
Multimodal Advertising Discourse: Persuasive Strategies in Sustainability Ads

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Article Received: 26/09/2025**Article Accepted:** 25/10/2025**Published Online:** 27/10/2025**DOI:**10.47311/IJOES.2025.7.10.470

Abstract

This paper will focus on the multimodality of sustainability advertising as it will be based on Kress and van Leeuwen, which is the visual grammar. With the sustainability emerging as one of the central themes of contemporary marketing, businesses are integrating the elements of ecology and social responsibility in their campaigns to appeal to the moral worries of their customers. With the help of multimodal discourse analysis, the study explores the interplay of visual, linguistic and sometimes auditory information to convince audiences. Results indicate that rhetorical devices, including ethos, pathos and logos are integrated with the multimodal decisions, including color schemes, layout design, imagery and slogans to form intricate persuasive messages. The case studies which involved environmentally friendly products, corporate responsibility, non-profit campaigns explain how the sustainability discourse is framed in terms of symbolic oppositions (e.g. nature versus industrialization, life versus pollution) and how many ecological symbols such as green and blue are often used. All in all, the research proves that multimodal components play a crucial role in developing the convincing effect of sustainability advertisements and incorporating environmental concepts into the consumer culture.

Keywords: Multimodality, sustainable advertising, persuasive strategies, visual grammar, consumer culture.

Introduction

Advertising can also be viewed as a persuasive communication, in which multimodality is a useful approach in the way messages are communicated including sustainability related messages. This strategy is supported by different modes, such as language, images, and sounds (Magdalena Srikandiati and Luluk Prijambodo, 2015). Sustainability is an issue that concerns the continuity of life in regards to non-renewable natural and human resources

hence the need to preserve nature and humanity. Firms deliver their commitment to corporate social responsibility and environmental conservation via advertisements that facilitate sustainability. The plan utilizes various methods in order to deliver a powerful message and appeal to the audience. The application of language, images, gestures, and sounds, as the semiotics requires a separate approach to analysis. The most adequate theory to explain its application in multimodal texts is multimodality, introduced by Kress and van Leeuwen (Srikandiati and Prijambodo, 2015).

Theoretical Framework

The concept of multimodality, which was offered to social semiotics by Gunther Kress and Theo van Leeuwen, highlights the significance of such modes as pictures, writing, layout, music, and gestures in modern communication (Magdalena Srikandiati and Luluk Prijambodo, 2015). Mode is a representation and interaction of a socially and culturally influential resource to provide meaning. Kress and Van Leeuwen examine visual communication sociologically, modifying the linguistic metafunctions, ideational, interpersonal, and textual, to visual ones: the representational, interactive, and compositional meanings. Pictorial layouts form reading lines, directing the viewers and bringing out particular features. Multimodality looks at the combination of language, gestures and images which gives rise to meaning. The core model of analysis is the Kress and van Leeuwen model (Kress and van Leeuwen, 2006). Multimodal discourse is the use of several modes of semiotics, such as in TV advertisements, where the combination of visual, sound, and language elements is used. The main theory is provided by Kress and van Leeuwen. Modes can and do work together or separately and each of them produces meaning and forms the ad. With the change of business and communication, sustainability advertisements are sources of information, entertainment and impressions. The concept of multimodality in advertising is important in discourse research and sustainability research. It cannot be excluded in the advertising discourse (Brei and Bohm, 2011).

Multimodality refers to the communicative situations in which several semiotic modes cannot convey meaning on their own, but they can do it together. The semiotic choice by Halliday can be used to understand how non-linguistic resources can be studied in a similar manner to language that assists in the interpretation as well as production of non-language modes. A mode is a resource of creating meaning socially predetermined, which in the mode of writing originally referred to sign language, but now has become a mode of images, music, gestures, etc. This is aimed at exploring social semiotics in non-linguistic modes, in particular still images. Although some prior knowledge is not required, a summary of the important elements will help in the analysis of multimodal texts. Three still-image questions: 1) What are the principles, which make up the image environment? 2) What are the principles under which mode choice is made? 3) What are the principles of the individual

mode use? As a result, the company's management would comprehend their clients' requirements and strive to fulfill them. Consequently, the management of the company would understand the needs of their clients and attempt to meet them.

2.1 Persuasive Strategies in Advertising

Traditionally, advertising is concerned with persuasion, the recent problems include learning how to persuade and adjust to multimodal situation. The paper uses the multimodality model developed by Kress and van Leeuwen based on the fundamental differences. In the past, rhetoric has been the focus of attention, particularly the three appeals of Aristotle, namely, ethos, pathos, and logos, which can be translated into authority, emotion, and logic. It is easy to apply these appeals to advertising (Magdalena Srikandiati & Luluk Prijambodo, 2015) and as it is known in discourse studies. Even though designed as a face-to-face conversation model, Kress and van Leeuwen model without a single accepted version has been heavily utilized, debates about it persisting nearly three decades. The 2006 statement re-centers its attention on advertising as a multimodal persuasion discourse, and investigates the nature of its dependence and progression of the rhetorical appeal model.

