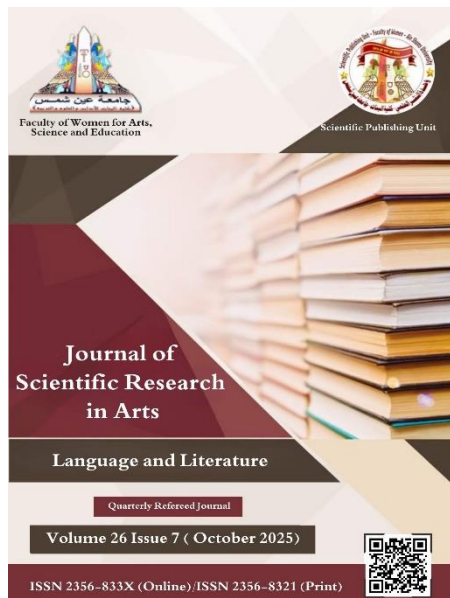




There Is No Planet B: A Cognitive Ecolinguistic Analysis of WWF and Greenpeace Environmental Awareness Advertisements

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Abstract

Environmental awareness plays a vital role in helping individuals and communities recognize the harmful impacts of human actions on the planet and encourages sustainable behavior. This study examines 20 environmental awareness ads from the World Wide Fund for Nature (WWF) and Greenpeace organizations using Stibbe's ecolinguistic model (2015), Conceptual Metaphor Theory, and Image Schema Theory. This study is the first to apply Image Schema Theory to visual advertisements, highlighting its value in multimodal ecolinguistic analysis. The research explores how visual image schemas interact with conceptual metaphors and ecolinguistic features to challenge dominant environmental ideologies. It also evaluates how the integration of these cognitive tools enhances ecological messaging, fosters emotional engagement, and encourages behavioral change. A comparative analysis reveals how WWF and Greenpeace employ various textual and visual strategies to reflect distinct ecological ideologies. The study demonstrates the effectiveness of combining cognitive linguistics and ecolinguistics in environmental communication and contributes a novel approach to analyzing the multimodal framing of ecological issues. The results show that the ads of both organizations share the same types of image schemas but with various frequencies. They also show that they have different target domains of the conceptual metaphors. On the other hand, they share the same ecocentric ideologies, evaluation, identities of humans and nature, and the erasure of the same elements. Meanwhile, the ads of the two organizations activate different frames.

Key words: Ecolinguistics, Image schema theory, conceptual metaphor theory, Environmental awareness ads, Stibbe's ecolinguistics model

Introduction

Environmental awareness is a crucial issue because it enables individuals and communities to understand the profound impacts of human activities on the planet and motivates them to take action towards sustainability. By promoting awareness, people and governments become more informed about issues like climate change, habitat loss, pollution, and resource exhaustion. Consequently, they make convenient choices for protecting ecosystems, preserving biodiversity, and ensuring a healthy and sustainable future for the current and coming generations. This study analyzes 20 environmental awareness ads of two prominent organizations - The World Wide Fund for Nature and Greenpeace- using Stibbe's ecolinguistic framework (2015), in addition to two cognitive linguistic tools: Image Schema Theory and Conceptual Metaphor Theory.

As image schema theory has never been applied on images, this study aims at; examining the application of Image Schema Theory on visual advertisements and revealing its importance for a multimodal analysis especially in environmental awareness ads; revealing how visual image schemas interact with conceptual metaphors and ecolinguistic elements, challenging dominant environmental ideologies; evaluating the effectiveness of multimodal ecolinguistic story telling in the environmental awareness campaigns and determines how the integration of conceptual metaphors, image schemas, and ecolinguistics devices can promote ecological awareness, emotional engagement, and behavioral change; and , finally, comparing the cognitive framing of the two environmental organizations and reveal how their visual and textual ecolinguistic choices reflect various ecological ideologies.

1.Theoretical Framework

Ecolinguistics developed as an extension of sociolinguistics and critical discourse analysis, including insights from environmental philosophy, cognitive linguistics, and media studies (Fill & Mühlhäusler, 2001). It focuses on the ecological consequences of language and discourse, particularly the role of stories and ideologies embedded in texts that affect environmental thought and action (Stibbe, 2015). Language plays a pivotal role in forming human perceptions of the environment. According to Harré et al. (1999), linguistic choices share in constructing environmental issues as problems that require intervention. According to the researcher this also applies to visual choices that promote environmental awareness.

Ecolinguistic studies examine metaphors, framing techniques and discursive strategies used in media, policies, and advertisements to determine their environmental implications (Lakoff, 2010). Environmental awareness advertisements employ various linguistic and visual strategies to persuade the audience to protect the environment. Ecolinguistic analysis of such ads focuses on identifying metaphors and frames (Lakoff and Johnson, 1980), presupposition and ideologies (Stibbe, 2015), discursive strategies (Dryzek, 2013), and lexical choices and rhetorical devices (Fill & Muhlausler, 2001). According to Cox (2013), advertising has persuasive power and ecolinguistic analysis reveals the effectiveness of the environmental messages in ads.

1.1 Stibbe's Ecolinguistic Model (2015)

Stibbe (2015), defines “the stories we live by” as persuasive mental models or belief systems that shape how people perceive the world and act within it. Stibbe (2015) specifies stories that we live by: ideologies, framing, metaphors, evaluations, identities, erasure, and salience. Stibbe (2015) defines ideology as a shared belief system or “story about how the world, was, is, will be, or should be, which is shared by members of a particular group in society” (p. 23). He assures that ideologies seem to be the only truth to those who hold them, yet they are only stories, that are mere perspectives rather than objective reality.

Stibbe (2015) explains that instead of focusing on single texts or speeches, discourse analysis looks at consistent linguistic features across many texts that reveal the underlying ideology story. For instance, if politicians and media consistently use competitive language like ‘race’, ‘win’ when talking about the economy, they highlight the ideology of economic competition. He discusses neoclassical economic discourse, which frames humans as consumers driven by self-interest, emphasizing a world view that prioritizes economic expansion over ecological sustainability.

According to Stibbe (2015), environmental discourses in advertising are categorized as:

- **Destructive Discourses:**

Language that legitimizes environmental harmful practices, such as advertisements emphasizing economic growth over ecological preservation.

- **Ambivalent Discourses:**

Messages that acknowledge environmental issues but fail to challenge underlying destructive ideologies, such as “green washing” ads that present corporations as eco-friendly without actions.

- **Beneficial Discourses:**

Language that promotes ecological sustainability, such as campaigns calling for reduced consumption, renewable energy, and conservation efforts.

Stibbe (2015), defines frames as cognitive structures that help people interpret the world. Frames are activated by trigger words, which evoke certain mental structures and associations. It is noteworthy that this study analyzes ads, thereby, the researcher highlights that frames are triggered by images. There are many frames that are common in environmental discourse like; transactional frame in conservation organization, security frames in climate change discourse, and moral responsibility frame.

According to Stibbe (2015), evaluations are defined as “stories in people’s minds about whether an area of life is good or bad” (p.84). He uses the appraisal theory (Martin and White, 2005) referring to appraisal as a “resource for communities of feeling” (p. 83). He emphasizes the story that economic growth is seen as intrinsically positive and explains that this belief is often deeply rooted in society. He argues that this way of thinking reflects a cultural value system that equates growth with goodness, even when it leads to environmental damage.

Stibbe (2015) defines an identity as “a story in people’s minds about what it means to be a particular kind of person, including appearance, character, behavior and values” (p.107). He adds that identity stories are affected by media, culture, and language use. Some of these identities that cultures promote can have ecologically destructive behavior.

Stibbe (2015) focuses on what language includes (frames, evaluation, etc.) as well as what it excludes like making certain beings or aspects of life invisible or marginal. He defines erasure as “a story in people’s minds that an area of life is unimportant or unworthy of consideration” (p.146). He maintains that what is not said is as important as what is said. There are two domains of erasure: the erasure of the natural world in human-centered discourses, and the erasure of human concerns in some environmental discourses.

Stibbe (2015) maintains that if erasure is about making things invisible, salience is about making things highly visible and significant in discourse. He defines salience as “a story in people’s minds that an area of life is important or

worthy of attention” (p.162). As for re-minding, a term Stibbe uses to mean “explicitly calling attention to the erasure of an important area of life in a particular text or discourse, and demanding that it be brought back into consideration.” (p. 162).

Stibbe (2015) suggests that ecolinguistics itself is a form of reminding. “Ecolinguistics itself calls attention to the erasure of the ecosystems that life depends on within mainstream linguistics, and asks that they be considered” (p. 163.).

