & Jamal, Z. (2017). Online shopping and social media: Friends or foes?. *Journal of Marketing*, *81*(6), 24-41. doi.org/10.1509/jm.14.0344

Zhu, Y. Q., & Chen, H. G. (2015). Social media and human need satisfaction: Implications for social media marketing. *Business Horizons*, *58*(3), 335-345.

Zjakic, H., Han, C., & Liu, X. (2017). "Get fit!" – The use of imperatives in Australian English gym advertisements on Facebook. *Discourse, Context and Media, 16*, 12-21. doi.org/10.1016/j.dcm.2017.01.002