2.2 Rhetorical Appeals: Ethos, Pathos, Logos

Among the most common methods of influencing consumers adopted by advertisers, the most noticeable is the use of persuasive language that is based on the most fundamental appeals ethos, pathos, and logos (Oeppen Hill, 2019). The rhetoric strategies provide alternative sources of appeal: Ethos appeals to the credibility and character of the speaker; Pathos appeals to the emotions of the audience and connects with the needs, values, and wants of the audience; and Logos appeals to reason and facts, data, and logical support (Dylgjeri, 2014). The three forms of persuasion are synergistically effective, as messages are able to appeal to intellectual, moral, and emotional levels.

The symbolic values that are frequently applied in advertisements tend to exploit common cultural connotations to generate desire and sentiment. Visual persuasion is therefore important in the contemporary marketing practice where the images are used to establish the emotional touch (Magdalena Srikandiati and Luluk Prijambodo, 2015). Visual and verbal components cooperate to present one message: visuals mostly draw attention, create a background and induce an emotional state. According to the palette used by Kress and van Leeuwen (2006), advertising discourse appeals to various interests and desires on the basis of thematic differences between nature and urban life, life and death, birth and harm, and creates a World-view connecting candidates with a set of idealized concepts. These modes can be used with care and ensure that persuasive messages are delivered in various levels to audiences.

2.3 Visual Persuasion Techniques

Visual persuasion is an influential advertising technique that causes both cognition and emotional responses, changing attitudes, and behavior (World English Journal et al., 2021). Besides the use of simple language, simple structures and traditional rhetorical appeals (ethos, pathos, logos), the advertisers apply such technique to address the specific readers and sell more products. Semantic and syntactic elements are primarily the most important elements of advertising discourse in visual persuasion. These aspects serve as data structures that encode meanings holding advertising goals. The elements of visual persuasion include colors, layouts, images and words. Photos of celebrities, families, etc. promote emotion, genuineness and cultural associations, which increases ad credibility. These semantic components are joined through the syntactic element in order to express a message, which usually describes objects or concepts. Semiotics systems formed by visual images are intertwined in different media, such as radio, television, the internet, and even billboards, to develop effective messages based on harmonious instruments of semiotics (Grancea, 2015).

2.4 Linguistic Strategies

To influence and convince, advertising language uses the methods of parallelism, repetition, alliteration, metaphors, similes, personification, cohesion, and puns (Magdalena Srikandiati and Luluk Prijambodo, 2015). Slogans or catchphrases are used to pass across clear messages as campaign themes. Advertisements are a combination of words, pictures, and sound expression to create a commonality of reality, which affects behavior. A higher number of brands, products, and organizations are currently selling sustainability as seen in journalism and media with more and more environmental messages being seen in the newspapers, television, radio and in websites. According to the European consumer research conducted by Ault, Capron et al., there is an increasing global environmental concern and a preference towards sustainable products (Makarova et al., 2018).

2.5 Sustainability in Advertising

Sustainability has defied disciplinary boundaries becoming the subject of research and policy efforts in many decades. Advertising is still essential in the cultural, social and economic life. The current advertisement campaigns use various tactics to boost consumption, influence the rejection of certain products and services, influence consumer behavior, sustainability, and the expression of corporate social responsibility initiatives (Saber, 2019; Angel Garcia Martin, 2018).

Sustainability is a process of addressing the present needs without affecting the ability of the future generations to do the same. Sustainable development ties the economic growth, social progress and environmental protection. It is based on three pillars, that is, the economic growth, ecological balance, and social progress. Sustainability in business is a strategy that satisfies the present needs without exhausting the resources to ensure that future

generations have something to use. It crosses over into the ecology, equity and economy. Sustainability is becoming more and more a part of advertising, and it has changed its representation (Andre-Lamat et al., 2018). Advertisements create awareness on environmental protection and sustainable consumption. Advertising and consumer culture are the outcomes of changes in production, consumption, and sustainability goals (Brei and Böhm, 2011).

2.5.1 The Rise of Sustainability Discourse

Not only clothing, food and cars are being encouraged through advertising, but there is also sustainability. Sustainability refers to an environmental attitude that concentrates on satisfying the present generation in a way that does not limit the future generations to achieve their own needs (Angel García Martina, 2018). It was defined by the World Commission on Environment and Development as follows: sustainable development implies adopting business strategies and activities that satisfy the requirements of the enterprise and its stakeholders in the present but protect, preserve, and improve the human and natural resources that would be required in the future (Saber, 2019). The concept also involves economic and social problems, and incorporates the ecological value in the Triple Bottom Line that takes into account the social, economic and environmental aspects. It assumes that such resources whether economical, social, or environmental are not supposed to be used without thinking of the future just because they are available proceeds with the present benefits. Weak sustainability focuses on the renewable resources development and more efficient use of the existing ones, whereas strong sustainability supporters believe in enormous changes in the consumption patterns and reduction of the total number of resources. Sustainability has become so widespread that it is now featured in the ads of various products and services, including high-end watches and even gasoline vehicles. In the past, though, speakers used to start their messages with compliments and congratulations (Andre-Lamat et al., 2018).