1.2 Conceptual Metaphor Theory

Metaphor in conceptual metaphor theory is “understanding and experiencing one kind of thing in terms of another” (Lakoff & Johnson, 2003, p. 5). Forceville (2009) specifies two elements of metaphor: a target domain and a source domain. The process of establishing similarity or analogy between A and B is called mapping, and the similarities or analogical relationships found are called the grounds. Kövesces (2010) defines metaphor as “sets of mappings between a more concrete or physical source domain and a more abstract target domain” (p. 77).

According to Goatly (1997), metaphor has several functions: filling in the lexical gaps, explaining and modeling, reconceptualization, argumentation by analogy and reasoning, expressing emotional attitude, enhancing intimacy, and revealing ideology. On the other hand, Mio (1999) specifies three functions of metaphor as persuasive devices; to simplify the complex political events, representing the unfamiliar in terms of the familiar, and to stir emotions. Meanwhile, Semino (2008) argues that metaphors main function is ideational in the sense that it frames and represents reality. It also still has an interpersonal function in expressing emotional attitude and a textual function in creating coherence.

Forceville (2009, 2016) builds a model of multimodal metaphor on Conceptual Metaphor Theory which explores how metaphors can be expressed through a combination of modes, such as visuals, text, sound, and gestures, rather than through language alone. In this model, a metaphor consists of a source domain and a target domain, which may be represented in different modes—for example, an image may represent the source while the target is expressed in caption. Forceville (2016) identifies several types of metaphors based on modality: monomodal (both domains in the same mode), multimodal (each

domain in a different mode), bimodal, and cross-modal. This framework is particularly useful in analyzing advertisements, films, and media texts, where metaphors often function visually or through multiple channels simultaneously.

From a linguistic perspective, Stibbe (2015) refers to Garrard (2012) and Romaine (1996) who emphasize that metaphors can either help solve or worsen ecological crises. For instance, NATURE IS A RESOURCE is a metaphor that contributes to ecological destruction. It frames nature as something that exists for human consumption. On the other hand, THE EARTH IS OUR HOME is a beneficial metaphor for sustainability that creates an emotional connection to the environment. CORPORATION IS A PERSON is a damaging metaphor that gives corporations the legal rights of human beings, but without moral responsibilities. Stibbe (2015) concludes that ecolinguistics can change environmental discourse by providing new metaphors that can influence public attitudes and policies.

1.3 Image Schema Theory

Johnson (1987) defines image schemas as patterns of one's "perceptual interactions" that reoccur and make one's experience well-structured and coherent (p. xiv). Johnson (1987) explains that image schemas are recurring patterns that emerge from repeated bodily and perceptual experiences. These patterns carry meaning because they are grounded in physical movement through space and sensory interactions. He highlights their dynamic nature, noting that they serve as frameworks encompassing both broad conceptual understanding and specific mental images. As such, image schemas help structure and make sense of our experiences.

Johnson (1987) uses metaphors to extend schematic structures, such as CONTAINMENT and FORCE to connect various features of meaning and reason. From an image schematic perspective, metaphors originate in the bodily sensory-motor experiences. It is through metaphors that such bodily experience meaning of concepts are profiled from the bodily sense and transformed into abstract mental, epistemic, or logical domains through processes of projections and mappings between different domains (Hampe, 2005; Johnson, 1987).

Concerning image schema taxonomies, Lakoff and Johnson (1987b) have suggested a list of the image schemas and have given space for other linguists to expand their list. Many image schema taxonomies and listings are suggested by other linguists like Quinn (1991), Cienki (1999) and Clausner and Croft (1999). Meanwhile, Hampe (2005) argues that the original image schema list has always

been an open set and the lists that follow are close to the original one. Thereby, the researcher adopts the eclectic list provided by Lakoff and Johnson (1987a).

Table 1: Types of Image Schemas

Image Schema	Subschemas
SPACE	UP-DOWN, FRONT-BACK, LEFT-RIGHT, NEAR-FAR, CENTRE- PERIPHERY, CONTACT, STRAIGHT, VERTICALITY
CONTAINMENT	CONTAINER, IN-OUT, SURFACE, FULL- EMPTY, CONTENT
LOCOMOTION	MOMENTUM, SOURCE-PATH-GOAL
BALANCE	AXIS BALANCE, TWIN PAN BALANCE, POINT BALANCE, EQUILIBRIUM
FORCE	COMPULSION, BLOCKAGE, COUNTERFORCE, DIVERSION, REMOVAL OF RESTRAINT, ENABLEMENT, ATTRACTION, RESISTANCE
UNITY-MULTIPLICITY	MERGING, COLLECTION, SPLITTING, ITERATION, PART-WHOLE, COUNT-MASS, LINKAGE
IDENTITY	MATCHING, SUPERIMPOSITION
EXISTENCE	REMOVAL, BOUNDED SPACE, CYCLE, OBJECT, PROCESS

Evans & Green (2006, p. 190)

It is noteworthy that the researcher adds other sub schemas. EXCESS a subschema of CONTAINMENT that is adopted from Lakoff (1987), and FEW a subschema added by the researcher and is found useful in the analysis of the data. SUPPORT that is a subschema of FORCE and is originally introduced by Lakoff and Nunez (2000), is also added to the list. CONTROL is a subschema added by the researcher and found useful in the analysis of the data.

2. Review of literature

Environmental awareness advertising has become a vital tool for promoting sustainable behavior and ecological responsibility. This review of literature examines previous studies that have investigated environmental communication through various frameworks and theories. It also highlights their major findings and identifies the gaps that the current study addresses.

Campos et al. (2021) conducted a large-scale empirical study involving 367 environmental advertisements and 350 volunteer responses. The study assessed emotional reactions and comprehension levels. Results showed that emotionally heavy ads evoked melancholic and fearful responses, while creatively pleasant ads generated greater engagement. It concluded that subjective or overly technical language reduced comprehension, whereas emotionally resonant and accessible content improved awareness and environmental education outcomes.

Younis and Abdulmajeed (2023) applied Stibbe's (2015) ecolinguistic framework to analyze six constructive and destructive environmental advertisements. The study revealed that constructive ads emphasized positive environmental values through the strategy of salience, while destructive ads used both salience and erasure techniques equally. These strategies shape audience perception by highlighting or obscuring specific ecological issues, thus guiding attention toward certain ideologies.

Vallverdu-Gordi and Marine-Roig (2023) explored the semiotic function of graphic design in environmental campaigns. Using structural equation modeling, they showed that well-designed visuals in campaigns—such as the “Que la montagne est belle!” initiative—can produce emotional, cognitive, and behavioral responses in audiences, thereby enhancing environmental awareness and preservation.

Maseko and Siziba (2024) analyzed public signage in Bulawayo, Zimbabwe, from an ecolinguistic perspective. Using Haugen's language ecology model and Halliday's eco-discursive framework, they found that English dominates while indigenous languages are marginalized, which weakens inclusive ecological values. The authors recommend using indigenous languages and more inclusive framing to enhance ecological communication and awareness.

Li (2025) examined the psychological effects of green advertising on consumer behavior. The study found that green ads, when combined with eco-branding and eco-labelling, significantly increased consumers' intention to buy environmentally friendly products. It emphasized that environmental knowledge enhances advertising effectiveness, suggesting that campaigns should incorporate educational elements to build trust and foster sustainable behavior.

Aizaz and Gul (2025) explored how **salience** and **erasure**, from Stibbe's (2015) ecolinguistic framework, shape environmental advertising. Analyzing six commercials, they found that **salience** was more common in **constructive ads**, effectively emphasizing ecological concerns. **Destructive ads**, however, used

both strategies to either reveal or conceal issues. The study concluded that salience is especially powerful in positive messaging, as it increases the visibility of key environmental themes and supports ecological advocacy.

None of the above studies have addressed the cognitive analysis of environmental awareness advertisements within Stibbe's ecolinguistic framework. Therefore, the current study evaluates the effectiveness of multimodal ecolinguistic storytelling in environmental awareness campaigns and to explore how the integration of conceptual metaphors, image schemas, and ecolinguistic elements can enhance ecological awareness, foster emotional engagement, and encourage behavioral change.

3. Sources of the Data

The study analyzes a total of 20 ads drawn from two influential environmental organizations, ten ads from each: World Wide Fund (WWF) and The Greenpeace. World Wide Fund ads are drawn from an article by Nèjè (2014) in which she collects 33 ads of WWF and Greenpeace ads are drawn from its Facebook page: <https://facebook.com/greenpeace.international>.