2.5.2 Consumer Perceptions of Sustainability

Marketing in a way that ensures sustainability means the company needs to know the consumer perceptions (Navaratne and Oyakhilome Anthony, 2023). Part of the segments might not be sustainability oriented or might feel that sustainable products are of inferior quality or more expensive. Strategic communication and education are expensive since it would be needed to convince these consumers. The cost of production and market forces are the major cause of low acceptance among the grassroot consumers. Though the long-term benefits are highlighted, short term investments may discourage the adoption, particularly in low-income groups. Sustainability influences the perception and loyalty of consumers because it goes in line with the values of the society. The changing preferences are based on ecological, social and ethical concerns, but the greenwashing destroys the trust. To keep the

confidence, it is essential to increase transparency, attain credible certifications and continuous improvement.

2.5.3 Emerging Trends in Sustainability Advertising

The tourism of Spain added more than 2.4 million and over 68 billion in 2019. Tourism has 12.8 million jobs (467 million indirect jobs) and contributes 10.3 percent to the world GDP. It has the effects on environment of 346 million tonne CO₂ and 111.9 billion cubic meters water consumption. Travel has to be sustainable and low-carbon with investments and behavioral modification. One-third of the transportation emissions worldwide is through air transport, which has the objective of achieving net-zero emissions through airports. Being climate neutral is not enough, cities are expected to work with airports to avoid stranded assets and enhance transit. The issue of sustainability in airports is a major concern across the world. The change in the tourism industry highlights the need to comprehend the concept of sustainability that scientists and policy makers consider to be a key objective in realizing social, environmental, and economic balance (Brei and Böhm, 2011).

2.5.4 Technological Innovations in Advertising

The new media provide the chances to reconsider communication in visual, aural, and linguistic forms and provide new multimodal advertisements. The television is the leader of this revolution, as it combines realism and creativity and brings about technological, artistic, and rhetorical dialogue (Benard et al., 2015). Since 2016, retro advertisements involving the use of retro vernacular, coupled with digital creativity, have reintroduced people used to analogue cinema. Also, the Smart Mode of advertising is actively developing as the formats and technologies develop simultaneously (Pedrós Perez et al., 2019).

2.5.5 Case studies of sustainability Ads

Advertising involves the use of different modes, such as images, text, music, speech, and 3D objects, to deliver messages that are likely to attract reason, emotions, or values (Magdalena Srikandiati and Luluk Prijambodo, 2015). Sustainability advertising stresses on reduction, replacement, and reuse with emphasis on the environment, future generation and innovation. Not every advertisement effectively suggests sustainability and some of them need to be investigated in order to prevent false information (Fauzani Wisudawati & Ika Setyani, 2018). It involves non-profit advertising, ecological and corporate responsibility.

3. The framework and the analysis: Analysis of Multimodal Elements

Advertisement involves different modes of passing a message. Ads about sustainability involve the use of images, words, and audio. They tend to employ these persuasive modes in order to interest their target population. The model by Kress and Van Leeuwen that justifies this section provides theoretical foundation to the analysis of the multimodal features of these sustainability advertisements (Magdalena Srikandiati & Luluk

Prijamboda, 2015). The visual is generally the first mode of advertisement chosen by the advertisers. The features of visual can support, supplement, or elaborate on the information reported by the other modes or the general sustainability message. Language is also an important factor. Other advertisements include a slogan or text with the name of the brand only, although in the majority of cases, there are also images along with a slogan or several sentences. The language can be informative, disclosing facts, or emotional, with sentiment being used to appeal to the viewers. Sound is also to be taken into consideration. Noises and music may enhance the effect of the message. As an illustration, the peaceful feel of the advertisement can be added by playing calm electronic music or the use of the sounds of the environment like chirping birds can be added.

3.1 Visual Elements in Sustainability Ads

The multimodal communication is a mighty tool of the advertisers as it allows the analysis of the interaction of sign systems and the promotion of products with the help of persuasive advertisements based on classical notions of rhetoric, including audience, purpose, and context. The image persuasive role is described by a multimodal model according to the principles by Kress and van Leeuwen (Andre-Lamat et al., 2018). Such messages and stories are part of sustainability advertising and can be either factual, counterfactual, true and false. Social media are involved in these CSR activities to increase interaction and brand awareness, as the claims of sustainability are connected with better social relationships and involvement. Nonetheless, the majority of support is only seen in small-scale, practice-based studies as opposed to theoretical frameworks (Pascoal Batista, 2018).

This socio-economic and epistemic change is also greatly affected by the idea of sustainability, yet it is not sufficiently studied in such areas as communication, management, marketing, and advertising. Communicating sustainability through different media and socio-semiotic modes entails the exploitation of different semiotic resources. Most of these processes are typically multimodal processes which require some explanatory framework to enable these processes by a clear, accessible and comprehensive approach to sustainability, in this case, in relation to communication to sustainability (World English Journal et al., 2021).

The Western culture has been used to one modality, the literary novels, academic works, and official reports are created without illustrations and thick text. Whichever the style or subject matter, paintings were done on the same support and medium. Musicians wore uniformly, and there was little body expression by the conductors and the soloist. The theories and criticism of arts turned out to be monomodal: language to language (linguistics), art (art history), and music (musicology), each having its own approaches, premises, terminology, and blind spots (Pascoal, Batista, 2018).

The roles of monomodality have sources recently reduced as media and official papers are filled with color, layout and an assortment of materials. The cinema, music videos, and arts are becoming more and more multidisciplinary as multimedia (Brooks, 2012; Brei and Boehm, 2011). The theory of semiotics of the twentieth century sought to create a unified system of all the semiotic modes folk costumes, poetry, road signs, music, fashion, and theatre. There was a paradox though: working on visual semiotics (Reading Images, 1996) we were specialists but in monomodal disciplines but wanted to have a term in all the modes. We have observed that in a socio-cultural environment, the same meanings might be conveyed in various semiotic means (Penker, 2012).

Sustainability advertisements look at the similarities in ethics of the multimodal communication. Leaving behind the perception of the different modes in multimodal texts having limited and specialized functions, say in a film where images define action, synchronized sounds generate realism and music gives an emotional sense to the work, we now embrace a perspective in which semiotic concepts can be applied to different modes. This leaves the possibility that music can encode action, or images can encode emotion. This change is not the result of the understanding not that we have been mistaken before, but the intention to establish a semiotic theory that would be applicable to modern practice. Traditionally and in most cases, multimodal texts (such as films or newspapers) were made up of hierarchies of specialized modalities bound together by editing, and often created by different experts that specialized in that specific mode, which were subsequently integrated by an editing process (Brooks, 2012; Brei and Böhm, 2011).

In the digital age, different modes are substituted at some level, run by an individual through a single interface. This poses the issue of whether to communicate using sound, music, visual, or verbal messages. Our strategy brings in semiotics, where technology is applied in semantic ways and where a single semiotics are given priority with the tech (Penker, 2012). It differentiated between visual communication and framing in Reading Images (1996). Framing is the way things are separated or connected together through such devices as framelines, edges, space or color distinctions. It also contains correlations through lack of disconnection indicators, vectors or continuous properties such as colour and shape. The disconnected components are perceived as distinct and the connected as components of a whole or complements (Saber, 2019).

Monomodality used to prevail, and multiple representation modes were not common historically. The framing design problems and mode were not prominent. The dominant tool was considered to be language and it was everything that was available. We nowadays argue whether language is speech or writing, whereas, at one time, it merely referred to language. There was awareness of style, how the language was deployed, other modes were secondary, or addressed monomodally, such as music associated with the composer, photography to the

photographer. Although the recognition of multiple modes was made, they were considered to be distinct and independent entities, each having its practices. Today, as a subject matter with emphasis on semiotic diversity, multimodality is becoming more significant in a communication process (Penker, 2012).

3.2 Textual Elements and Their Impact

Logos and written language in advertising entails the use of language that is written and spoken with the view of convincing. The discourse of advertisement is short, non-propositional and the major paradigmatic and syntagmatic deviations. According to Makarova et al. (2018), ad text "grabs attention, influences consciousness, fosters a positive image, and triggers the purchase or utilization (p. 1371).

- Brevity is having as little words as possible to present as much information as possible; informativeness is giving out clear and concise information, including a brief explanation of what is offered; unambiguity is direct to the point; the product should be central; persuasive makes the benefits concise; variety makes it interesting; expressivity gives out a persuasive point; having variety makes it more relevant and less dull. Persuasive advertising is used with the purpose of persuading consumers basing on the linguistic and non-linguistic approaches based on the nature of the product. Advertising is based on the cultures, historical, and economic stories, supported by ideological and social environment (Boehm, 2011).

3.3 Challenges in Multimodal Advertising

Kress and van Leeuwen (2006) conceptualize a mode as a culturally provided and socially constructed resource to produce meaning, either through the process of representation or communication. The presence of multiple modes results in the formation of multiple meanings and, consequently, a variety of potential options, as a natural consequence (Magdalena Srikandiati and Luluk Prijambodo, 2015). Because the multimodality has given the advertising industry many lessons, proper interpretation of each principle and interaction has become a major challenge when relaying messages concerning sustainability. Preservation of such options implies to work with variability, which is context-dependent, of meaningful semiotic modes and the specialized meaning that is connected with them. Finally no matter how well the modal affordances are adjusted (i.e. by a balanced formulation of value, resource multivalence, and contact accessibility), one can not ever foresee precisely how a text is going to be read. As a matter of fact, the principle of semiotic usage tends to eliminate any kind of certainty (Kress and van Leeuwen, 2006).