The World Wide Fund for Nature (WWF), originally founded in 1961 as the World Wildlife Fund, is one of the largest and most influential environmental organizations in the world. Based in Switzerland, WWF operates in over 100 countries with the mission of protecting nature and reducing the major threats to biodiversity. The movement focuses on protecting endangered species, preserving natural habitats, addressing climate change, and promoting sustainable development

Greenpeace is an independent global environmental organization founded in 1971 in Canada. It has since grown into a major international movement active in more than 55 countries. Greenpeace is best known for its direct, often high-profile, non-violent actions to expose environmental problems and pressure governments and corporations to adopt more sustainable policies. The movement focuses on critical environmental issues like climate change, deforestation, overfishing, plastic pollution, toxic waste, and the promotion of renewable energy.

4. Methodology

A comparative analysis is drawn between the ads of the two organizations by using Stibbe's (2015) ecolinguistic model, the conceptual metaphor theory, and the image schema theory. This aims to reveal how the ads under investigation

raise people's awareness towards protecting the environment, to examine the role of image schemas in the cognitive and emotional framing of environmental messages, and show how these schemas interact with metaphors to influence audiences' perception.

5. Analysis of the data

The analysis of the ads of each organization starts with quantitative analysis of the image schemas supported by a qualitative analysis of the most frequently used types of image schemas because they represent the most basic, embodied patterns that shape our perception in visuals. It is noteworthy that one ad can have more than one image schema. This is followed by the most frequently used conceptual metaphors- classified according to the target domains- as they connect visuals to deeper conceptual structures, revealing how abstract ideas are understood through bodily and spatial experiences. This is followed by Stibbe's ecolinguistic model—encompassing story types, ideologies, framing, evaluation, identity, salience, and erasure—that offers a higher-level discourse analysis that integrates these elements to construct ecological narratives. It is noteworthy that salience is analyzed according to Kress and van Leeuwen (2006). Finally, the above analysis is supported by three different examples representing different types of ecological destruction.

The general role of image schemas in environmental advertisements is to provide embodied, intuitive structures that guide the viewer's understanding, emotional engagement, and ethical response to ecological issues. Image schemas are cognitive tools rooted in our physical and spatial experiences (like CONTAINMENT, FORCE, LOCOMOTION, ...) and when applied in visual ads, they help translate abstract environmental problems into concrete, emotionally salient narratives.

5.1 Analysis of World Wide Fund advertisements (Appendix A)

5.1.1 Image Schema

Table 1 Types of Image Schemas in WWF ads

Type	Sub-type	No. of Occurrence	Total of Occurrence
FORCE	COMPULSION	9	15
	RESISTANCE	2	
	SUPPORT	2	

	ENABLEMENT BLOCKAGE	1 1	
UNITY / MULTIPLICITY	PART-WHOLE LINKAGE SPLITTING COUNT	5 4 2 1	12
CONTAINMENT	CONTAINER FULL / EMPTY CONTENT	7 2 1	10
LOCOMOTION	SOURCE-PATH- GOAL MOMENTUM	7 2	9

It is noteworthy that the researcher comments on the most frequently used types of image schemas followed by the most frequently subtypes.

5.1.1.1 FORCE

In WWF environmental awareness ads, the most frequently used type of image schema is FORCE. It is used 15 times and plays a pivotal role in revealing the clash between human activity and the ecological system. FORCE-COMPUSION is the most frequently used sub-type. It is used 9 times. In the ad of a trash-deer sculpture, the deer shows how the force of human consumption and industrial waste has changed nature into rubbish. This implies that nature is acted upon by forces which it cannot resist. It also urges the viewer to stop this destructive force. In the golf course as a sponge ad, the COMPULSION FORCE is the absorption force, where the golf course acts like a sponge extracting water from the ecosystems. This force drains essential resources which highlights the invisible power of luxury consumption in exhausting nature. In the seal's skin with shoe pattern ad, the FORCE- COMPULSION is that of cutting the seal's skin and transforming it from an animal to a commodity. This ad criticizes the dominant ideology of nature-as-resource, where animals are subjected to human forces for fashion industry. In the rhino in a garage ad, the mechanic's tools refer to human force or intervention, but as they cannot fix it, it dies. This highlights human limited force in facing nature destruction outcomes. In the elephant turning into dust ad, desertification is rendered as a disintegrative force that

destroys life as erosive forces change life to dust. This evokes urgency and calls for human intervention to save the wild life. In the lamp and melting ice ad, the beam of light from a lamp represents a thermal force that melts polar ice and destroys habitats. This FORCE-COMPULSION schema links human action (turning on a light) to Earth's destruction. Through this type of image schema, humans are represented as agents of destruction, while the animals and the ecosystem are passive receivers. It also enables the viewer to perceive abstract harm as concrete physical action, hence, evoking empathy and enhancing moral engagement. Finally, the giraffe made of coins ad is the only ad in which human force is constructive rather than destructive. The coins, symbolizing individual collective donation forces, build and sustain the giraffe, showing that financial power can preserve life.

5.1.1.2 UNIT / MULTIPLICITY

This is the second frequently used image schema which is used 12 times and is used both literally and metaphorically.

5.1.1.2.1. PART-WHOLE

The PART-WHOLE is the first frequently used subtype of the UNIT / MULTIPLICITY image schema and is used 5 times. WWF ads emphasize the interconnected nature of life, portraying the destruction of parts as a threat to the wholes- species, ecosystems, or the planet. In the trash-deer sculpture ad, the deer is made from parts of trash forming the whole-deer, implying that consumer waste parts replace the natural animal whole. This ad criticizes the industrial society and its waste. In the golf course as a sponge ad, the golf course absorbing water is just one part of a large system, yet it behaves like a sponge that drains resources from the whole. It urges the viewers to conceptualize luxurious life as a source of resource exhaustion. In the elephant turning into dust ad, the elephant begins as a whole but disintegrates into parts. This schema conveys the breakdown of natural systems, revealing how the loss of ecological parts leads to the collapse of nature's life. It emphasizes that wholes are fragile and their loss is irreversible. In the giraffe made of coins ad, the giraffe is reconstructed from many coins like parts, which come together to form a whole of the giraffe. This positive PART-WHOLE image schema implies that individual contributions (parts) can restore life (whole), hence, urging the viewers to shoulder their moral responsibility.

5.1.1.2.2 LINKAGE

LINKAGE is the second frequently used subtype of the image schema UNITY-MULTIPLICITY and is used 4 times. This subtype plays a pivotable role in making the invisible ecological relationships visible by connecting human behavior to environmental destruction. For instance, in the trash-deer sculpture ad, the deer, constructed from trash, becomes a link between waste and wildlife. It reveals that trash does not vanish; it transforms animals into ugly statues of human negligence. The golf course as a sponge ad establishes a causal link between human luxury (golf courses) and ecological resource exhaustion (water scarcity) which criticizes the elite pleasures. The Elephant turning into dust ad links desertification with the species loss and the disappearance of life. In the lamp and melting ice ad, the LINKAGE schema is quite evident; the light from a house lamp is linked to the melting of the polar ice. This ad draws a direct line between individual energy use and climate change. The giraffe made of coins links individual contributions (individual coins) to collective restoration (forming a giraffe), suggesting that financial links can help reconstruct life. Finally, LINKAGE image schema enables the viewers to cognitively trace their involvement in global environmental crises.

5.1.1.3 CONTAINMENT

5.1.1.3.1 CONTAINER

The third frequently used image schema is CONTAINMENT. It is used 10 times and the subtype image schema CONTAINER is used 7 times. In the trash-deer sculpture ad, the deer's body is constructed from waste materials, suggesting that nature is a container of human waste. This image schema highlights the replacement of nature with consumerism. In the golf course as a sponge ad, the golf course is represented as a container absorbing water. This schema emphasizes unsustainable consumption showing that luxurious golf courses function like absorbers, draining life resources from their environments. In the giraffe made of coins ad, the giraffe is composed of coins, turning it into a container of collective donations. This implies that financial contribution can restore life.

5.1.1.4 LOCOMOTION

LOCOMOTION is the fourth frequently used image schema which is used 9 times. SOURCE-PATH-GOAL is the first frequently used subtype which is used 7 times. The golf course as a sponge ad implies a process; water moves from underground sources (SOURCE) to the golf course (GOAL), just like a sponge.