3.4 Methodology

The research applies the multimodal model of Kress and van Leeuwen (2006), which outlines three metafunctions: ideational (what is signified), interpersonal (the manner in which interaction is organized), and textual (the way composition leads to meaning). This

model is combined with critical discourse analysis in order to reveal ideological subtexts that are present in visual and textual elements (Jewitt and Oyama, 2001; Machin, 2013).

Their model modifies the systemic functional linguistics of Halliday to visual communication and considers pictures and written words to be semiotic means producing meaning using three metafunctions representational, interactive and compositional. The method of representational metafunction studies what the advertisement depicts, such as participants (people, objects, settings), what they do (doing), what they display (showing), and what they teach (teaching), and symbolic roles (types, categories). This discussion looks at the construction of reality through ads which depict social actors and practices. Interactive metafunction is employed to investigate the connection between the advertisement and the viewer. Aspects like gaze (offer vs. demand), social distance (framing and proximity), angle (power relations), and modality (realism vs. idealization) were examined to learn how the viewer is made in reference to the scene. The layout and arrangement are analysed using a compositional metafunction. The value of information (left/right, top/bottom, center/margin), salience (color, brightness, size), and framing (connections or separations between items) were studied in order to discover the way meaning is organized visually and verbally. Lastly, the methodology has adopted an ideological critique that is informed by the cultural and media studies.

3.5 Data Analysis

The data are (5) ads that support the theme of sustainability. They are selected from websites that promote environmental conservation and sustainability.

Multimodal Analysis of Environmental Advertisements:





The ecological meaning is built in a multidimensional mode of analysis using Kress and van Leeuwen framework of multimodal discourse in analyzing environmental advertisements. The semiotic work of each of the ads is arranged by three metafunctions, namely the representational, interactive and compositional, and particular elements, including color,

gaze, framing, angle, salience and value of information, define how the meaning of ecology is made. The five ads below show the interplay of semiotic decision-making and verbal slogans to create ecological ideology.

Ad 1 – "Let's Save the World – World Environment Day"

This advert shows a human hand in black and white with a sapling of green colour. As the representative, the sapling is coded in saturated green, which symbolizes life, optimism, and rebirth of the ecosystem. On the contrary, the hand is deprived of color and is expressed in grayscale, which means depletion, frailty, or lifelessness state. The line is vertical and tells about the life growing out of human hands. This decision creates a symbolic contrast: the human world, which has nothing left but nature, is black and white, but the ecological vegetation is in color and moving. This coding is also ecologically vital because it highlights the need to conserve green forms of life to save mankind because the sapling is the source of oxygen, food and ecosystem survival. Interactively, the lack of human gaze changes this to an invitation to take care of the plant which places the viewer as an viewer. The intimate, close-up framing of the hand establishes the intimacy of that interaction as though the sapling were being presented to the palm of the viewer. The eye level angle creates equality and therefore ecological care is available. We like selective saturation to enhance modality: the sapling is realistic and convincing, whereas the desaturated hand is symbolic and this makes green seem more natural as ecological truth. The viewer is therefore welcomed to play a responsibility role in a non-alarmist but very urgent manner. The text Let's Save the World is imperative, so it is placed at the very top and occupies the Ideal zone, whereas the sapling can be found in the Center as the core of the meaning. The visual combination of the language and ecology is achieved by the exclusive use of green on both the plant and the word SAVE creating salience. The framing is very minimalistic, with all the background eliminated, and the subject is centered on the human and the plant, making ecology the sole important issue. The image-text interaction is created when the word SAVE and the green sapling develop a semiotic relationship: to save the world is to save the greenness of life. The stated ideology is the ideology of anthro-po-ecological responsibility: the planet is in the hands of the people and the ecological salvation is not a choice but a necessity.

Ad 2 – "Stop Pollution, Breathe Clean"

In this case, the face of a woman is covered with a leaf which serves as a mask. This, symbolically speaking, brings a figurative replacement: nature, rather than technology or medicine, is the respirator. The green color of the leaf is an indication of purity, oxygen, and ecological breath, and the yellow light around the face has a coded meaning of life and danger and this placed ecological survival at a sacred need. This building plays up the reality that without plants, clean air and therefore life is impossible. The direct gaze on the viewer by the woman is done in an interactive fashion, which creates a demanding image, the viewer

has

to recognize her plight. The close-up shots made intimate make people feel empathy, as viewers have to feel suffocated through her. The eye level, frontal view creates the sense of solidarity, and the high level of detail: veins in the leaf, the clearness of the skin makes the ecological message appear credible and urgent. The ecological argument is made incarnate: one can only breathe, when within nature. Compositionally, the salience is placed directly on the mask of nature, which is green, surrounded by the natural skin color and enhanced by the yellow background radiance. At the bottom, there is the slogan Stop Pollution, Breath clean, which is serving as the Real directive. Meanwhile, the brightened face is the Ideal, the image of health, which is made possible by ecological air only. Framing is symmetrical and, therefore, the ecological metaphor is centralized, without allowing distraction.

This is where the image and the text meet:

by the green mask, the slogan is posed visually: the promise of the slogan is seen. It is ecological survivalism ideology: clean air is not a luxury, it is a necessity and to ensure it only nature can provide.

Ad 3 – "A Million More Ways to Protect Our Environment"

This advertisement has a tree that is in the form of two cupled hands. The hybrid figure, being representative, represents protector and the one being protected: the hands are covered, but the tree is the one that needs to be preserved. The saturated green color is darker hence representing resilience, maturity, and abundance, unlike in the past where frailty is depicted. The ecological message is also loud: as trees can produce millions of leaves, there are also millions of opportunities that humanity can use to protect the planet. Ecology was built as a self-sustaining system of abundance and not scarcity through the conceptual representation. On an interactive basis, the lack of eye contact renders this another invitation, which presents the opportunity to reflect instead of a showdown. The medium social distance demonstrates the emblem in a clear way making people think rationally. The front shot and angle provide the shape with a neutral and credible look. The middle ground modality, which embraces stylization over realism, places the message into the context of a conceptual discourse: ecology is not limited to one occurrence. The Ideal promise (a million more ways) is compositionally positioned as the top slogan, and the emblem at the bottom is Real foundation. The solid green mass contrasts with a stark white background and gives a sense of ecological possibilities in the picture through salience. The use of empty whitespace as a framing technique offers roominess, which is coded as limitless in its possibilities.

Here the text and the image are in harmony, the word million more ways is physically apparent in the tree, its leaves have many in them. It is an ideology of green optimism: solutions abound, nature gives an example of durability and plenty.

Ad 4 – "Celebrating Earth Day 2022"

In this advertisement, there is a leaf with a cityscape in it. Analytically, the structure is representative: the city (part) is a part of the leaf (whole). Green signifies the ecological health and gray signifies lifeless man-made construction. This ecological sense is that city life lives by the exploitation of ecology: taken out of green areas, the city turns sterile. Interactively, the lack of gaze will again present the viewer with an objective relation and make the viewer think about systemic dependencies. The distance of the social space that is taken longer introduces city and leaf as welcoming macro-ecological viewpoint. The neutrality is expressed through the frontal angle, the low detail, and the modality of the scheme that is expressed through the low detail. This raises the ecological truth claim; nature is the structural foundation of human existence. The tree is compositionally a Real ground, the city an Ideal aspiration. Salience is on the green, which prevails over the boring gray. The background of the gradient green glues the scene, coding the context as an enveloping environment. Framing concentrates the hybrid symbol, and sets the appearance of ecology as the source of civilization.

The image makes the text Join readers to protect the environment more believable, as it illustrates that it is a state of affairs to preserve the green spaces to be able to sustain the city. Its ideology is that of a sustainable urbanism: modernity is structurally rigorous on ecological survival.

Ad 5 – "Nature Gives Us Life – World Environment Day"

In this advertisement, the survival is dramatized by the tense green fist and the blue droplet. Symbolically, it is an incidental procedure: the Actor (nature hand) is put under pressure, and the Goal (droplet) is born. The color scheme makes it or breaks it: green symbolizes the agency of nature, blue symbolizes water as a symbol of life, and the pink text symbolizes the human vitality and urgency. The environmental storyline is bleak: it is only due to the nature that offers the resources of survival to humanity. Interactively, there is no eye contact but a strict close-up creates intimacy. The fist in question is clenched and it takes up most of the frame and challenges the viewer. This is achieved through the frontal angle which creates mutual power, and through the high modality of textures (wet gloss of water, skin lines) which dramatize the urgency of ecology. Squeeze visual vector focuses on the pressure of the resources: nature supplies, but with pressure. Compositionally, there is concentration of the droplet, which is brought to focus through the use of brightness and contrast. The mass of green around it is created by the fist and the palette is interrupted by pink text to command attention. The droplet is structured in terms of information value, namely Given (resource), and the slogan in terms of New (recognition of dependency). In this case, words, Nature gives us life, are literally performed: the green hand produces blue water, and pink, the reliance of humanity. The political sentiment here is of ecological panic: turn off nature and

the life is at once terminated.

Color function in the Ads

Colors convey representation and have a symbolic meaning. A case in point is the use of green in the advertisements, which connotes nature, health and environmental consciousness where green backgrounds, leaves, and trees are used to signify the ecological values and protection. Color is used to sort out the information by directing the eye of the viewer to important aspects. There is strong contrast between the background and text or images which makes the message such as "STOP POLLUTION BREATHE CLEAN" and "A million more ways to protect our environment," with its focus on the sustainability. Green, as the symbol of life, growth and hope, with sapling in the middle that stands out as compared to the grey human hand, and emphasizes the idea of renewal. The text and the image are repeated with green links which support preserving the environment. The color green describes the dynamism of nature, putting the picture into perspective. Blue, in the Earth within a droplet, is a symbol of water and resources which is the center of attraction. In Gives us life, Pink uses emotional and human elements and underlines the urgency and vitality, balancing the palette of colors. On the whole, these advertisements demonstrate that color is not just a decorative device, but it is also a semiotic device. Kress and van Leeuwen (2006) note that color can play a representational, interactive and compositional role at the same time. Green implies nature and survival, blue includes ecological messages that require viewers to view sustainability as something necessary.