This implies that humans exhaust natural resources for luxurious life. In the giraffe made of coins ad, human donations (SOURCE) constructed from many individual coins suggesting that small contributions protect wild life (GOAL). This suggests that every coin (donation) matters and that collective effort leads to the preservation of entire species. In the woman pulling a suitcase, the woman is walking forward, pulling her suitcase along a path (PATH). The bloody trail changes this schema by including violence into the path itself. This schema reveals the ethical trajectory of consumer behavior; what begins as a simple act of travel or purchase leads to unseen violence and destruction even if the goal is positive.

Finally, image schemas function as a cognitive tool that turns abstract environmental processes into emotionally and morally charged visuals that urge viewers to reconsider their relationship with nature.

5.1.2 Conceptual Metaphor

Conceptual metaphors play a crucial role in analyzing environmental advertisements by revealing the underlying cognitive structures that shape how environmental issues are framed and understood. It is noteworthy that one ad can activate more than one conceptual metaphor. This section is classified according to the target domains: NATURE, HUMANS AND HUMAN ACTIONS, and ANIMALS

5.1.2.1 Conceptual metaphors with the target domain NATURE.

- **NATURE IS GARBAGE**

In the trash-deer sculpture ad, the source domain is ‘waste and rubbish’ and the target domain is ‘a living being’ (deer). The features mapped from the source domain to the target domain are ‘would be discarded, being dirty, and causing physical diseases’. The deer, a symbol of wild nature, is made of trash, implying that the natural world is being turned into waste which suggests that as we pollute and destroy the environment, nature becomes garbage. This reveals the irreversible change and destruction of nature when it is overwhelmed by waste.

- **NATURE IS AN IRREPLACEABLE OBJECT**

In the trash-deer sculpture ad, this conceptual metaphor is expressed in the caption “Rubbish can be recycled, nature cannot.” The source domain is ‘recycling’, or ‘recoverable material’ and the target domain is ‘natural ecosystem’. The feature mapped from the source domain to the target domain is

‘cannot be recycled’. This metaphor emphasizes the non-renewable quality of nature and this refutes any idea that nature destruction can be restored.

- **NATURE IS AN OBJECT BEYOND REPAIR**

In the rhino’s ad, this conceptual metaphor is expressed in the caption “Extinction can’t be fixed” in which the source domain is ‘the irreparability of broken system’ and the target domain is ‘the irreversibility of species extinction’. The caption “Extinction can’t be fixed” evokes a technical repair metaphor on nature and the environment. This metaphor directs the audiences’ understanding from reparability to fragility; environmental damage cannot be repaired.

- **NATURE IS AN INVESTMENT**

In the giraffe made of coins ad, the source domain is ‘financial contribution’ and the target domain is ‘the sustainability of the environment’. The features mapped from the source domain to the target domain are ‘able to save and protect the environment’. This ad suggests that money is not just a donation, it is an investment in the future of the environment.

5.1.2.2 Conceptual metaphors with the target domains HUMANS AND HUMAN ACTIONS

- **HUMANS ARE DESTROYERS**

In the trash-deer sculpture ad, the source domain is ‘human action’ and the target domain is ‘the environmental deterioration’. The feature mapped from the source domain to the target domain is ‘able to destroy’. Humans are the “creators” of this trash and this implies that they are the creators of ugliness.

- **HUMAN ACTION IS A GLOBAL DESTRUCTION**

In the lamp and melting ice ad, the source domain is ‘individual behavior’, that’s to say ‘turning on a lamp’ and the target domain is ‘the global environment effect’. The ad visually displays the wide scope of individual action; a lamp causing ice to melt. This metaphor warns that the individual use contributes to environmental harm.

- **HUMAN ACTION IS REPAIRE**

In the rhino’s ad, the source domain is ‘technical fixing’ and the target domain is ‘environmental intervention’ and the feature mapped from the source domain to the target domain is ‘liable to be fixed’. The ad argues that not all human-caused problems can be fixed especially extinction. This ad criticizes the idea that ecological problems can be fixed by technological solutions.

5.1.2.3 Conceptual metaphors with the target domain ANIMALS

- **ANIMAL IS MACHINE**

In the rhino's ad, the source domain is a 'machine' and the target domain is 'a living creature'. By placing the rhino in a mechanic's workshop and treating it as a machine to be repaired, the ad turns the animal into a machine. This metaphor criticizes the objectification of animals which are often treated as resources, serving human interests.

- **ANIMAL IS WHOLE SPECIES**

This is found in the elephant's ad. The source domain is 'a single animal' and the target domain is 'an interconnected system'. The elephant represents more than one species; its disintegration symbolizes the collapse of the entire ecosystem as desertification affects all the creatures. By eliminating the boundaries between the individual animal and its habitat, the metaphor implies that losing one species means losing many.

5.1.3 Stibbe's ecolinguistic model

From an ecolinguistic perspective and based on the above cognitive analysis, it can be concluded that WWF awareness ads foreground beneficial stories to reveal the organization's **ideology**. It criticizes human wastes, showing nature as reconstructed from human waste in the form of a deer made of trash. It also criticizes human luxury, represented by the golf course, that leads to the consumption of essential natural resources. Consequently, the ideology is ecocentric, criticizing anthropocentric lifestyles that seek luxurious life over environmental sustainability. WWF ads criticize that the life of a seal is treated as secondary to economic motives, specifically the production of non-essential fashion items. The ad advocates for an ecocentric world view in which the lives of non-human beings are valued intrinsically. WWF ads criticize human ignorance and the reliance on technological interventions that leads to tragic outcomes. Additionally, they criticize how desertification leads to the loss of not just individual animals but entire species. Finally, the ads promote a beneficial story in which donation leads to the protection and restoration of wild life. It invites viewers to see themselves as active agents who protect the ecosystem and are able to solve environmental problems.

As for **framing**, three major frames are activated in WWF ads: the victimization frame, the moral responsibility frame, and the commercial frame. The victimization frame is triggered in most of the ads. In the trash-deer sculpture

ad, animals are framed as victims to human behavior where they are transformed to a symbol of environmental destruction. In the rhino's ad, animals are framed as victims to human behavior. Moreover, the visual framing of the rhinoceros in a garage, associated with mechanical objects, reinforces the message that endangered species are being treated as machines that can be fixed when damaged, rather than treating them as living beings requiring preventive care. This framing encourages viewers to reconsider the limits of human intervention. Natural resources are framed as victims to human consumption in the golf course as a sponge ad. Additionally, the visual framing of the golf course as a sponge draws attention to the invisible process of resource exhaustion turning an object of luxurious life into a symbol of ecological harm. In the elephant ad, the elephant is a victim of desertification. Visually, its partial disintegration eliminates the boundary between life and death, reinforcing the concept that extinction is not always a sudden event but a gradual and an invisible one.

Second, the moral responsibility frame which is also dominant in all ads is quite evident in the ad of a light lamp where humans are morally responsible for climate change. Moreover, the visual framing is particularly effective; the light from the lamp is connected with the melting ice on the wall-paper, reinforcing the metaphor that light equals harm. This framing urges the viewers to reconsider their moral responsibility towards the ecosystem. It also urges them to reinterpret light not just as a symbol of progress, but as source of ecological destruction. This frame is also triggered in the giraffe made of coins ad, where the viewers are morally responsible for saving animal species. The visual framing focuses on the body of the giraffe made of coins, which links the act of giving with the physical presence of endangered species. This framing emphasizes that donation is a restorative act. Finally, the commercial frame is triggered in the seal ad where the seal is transformed into a commodity; urging the viewer to consider the moral cost of luxury.

Evaluation is quite evident in WWF ads. In the trash-deer sculpture ad, negative evaluation is embedded through contrast between the beauty of the natural deer and the ugly one made of trash. The viewer regrets the loss of natural beauty and dislikes the artificial ugly substitute. In the golf course as a sponge ad, the advertisement's evaluation of the golf course is negative: it sheds light on the golf course, as mentioned in the caption, as an entity that "sucks away 15,000 cubic meters of water", thus turning luxurious object into harm. In the lamp ad, the negative evaluation in the text "you're not the only one who pays" suggests a

moral judgement that links personal irresponsibility with the suffering of innocent others, especially weak polar species. In the seal's ad, the evaluation is negative. What is regarded as elegant and durable is shown as ugly. The viewer is encouraged to reassess the values behind consumer choices and recognize the violence behind luxurious goods. The only positive evaluation is found in the giraffe made of coin ad in which the few everyday coins are portrayed as powerful tools capable of preserving life.

Concerning **identity**, in the trash-deer sculpture ad, the deer has been stripped of its natural form and replaced with trash parts, symbolizing a lost natural identity. Meanwhile, the ad positions the viewer as a direct cause of this ugly made of trash deer. The viewer's consumption habits have led to the destruction of his nature. In the golf course as a sponge ad, the golf course loses its association with beauty and gains the identity of the resource exhaustion, while the viewer is positioned as the agent of an expected change. In the lamp ad, the ad makes the viewer an agent of environmental destruction. On the other hand, polar animals are framed as passive victims of human's consumption. In the seal's ad, the seal is transformed to a commercial item. The viewer is positioned as a consumer and an agent who is capable of rejecting such practices. In the rhino's ad, the rhino is deprived of its agency, presented as a motionless body, while humans are portrayed as powerless agents who cannot fix the rhino. In the elephant ad, the elephant is deprived of its agency and represented as a symbol of a disintegrated species facing desertification. In the giraffe made of coins ad, the giraffe has two identities; it is a representative of a natural world and a symbol of collecting donations, hence, the viewer's identity is not a mere consumer but as a protector of animal's life through donation.

Salience plays a pivotal role in WWF ads. In the trash- deer sculpture ad, the deer's salience is achieved through its central position and is intensified by its dark colors and the low camera angle making it a powerful figure surrounded by dirty landscape. In the golf course as a sponge ad, salience is achieved through the simplicity and clarity of the ad also and color contrast; a single object that has bright colors and is placed in the center which ensures that the message of resources exhaustion is directly conceived. In the lamp ad, salience is created through tonal contrast and the juxtaposition of the warm lighting in the foreground and the cold endangered animals in the background, making the contrast between human consumption and animal weakness both visually and cognitively striking. In the seal's ad, salience is achieved through the centrality

and the size of the seal that occupies most of the image. It is also achieved through the visual contrast between the innocence and weakness of the baby seal and the industrialism of the shoe pattern. In the giraffe made of coins ad, salience is achieved by portraying the giraffe as central visual element, drawing attention to the importance of donations in protecting animals.

The ads employ **erasure** in its rhetorical strategy. In the trash-deer sculpture ad, there is no mention of living animals or responsible agents. It omits the process of destruction, the industries or consumers behind it. In the golf course as a sponge ad, visual references to developers or the natural resources being affected are omitted. By eliminating the boundary between a sponge and a golf course, the ad urges the viewers to reconsider the hidden costs of leisure and resource use. In the lamp ad, there is no representation of factories, instead, the causes of climate change are visually limited to a single lamp, emphasizing individual responsibility and neglecting governments responsibility. On the other hand, In the seal's ad, the ad omits the actual act of killing or the people involved in the manufacturing process, thereby emphasizing the systemic nature of the problem rather than targeting individuals. In the rhino's ad, there is no portraying of the causes of extinction, nor of the natural environment which the rhino belongs to. what remains is loss, hence, the erasure focuses on the urgency of prevention and not on the treatment. The elephant's ad omits direct image of human actions such as deforestation, instead uses the elephant's bodily transformation to portray the invisible violence of environmental degradation. The giraffe's ad omits direct imagery of suffering, extinction, or destruction, focusing instead on positive actions. This absence of violence shifts the emotions from guilt to empowerment, encouraging action through positive motivation rather than fear or shame.

5.1.4 Examples

The following three examples represent different themes of ecological destruction. Example 1 represents plastic pollution that destroys marine life, example 2 represents the commodification of endangered wildlife, and example 3 represents the destruction of endangered wildlife by purchasing exotic animal souvenirs.

Example 1



(WWF, 2014)

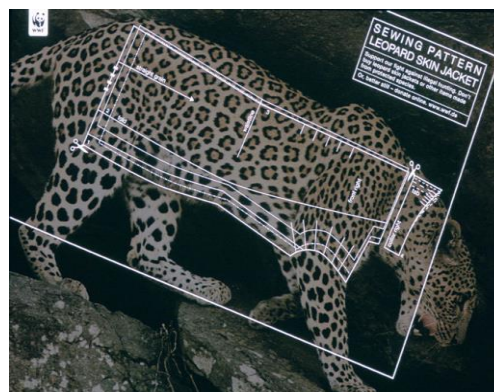
This environmental awareness advertisement uses several types of conceptual metaphors in addition to image schemas. The central conceptual metaphor NATURE IS A DIGITAL FILE is manifested through the computer dialogue box with options “Don’t save” and “save”. The source domain is ‘a digital file’ and the target domain is ‘nature’. The feature mapped from the source domain to the target domain is ‘liable to be saved or deleted’ and the turtle itself is treated like a document. This implies that saving nature is a choice like clicking a button. It makes environmental responsibility feel immediate and personal. This is reinforced by the image schema CONTAINMENT – CONTAINER where the ocean functions as a container of fragile life that either be preserved or killed. This implies that if we “don’t save” it, this container (the ocean) may lose its CONTENT which is the living creatures. This is also supported by the image schema FORCE-COMPULSION where the act of clicking a button affects the environment future. Another conceptual metaphor used is HUMANS ARE OPERATORS OF THE PLANET in which the source domain is ‘computer user’ and the target domain is ‘human role in environmental protection’. The feature mapped from the source domain to the target domain is ‘able to make a decision’. This metaphor implies that the viewer is the one who has the power either to save or destroy the environment. This is reinforced by the image schema FORCE-CONTROL positioning humans as agents who can choose the fate of the nature. The UNITY/ MULTIPLICITY – LINKAGE image schema highlights the connection between human decision and environmental outcomes.

Another metaphor invoked is ENVIRONMENTAL DESTRUCTION IS DELETION where the source domain is ‘deletion’ and the target domain is ‘environmental destruction’ and the feature mapped is ‘liable to be deleted’. This

implies that ecological loss is compared to the irreversible act of deleting a digital file. This is supported by the image schema SOURCE-PATH-GOAL with the turtle's movement towards a path symbolizing a life path that can be disrupted. The caption "for a living Planet" activates the metaphor THE PLANET IS A LIVING ORGANISM. This metaphor is supported by the image schema UNITY/MULTIPLICITY -PART-WHOLE. This suggests that saving individual species like the turtle contributes to preserving the greater whole of the planet's life systems. Through this interconnection of metaphors and image schemas, the ad constructs an ideology of human responsibility and moral obligation to protect nature.

From an ecolinguistic perspective, the ad reveals an ecocentric ideology that values non-human life and encourages ethical engagement with nature. The ad constructs two stories, one of destruction and the other is preservation in which the viewer's positive action can save the turtle. The turtle is framed as a vulnerable passive victim and the viewer is framed as a decision maker who chooses either 'save' or 'don't save'. This leads to the evaluation where 'save' is the positive and the morally right decision, while 'don't save' is the negative negligence that causes environmental harm. In terms of identity, the viewer is a responsible agent who is able to save the planet, while the turtle is represented as a symbol of endangered life that depends on human protection. The ad makes use of salience by centering the turtle in clear marine area and through the color contrast of the turtle's dark colors and the marine color, with the digital box as the most visually important and foregrounded element which ensures that the viewer's attention is drawn to the choice presented. Notably, the erasure is used to achieve a great rhetorical effect; the ad excludes explicit reference to the causes of marine life destruction which allows the viewer to make the right moral decision.

Example 2



(WWF, 2014)

This ad criticizes the commodification of endangered wildlife by putting a sewing pattern for a “leopard skin jacket” onto the body of a living leopard, transforming the animal into a product. The ad depends on several conceptual metaphors. The central one is ANIMAL IS A MATERIAL in which the source domain is ‘fabric’ and the target domain is ‘leopard’. The feature mapped from the source domain to the target domain is ‘liable to be cut and sewed as clothes’. This metaphor criticizes how endangered animals are objectified; reinforcing the idea that illegal hunting treats living creatures as raw materials for fashion industry. This metaphor is reinforced by UNITY / MULTIPLICITY - PART – WHOLE image schema. The sewing pattern divides the leopard into fragmented sections as if it is not a living whole and reducing it to separate parts for human use. The second conceptual metaphor is KILLING ANIMALS IS MANUFACTURING A PRODUCT in which the source domain is ‘sewing human clothes’ and the target domain is ‘killing an animal’. The features mapped from the source domain to the target domain are achieved through the juxtaposition of manufacturing a product with the animal’s body where its slaughtering is planned. This metaphor shows how the design of the manufactured product is used to justify the death of endangered animals. This metaphor is further supported by the FORCE-COMPULSION image schema which represents humans as agents who use force for cutting, sewing, and killing a living animal to manufacture products.