Green is a particularly chosen color in these sustainability advertisements due to its symbolic relationship with the environment protection and health, its emotional impact (calmness and trust), and its ability to emphasize ecological messages. This solution is consistent with the theoretical approach to the color in the multimodal discourse advanced by Kress and van Leeuwen.

The Ideology of the Ads as a Group Discoursing.

Together, these five advertisements offer an ecological ideology which is consistent and which views nature as the origin, provider, and insurer of human life. Although different in visual and verbal details, they all in unison hold that survival, health, and even urban development are closely linked with ecological care. This communal ideology is not divided but is stratified, consisting of diverse strands of ecological thinking, responsibility, survival, hope, dependency, and urgency to reflect the whole picture of human interaction with nature (Batista, 2018).

The ideology focuses on symbolism of color particularly green as a symbol of life. Green is not just aesthetic but a semiotic grounding: in one of the ads, it is an image of shimmering hope that needs to be saved; in the other, it is an image of pure oxygen that needs to be inhaled, in a third it is an image of strong plenty, in a fourth, it is an image of city survival,

and

in the last one, it is an image of urgent provision strained. The colors used complement this ideology which is ecology-friendly: yellow represents life and vigor, grey symbolizes inanimate industrial modernity, blue marks the necessary survival factors such as water and pink brings human desperation to life. The combination of these colors is to say that life cannot sustain itself without the green of the nature. Human deterioration is caused by ecological negligence (Akgun, Keskin, & Ayar, 2014).

The text plays off with images to construct the ideology. Sometimes the imagery in the slogans, such as, Let's Save the World, Stop pollution, breath clean, A Million More Ways to protect our environment, join us to protect our environment, nature Gives us life, etc. is enacted visually, such as saving(holding a sapling), breathing(leaf mask), many ways(green leaf), protecting(city with a root in a leaf), nature Gives us life(hand squeezing a water). This combination transforms ideology into reality, physical, and something to remember (Gill, 2008).

The other ideological similarity is the position of the viewer. No-gaze (offers) advertisements are more reflective and responsible whereas the one ad with the direct gaze (the lady with the mask) is confrontational and urgent. This combination of viewpoints imposes a two-fold ideology on ecology: ecology is a personal crisis (in your breath, your survival), and a systemic problem (cities, plenty of solutions). This versatility enables the advertisements to be attractive in the registers, emotional, rational, ethical and existential (Kress and van Leeuwen, 2006).

Ecology, Semiotics, and Ideology

In all the five advertisements, the prevailing semiotic code as far as ecological meaning is concerned is color. Green always means life, though its role changes: it is powerless and requires rescue (Ad 1), it is necessary to survive (Ad 2), it is bountiful and safe (Ad 3), it is the basis of urban existence (Ad 4), it is the one that is in urgent need (Ad 5). In the background, colors are used to give subtlety: yellow (awareness and activity), gray (dead urbanity), blue (survivability), and pink (human desperation). Depending on the offering, there is the lack of offers (Ads 1, 3, 4, 5), as well as the direct demand (Ad 2), which changes the mode of engagement to the rational reflection and the personal urgency.

The encoded ideologies are different, but complementary: responsibility (Ad 1), survival (Ad 2), optimism (Ad 3), dependency (Ad 4), and urgency (Ad 5). Together they are building up the ecology as the main state of the human life not garden ornament but subject, support and support. These advertisements create an impression that survival, wellbeing, and modernity cannot be achieved without ecological care through color, gaze, and composition.

4. Discussion and results

This analysis demonstrates that sustainability advertising makes a stratified semiotic discourse involving close associations between ecological survival and the consumer culture.

Among the case studies on the eco-friendly product campaigns, nonprofit advocacy advertisements and corporate social responsibility efforts, there are a few patterns that appear common.

The dominant and the most established semiotic resource is color as the Primary Semiotic Anchor Green. It is not just a color but a sign of life, energy and revival. Green is often used by advertisers to remind of the ecological issues and relate the products or corporate activities to the nature. The second most important color is blue which is associated with purity and life giving resources like air and water. The color yellow can also be used to represent a feeling of alertness, energy, or something urgent. Gray, on the contrary, means lifelessness, industrialization, or pollution. The uniformity of this color scheme shows that colors have an ideological meaning, and represent nature as something vital and underline the importance of nature in survival.

2. Representational Narratives of Ecology

Representationally, the differences that are brought out in the advertisements are nature versus industry, purity versus pollution, and vitality versus decline. The environment, in general, is represented in visual symbols, e.g. trees, saplings, leaves, or drops of water. These aspects are typically represented as fragile and essential components of the ecological story. Industrial characteristics, which are usually painted in grey or dull colors, are portrayed as a threat or a burden, which depends on the presence of green life. The overall message is a dependency where the human and the development are all dependent on the ecological conservation.