The third metaphor is NATURE IS A COMMODITY in which the source domain is ‘goods’ and the target domain is ‘wild life’ and the feature mapped from the source domain to the target domain is ‘liable to be bought and sold’. This metaphor criticizes the commodification of nature which considers nature as a resource for human use rather than having value in itself. This metaphor is reinforced by the image schema FORCE – CONTROL in which humans control the life of living animals and decides upon which species is to be killed for human use.

From an ecolinguistic perspective, the ad uses a beneficial discourse that criticizes the exploitation and objectification of nature by humans to produce luxurious products. Hence, this beneficial discourse criticizes the anthropocentric ideology. As for framing, the leopard is framed as a victim of human consumerism. It is portrayed as a body subject to human manipulation and its

death is anticipated by the pattern that reveals its commodification. Evaluation is shown through the juxtaposition between fashion industry that is usually linked with creativity and its use here which is portrayed as a form of violence and environmental destruction. This contrast urges humans to reconsider the issue and act accordingly. The ad achieves salience by foregrounding the clothes pattern which attracts the viewer's attention and hides the leopard image, emphasizing human intervention for consumptive purposes. In terms of identity, the leopard loses its natural and environmental identity and is redefined as a commodity. On the other hand, humans are represented as murderers as well as consumers. Finally, the ad's use of erasure is strategic; it omits scenes of violence and hunting and uses instead a design visualization that reveals the implicit violence in producing fashionable goods made from endangered species. Consequently, the ad criticizes consumerism and calls for ecological awareness.

Example 3



(WWF, 2014)

This ad delivers a visual message against the purchase of exotic animal souvenirs. It activates several conceptual metaphors supported by image schemas. The first conceptual metaphor is **BUYING EXOTIC PRODUCTS IS KILLING** in which the source domain is 'death and bloodshed' and the target domain is 'buying exotic animals souvenir'. The feature mapped from the source domain to the target domain is 'able to kill'. This metaphor equates buying souvenirs made from exotic animals with direct participation in animals' slaughter. This is supported by the image schema **CONTAINMENT- CONTAINER** in which the suitcase becomes a container for violence. It contains exotic animals' suffering that is visually represented as spilling out blood. This is also supported by the image schema **LOCOMOTION – SOURCE – PATH – GOAL**. The woman is moving forward, pulling her suitcase along a certain path, yet the trail of blood shows how corrupt the journey is which shows the negative consequences of the consumers' actions.

The second conceptual metaphor is A SUITCASE IS A CORPSE CONTAINER in which the source domain is ‘luggage’ and the target domain is ‘animal’s body’. The suitcase is a symbol of coffin, containing the body or parts of a slaughtered animal. This metaphor frames luggage as a source of suffering, urging viewers to reconsider their purchases. This metaphor is reinforced by the image schema UNITY/MULTIPLICITY – LINKAGE in which there is a causal connection between buying animal products and the blood shed it represents. This metaphor is also supported by the FORCE - COMPULSION image schema, referring to human’s force against endangered animals and showing how human’s choices exert a destructive force upon wild life.

The third conceptual metaphor invoked is IGNORANCE IS INVISIBILITY. The woman walks forward unaware of the blood trail behind her, showing how consumers fail to perceive the violence hidden in the products they buy. This metaphor is reinforced by another metaphor TOURIST IS AN IGNORANT PERPETRATOR in which the source domain is ‘the innocent traveler’ and the target domain is ‘an offender’. The traveler is not portrayed as cruel. Hence, the visual metaphor shows her leaving a trail of blood, positioning her as an indirect killer. This ad uses the above conceptual metaphors supported by various image schemas to reveal the cost of exotic animals’ souvenirs. These metaphors reframe consumer behavior as a form of participation in environmental violence, shifting the viewer’s perception from innocent purchase to harm, hence, urging the viewer to reevaluate tourism.

From an eco-linguistic perspective, the ad uses a beneficial discourse that criticizes the consumer behavior which leads to ecological loss and the illegal wild life trade. The ad also criticizes the anthropocentric consumerism. The framing of the woman as stylish and unaware intensifies the critique; she is portrayed as ignorantly involved in such a violent action. As for evaluation, the suitcase is negatively evaluated as a container of suffering and the blood trail visually condemns the act of buying exotic animal products, reframing it as an act of violence. Salience is achieved through the color contrast between the clean airport and the blood trail to draw attention to the violence behind purchasing exotic animal products and the foregrounding of the blood trail that reveals human violence. Regarding identity, the woman plays two roles: as an innocent traveler and as an ignorant perpetrator of harm. The erasure is represented by the absence of the animals that lost their lives, reflecting the victims of consumption.

In sum, the above ads represent beneficial discourse that encourages emotional engagement and action. It reflects Stibbe's call for stories that promote sustainability and the care for the environment, transforming environmental care into an individual responsibility.

5.2 Analysis of Greenpeace advertisements (Appendix B)

5.2.1 Image Shema

Table 2 Types of Image Schemas in Greenpeace ads

Type	Sub-type	No. of Occurrence	Total of Occurrence
CONTAINMENT	CONTAINER IN / OUT FULL – EMPTY	14 2 1	17
FORCE	COMPULSION BLOCKAGE ENABLEMENT SUPPORT RESISTANCE REMOVAL OF RESTRAINT	6 5 1 1 1 1	14
UNITY / MULTIPLICITY	PART-WHOLE LINKAGE	7 3	10
LOCOMOTION	SOURCE – PATH – GOAL MOMENTUM	5 2	7

5.2.1.1 CONTAINMENT

In Greenpeace environmental awareness ads, the most frequently used type of image schema is CONTAINMENT. It is used 17 times and plays a pivotal role in revealing environmental destruction. CONTAINER is the most frequently subtype of image schema which is used 14 times.

5.2.1.1.1 CONTAINER

In the air pollution ad, Cities are represented as containers of inhabitants as well as factories that cause pollution. In the globe ad, the Earth is a container and

the only bounded space of life. In the plastic bottle thrown on the beach ad, a plastic bottle which is a container by nature, once discarded as a plastic waste, it transforms into a harmful force and the sand of the beach is a container of trash. In a turtle surrounded with a plastic bag ad, the ocean is a container of marine life and a plastic bag enclosing the turtle's head acts as a deadly container. This image schema reframes the plastic bag not as a useful packaging but as a killing container. In the chimney's ad, The polar ice acts as a natural container for life and climate balance. The chimney's smoke enters and pollutes the container and results in ice melting. This implies that pollution crosses the Earth's natural boundaries and causes climate change. In the dead jaguar's body put over the fork ad, the fork which is a utensil for food consumption, becomes container of death. Hence, consumption is portrayed as a violent act, where the fork doesn't contain food but a dead animal. In a woman pulling a fur coat ad, the fur coat itself is a container which is used to contain the human body for warmth or luxury. However, this 'container' is shown as holding death and blood, changing its role. This suggests that wearing the coat means involving oneself in an act of violence.

5.2.1.2 FORCE

FORCE is the second frequently used type of image schema that is used 14 times.

5.2.1.2.1 COMPULSION

CONPLUSION is the first frequently used subtype of the image schema that is used 6 times. In the ad of a girl with a bandage, the bandage on a girl's head implies that she might have received violent force like war. This image schema highlights that human life is in danger. In the plastic bottle thrown on the beach ad, the image schema FORCE-COMPULSION is also clear in the water bottle thrown on the beach. It suggests that discarded materials exert violent pressure on the ecosystem and the shape of the water bottle, portrayed in the ad as a grenade, represents a destructive force. In a turtle surrounded with a plastic bag ad, the plastic bag acts like a destructive power and the caption "toxic time bomb" adds metaphorical force and a threat of explosion. This frames plastic pollution as an active and aggressive force. In the chimney's ad, the smoke emitted from the chimney is a destructive force; it goes upward and melts the ice. The ad implies that industry exerts a harmful force on the environment. In the dead jaguar's body put over the fork ad, the fork becomes a weapon executing human destruction, capturing and killing the jaguar. In the woman pulling a fur coat ad, the trail of blood reveals the causal

use of force. The visual metaphor shows that luxury uses fatal force on animals. This identifies the wearer as an agent of harm.

5.2.1.2.2 BLOCKAGE

BLOCKAGE is the second frequently used subtype of image schema which is used 5 times. In a girl with a bandage ad, the girl raises her hand as a stop gesture. this signifies a blockage to stop destructive actions and creates a powerful interruption to cease harming life on this planet. This is reinforced by the caption “Before we go looking for life in other planets, can we stop killing life on this one?” in which the verb ‘stop’ serves the same function. As for the ad of the bottle thrown on the beach, the cap of the bottle blocks the killing material that once opened, used by humans, and thrown on the beach, it turns into a grenade that destroys marine life. The caption in the ad of a turtle in the ocean, is “It’s time to stop the toxic bomb”. The word stop is used as a FORCE - BLOCKAGE to stop human pollution.

5.2.1.3 UNITY / MULTIPLICITY

Is the third frequently used type of image schema which is used 10 times.

5.2.1.3.1 PART-WHOLE

PART-WHOLE is the first frequently used subtype that is used 7 times. In a girl with a bandage ad, the child (PART) represents all vulnerable life on Earth (WHOLE). The destruction of one part -the girl being injured- is symbolic of the destruction of all. It reinforces that every act of harm is harm to the whole humanity and ecosystem. In the plastic bottle thrown on the beach ad, the single bottle represents all plastic waste. The ad implies that every single bottle adds to the whole problem of plastic pollution and the ecosystem at large. This shows how individual actions causes environmental harm. In a turtle surrounded with a plastic bag ad, the single turtle represents marine life as a whole. One plastic bag implies the larger crisis of plastic pollution. This implies that individual action (throwing away one bag) causes broader environmental harm. In the dead jaguar’s body put over the fork ad, the single jaguar represents entire species, or ecosystems threatened by forest destruction. In the woman pulling a fur coat ad, one fur coat represents all luxurious products made of endangered animals.

5.2.1.3.2 LINKEAGE

LINKEAGE is the second frequently used subtype that is used 3 times. In the chimney’s ad, the two images are visually and spatially connected to show that pollution equals melting ice. This makes connection between industry and

environmental collapse visually clear. In the dead jaguar's body put over the fork ad, the fork is linked with the animal's death and extinction. This forces viewers to see daily habits like eating as linked to species extinction. In the woman pulling a fur coat ad, the blood trail links the production of the fur coat with slaughtering endangered animals.

5.2.1.4 LOCOMOTION

LOCOMOTION is the fourth frequently used type of image schema that is used 7 times.

5.2.1.4.1 SOURCE-PATH-GOAL

The most frequently used sub-type is SOURCE-PATH-GOAL that is used 5 times. In a girl with a bandage ad, the caption "Before we go looking for life in other planets, can we stop killing life on this one?" "We go looking for life in other planets" suggests a movement towards a different goal and a path away from Earth. This image schema is a warning about choosing the wrong path by leaving the current planet. In the plastic bottle thrown on the beach ad, the caption "once it's thrown away it turns into weapon", the phrase "once it's thrown away" implies a trajectory that ends in damage. This suggests that throwing away plastic waste has a path leading to environmental destruction and a call for awareness and responsibility. In a turtle surrounded with a plastic bag ad, the caption "It's time to stop the toxic time bomb" the "time bomb" constructs a temporal path if we don't act; destructive consequences in the future. This evokes a sense of urgency and urges the viewers to think about the harmful result unless action is taken. In the chimney's ad, the smoke rises along a visual path connects the factory to ice. This reveals a path from industrial emissions to polar melting.

5.2.2 Conceptual metaphors

- **War metaphor**
- POLLUTION IS WAR- POLLUTION IS A WEAPON- POLLUTION IS A DESTRUCTIVE FORCE- POLLUTION IS TIME BOMB

This conceptual metaphor of war is found in several ads: the bottle thrown on the beach ad, the factory chimney that leads to ice melting ad, and the air pollution ad. The source domain is 'war' (destruction by weapons) and the target domain is 'pollution'. The feature mapped from the source domain to the target domain is 'able to enact massive destruction'. Pollution is conceptualized as an act of violence and destruction. It implies that the consumers are responsible for rendering pollution a weapon to destroy the planet. In a turtle surrounded with a plastic bag ad, "Time bomb" implies that plastic pollution will cause destruction

if not stopped. This metaphor removes any feeling of safety, making pollution a direct immediate threat.

- **POLLUTION IS A KILLER**

This conceptual metaphor is found in the air pollution ad and in a turtle surrounded with a plastic bag ad. The source domain is a ‘killer’ and the target domain is ‘pollution’. The feature mapped from the source domain to the target domain is ‘able to kill living organisms’. It reveals that pollution is not just being dirty, but it is deadly and morally urgent to face. Additionally, it threatens the life of various creatures.

Other conceptual metaphors with the target domain pollution like: **POLLUTION IS IMPRISONMENT**, **POLLUTION IS A MASK**, and **POLLUTION IS SUFFOCATION** are discussed in detail in the following examples.

- **ENVIRONMENTAL DESTRUCTION IS SELF DESTRUCTION**

This conceptual metaphor is found in the factory’s chimney ad and in a turtle surrounded with a plastic bag ad. The source domain is ‘self-harm’ which are acts that damage one’s well-being and the target domain is ‘environmental damage’. The feature mapped from the source domain to the target domain is ‘able to destroy oneself’. This implies that destroying nature harms humanity and that human industrial activity causes environmental harm. This reinforces the link between humanity and the environment.

- **PLASTIC IS A DEADLY TRAP**

This conceptual metaphor is found in a turtle surrounded with a plastic bag ad. The source domain is ‘deadly trap’ and the target domain is ‘plastic waste’. The feature mapped from source to target domain is ‘able to kill’. Plastic waste functions as a deadly trap, turning the ocean domain into a death zone. This reinforces the emotional connection where viewers may feel empathy for the trapped turtle.

- **INDUSTRY IS A KILLER**

This conceptual metaphor is found in the factory’s chimney ad in which the source domain is ‘killer’ and the target domain is ‘factories’. The feature mapped from the source domain to the target domain ‘is able to harm and kill’. It implies that industrial pollution is an act of violence against nature.

- **THE PLANET IS FRAGILE**

This conceptual metaphor is found in the factory's chimney ad. The source domain is a 'delicate object' and the target domain is 'Earth's climate'. The feature mapped from the source domain to the target domain is 'liable to be broken (damaged) easily'. This metaphor encourages urgency and care; it portrays the Earth as vulnerable to human actions.

- CONSUMPTION IS DEFORESTATION

This conceptual metaphor is used in the dead jaguar's body put over the fork ad. The source domain is 'eating food and daily consumption' and the target is 'deforestation through industrial agriculture'. The feature mapped from the source domain to the target domain is 'liable to be destroyed'. This means that what we eat indirectly leads to ecological harm. Additionally, this metaphor frames consumer's behavior as part of the destruction of ecosystems.

- ANIMALS ARE VICTIMS OF COMMODIFICATION

This conceptual metaphor is used in the dead jaguar's body put over the fork ad and the woman pulling a fur coat ad. The source domain is 'victims of violence' and the target domain is 'wild animals affected by deforestation'. The feature mapped from the source domain to the target domain is 'liable to be killed'. This emphasizes how animals' loss is a side effect of consumerism and luxurious life.

5.2.3 Stibbe's ecolinguistic model

From an ecolinguistics perspective and based on the above cognitive analysis, it can be concluded that Greenpeace awareness ads present beneficial stories to reveal the movement's **ideology**. It encourages ecological sustainability and human responsibility and shows the negative results of industrial growth that disregards the health of people. Greenpeace criticizes the neglect of the environment, war, and violence shown in the bandage on the girl's forehead. It asks for preserving life on this planet which is written in its caption "before we go looking for life on other planets, can we stop killing life on this one?" Greenpeace also criticizes throwing plastic waste on the beach. It equates pollution with deliberate violence by showing that plastic waste can be an instrument of death that destroys marine life. It also urges humans to fight industry, economic competition, and consumerism.

As for **framing**, there are several frames. First, the victimization frame in which living beings are the victims of industrial growth and plastic waste. Second, the blame frame that implicitly criticizes governmental and corporate

recklessness in protecting the environment. Greenpeace regards human industrial action as the root cause of climate change and blames corporations whose operations increase deforestation. Third, life threatening crisis frame in which pollution is framed as life threatening crisis. Fourth, protection frame that urges humans to protect life on this planet. Fifth, destruction frame which is clear in the caption of a girl with a bandage ad that suggests that people kill life on the planet. Sixth, war frame that reveals that the discarded plastic is as dangerous as weapons. Seventh, the frame of war that connects environment harm to violence and destruction creating a sense of urgency. Finally, threat frame which represents plastic waste as a threat to marine life.