3. Interactive Meanings: Positioning the Viewer

Interactional strategies are different in use in various campaigns but they always see the audience as accountable, engaged, and emotionally involved. As an example, the direct eye contact in the advertisements involving human figures (like the woman with the leaf mask), can be regarded as a call to action, which is to make viewers realise environmental problems at personal level. No gaze advertisements are invitations, which makes one ponder and consider the consequences of actions by portraying ecology as an outside system. The ecological message comes out more emotional and logical with the use of close-ups to create intimacy and far shots to give a bigger systemic perspective. This is also promoted by the angles chosen: frontal shots will make one feel connected to nature, whereas low or high angles may produce either a sense of fragility or might.

Sustainability messaging compositional arrangements include highlighting information value, salience and framing. In most cases, slogans are placed in the top (Ideal) area as they represent the aspirational ecological objectives whereas images are put in the bottom (Real) area as the evidence of the objectives. Strong color contrasts such as green and gray, centrality or greater size of ecological symbolism are methods used to increase salience. By

framing ecological elements are isolated in the image of distractors giving their importance. These compositional tools are interdependent and make ecological elements shine and convey the key message.

Multimodal Persuasive Rhetoric: Multimodal resources are effectively used, which conveys the combination of ethos (credibility), pathos (emotional appeal), and logos (logical reasoning). Ethos is proved by the branding of companies or institutions with the involvement of ecological images, with responsibility and power. Pathos is instigated by emotional images, e.g. a clenched fist with a water drop or a small sapling in the hand. The logos is introduced in the textual components and the short snippets of information are accompanied by visuals in order to argue ecologically. This provides a more compelling aspect to sustainability advertisements, taking them to a multi-level.

Patterns of Ideology and Dangers.

The fundamental idea of sustainability advertisement is the same: to live and develop and to be modern, ecology is a key to human existence. All these ads support five interconnected beliefs, namely responsibility, survival, optimism, dependency, and urgency. Nevertheless, evidence indicates that sustainability concerns are usually simplified through advertisement. Putting ecological issues and crises in the context of single products or branding narratives, ads risk to greenwash sustainability and present it as a shallow marketing strategy. There are those campaigns that are actually ecologically responsible and there are those that appear to be superficially environmental and may possibly anticipate some form of criticism but in the end they are watering down the possibility of improvement.

Synthesis of Final Results

In conclusion, the results highlight the importance of multimodal approaches, as they are essential and not a choice when it comes to forming sustainability discourse. Aspects such as color, imagery, layout, and verbal slogans are carefully coordinated to make ecology look fragile and vital at the same time, abundant and threatened at any time, and always necessary to survive. These multimodal approaches entrench environmental ideas in the minds of consumers to give them the impression that consumption and a sustainable environment are not mutually exclusive. It has been analyzed that sustainability advertising is not a description but an act of formation wherein the audience views ecology, responsibility, and survival. Through the incorporation of ecological messages into the very architecture of persuasive multimodal information, advertising creates awareness as well as jeopardizes the commodification of sustainability.

5. Conclusion

This paper reaches a conclusion that sustainable advertising requires the use of multimodes to communicate ecological values and make an impact on audiences. Sustainability is made to be urgent and attractive as a result of visual and textual elements working together.

Ecological concepts are supported by using green as a symbol of life and renewal and other contrasts which helps to enhance emotional and logical appeals. Multimodality increases the persuasiveness of advertisement and entrenches sustainability to the consumer consciousness. Although most advertisements are authentic in terms of environmental awareness, others may become a marketing talk and thus there is a fear of greenwashing. On the whole, these advertisements advance a common ideology, which correlates human survival, urban development, and environmental accountability. They demonstrate how the discourse of sustainability is constructed and perceived now by merging ethos, pathos, and logos, with multimodal resources. In advertising, sustainability advocates social and environmental concerns by encouraging economic development. Shared values are represented in brands on different levels. There are three case studies that expose social structures. In advertising, complicated concepts are converted into industry-related messages, and this distorts the eco debate. The persuasiveness of an ad is reinforced by multimodal elements such as images, text, music, gestures and the layout. The multimodality theory is used to describe the combination of these modes in order to form meaning. These modes are associated with sustainability and the aesthetic of recycled waste as analyzed. The flexibility is increased by a two-stage method, which includes the use of parsers and cue prompts (Saber, 2019). Another issue that has been addressed in the article is the dangers of sustainable advertisement.

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Ad2: <https://www.adsoftheworld.com/campaigns/world-environment-day-6f9d7953-959b-4b4d-931c-3ef2098db6f7>

Ad3: <https://www.adsoftheworld.com/campaigns/invest-in-earth>

Ad4: https://www.linkedin.com/posts/abg-urekha-7499b6194_abgurekha-forestday-savenature-activity-6911548025576337408-yTcJ

Ad5: <https://www.adsoftheworld.com/campaigns/save-environment-71e0973e-1c09-4044-bf1a-db244707b17e>