Evaluation is quite evident in Greenpeace ads. There is a negative evaluation of the current life on Earth and people's attitude of killing life on this planet. Moreover, plastic is seen as an ecological threat invoked in the aggressive tone in "stop the war" which demands immediate action, evoking moral urgency. The use of the imperative verb 'stop' commands the viewer rather than making a passive appeal. Also, Greenpeace negatively evaluates plastic as a toxic force, hence, blaming the systems of consumption and industrial neglect. It negatively evaluates industrial growth, the negative effect of factories emissions, and the corporations whose practices increase deforestation. There is only one positive evaluation of its call upon humans to protect life on Earth.

Concerning **identities**, in the girl with a bandage ad, the bandage on the girl's forehead represents humans as violent and engaged in wars instead of protecting life. In a turtle surrounded with a plastic bag ad, humans are identified as reckless by throwing plastic trash that destroys marine life. Humans are identified as agents of air pollution and climate change and as criminals responsible for deforestation and animals' extinction.

Salience plays a major role in Greenpeace ads. Salience is achieved through the central position and the size of the plastic bottle thrown on the beach as well as the symbolic use of a plastic bottle as a metaphorical grenade. The girl with a bandage ad achieves salience through the image of a forceless child that becomes a symbol of the victims of war. The turtle surrounded with a plastic bag ad achieves salience through the big size of the turtle and its symbolic visual meaning; the turtle struggling against a plastic bag represents a victim of human consumption. The factory's chimney ad achieves salience through its design which visually links cause (pollution) and effect (climate change), making the process of climate change immediate and morally urgent. The dead jaguar's

body put over the fork ad achieves salience through central position of the dead jaguar's body put over the fork as well as a shocking visual; the juxtaposition of a dead, endangered animal with the everyday fork encourages viewers to reconsider the ethical implications of their food and purchasing habits. In the woman pulling a fur coat ad, salience is achieved through the centrality and the shocking image of the blood trail that reveals humans' brutality.

The ads employ **erasure** in its rhetorical strategy. In the girl with a bandage ad, specific causes of war and pollution, except the injured child that suggests war, are erased. In a turtle surrounded with a plastic bag ad, the ad erases the causes of war and pollution and the direct consequences of plastic waste (ocean pollution). In the factory's chimney ad, there is no mention of corporations or industries responsible for factory emissions. In the woman pulling a fur coat ad, humans responsible for animals' slaughtering are erased as well as the slaughtered animals themselves.

5.2.4 Examples

The following three examples represent different themes of ecological destruction. Example 4 represents air pollution, example 5 represents trash as a result of consumerism, and example 6 represents deforestation.

Example 4



(Greenpeace, 2019)

This environmental awareness advertisement captioned “I can’t breathe” utilizes several conceptual metaphors to develop an effective and morally loaded awareness ad about the consequences of air pollution. The basic metaphor is POLLUTION IS SUFFOCATION, in which the source domain is ‘suffocation’

and the target domain is ‘pollution’. The features mapped from the source domain to the target domain ‘are inability to breathe and the pollution of air’. This implies that pollution becomes lethal, depriving people of their most basic right to breathe. This metaphor is reinforced by the image schema of CONTAINMENT – CONTAINER in which the city is enclosed by smog adding to the severity of air pollution in Bangkok. This metaphor is also enhanced by the visual of a child’s hands pressed against the window, invoking the metaphor POLLUTION IS IMPRISONMENT in which the source domain is ‘imprisonment’ and the target domain is ‘pollution’ and the feature mapped from the source domain to the target domain is ‘being confined in a bounded space’. This implies that people are deprived of freedom and safety. This is supported by the image schema FORCE-BLOCKAGE in which the child’s hands are blocked by the window and his respiration is blocked by the smog. This is also reinforced by the caption “I can’t breathe”. Additionally, the metaphor AIR IS LIFE is evoked, where the source domain is ‘air’ and the target domain is ‘life’ and the feature mapped is ‘being essential to life’. This elevates air to the status of a human right rather than an environmental one. This is further supported by the image schema UNITY/MULTIPLICITY – LINKAGE where the child’s hands are linked to the polluted air of the city which visually connects people with the environmental pollution. This implies that people are victims as well as contributors to pollution.

From an ecolinguistics perspective, the ad uses beneficial stories as they urge people to save the Earth from air pollution. The ad also criticizes the industrial growth that disregards human health, specifically children. The evaluation in the ad is negative as shown in the above conceptual metaphors and image schemas where pollution is presented as a violent force robbing people of their most basic human rights which is breath. Two main frames are quite evident in this ad: the victimization frame, and life- threatening crisis frame. In the victimization frame, humans, specifically children, are presented as victims of pollution rendering them unable to breathe. In the life-threatening crisis frame, pollution is presented as a prison and suffocation. Meanwhile, a blame frame is also used to criticize governmental and corporate inaction. In the meantime, the ad constructs the identity of humans as agents of both economic and industrial growth, the direct cause of air pollution. Moreover, salience is activated through the central position of the child whose hands are pressed against the window. It is also activated by foregrounding the harmful effect of pollution through the distressed hand gesture of the child, rendering this harmful effect visible and

urgent. As for erasure, the causes of air pollution are not depicted visually or textually. Additionally, nature, like trees and animals, is not represented as other victims of pollution.

Example 5



(Greenpeace, 2017)

This environmental awareness advertisement with a caption “Trash shouldn’t define our culture” uses major metaphors. TRASH IS CULTURAL IDENTITY is the basic metaphor where ‘identity’ is the source domain and ‘trash’ is the target domain. This trash mask, that the African boy wears, symbolizes how consumerism and pollution are reshaping cultural identity, especially in Africa. This implies that trash is becoming part of the way people are represented. This is also made explicit in the verbal statement “Trash shouldn’t define our culture” which is reinforced by the CONTAINER – CONTAINER image schema. The mask made of trash functions as a container encompassing the child’s head. This suggests that human’s identity is completely contained within waste. The second metaphor POLLUTION IS A MASK is visually realized through the replacement of the child’s face with a discarded container. The source domain is ‘a mask’ that replaces one’s true face and the target domain is ‘pollution’ represented in the consumer’s waste. This implies that pollution is covering cultural identity and that pollution is not just environmental; it is ideological and cultural as well, showing how cultures define themselves. This is reinforced by UNITY/ MULTIPLICITY – PART – WHOLE image schema where the child symbolizes the next generation, while the trash represents global pollution. The cultural identity of the whole community is shaped by waste. This ad warns that if trash defines one person, it defines all

human beings as well. This is also enhanced by FORCE – SUPPORT image schema where the child is supporting the heavy rusted container.

These conceptualizations agree with Stibbe's definition of beneficial discourse where it criticizes the global consumer waste, specifically in Africa where local identities are replaced by foreign waste products. Moreover, the ad advises people to resist trash pollution by saying "should not define our culture". As for framing, the ethical frame is activated which emphasizes the cultural impact of waste and frames pollution as an ethical issue rather than just an environmental frame. The threat frame is also activated which warns people that waste can shape their cultural identity. As for salience, it is achieved by the central positioning and the foregrounding of the child wearing a mask made of trash who becomes as symbol of global environmental pollution. As for identity, humans are represented as agents of consumption which is the direct cause of waste pollution. This ad negatively evaluates human consumption and criticizes the environmental as well as the cultural consequence of pollution. Concerning erasure, the ad does not mention the corporations or industries involved in this problem, nor does it suggest any solution for the problem. Through this multimodal metaphorical framing, the ad illustrates how pollution is not only an ecological crisis but also a crisis of cultural identity.

Example 6



(Greenpeace, 2019)

This environmental awareness advertisement captioned "destroying nature is destroying life" visually mixes a burning forest with the body of a monkey. The monkey's body is made of forests, animals and mountains. The ad uses several conceptual metaphors illustrated by image schemas. The first conceptual metaphor is NATURE IS A LIVING BEING. The source domain is 'the monkey and the animals' and the target domain is 'the forest and nature'. The feature

mapped from the source domain to the target domain is ‘being alive’. This implies that destroying nature is equal to killing a living organism. This is reinforced by the CONTAINMENT- CONTAINER image schema in which the body of the monkey is portrayed as a container for life (trees, animals, mountains) and fire destroys everything in this natural container. This emphasizes that nature is a fragile object once affected, all its parts are lost. This is also supported by the image schema FORCE -COMPULSION in which fire represents a force that destroys the forest and the animal. The bulldozers and the burning trees suggest human-made destruction over nature. This portrays nature as a victim of violent forces and calls upon humans to save it. The caption “destroying nature is destroying life” invokes the metaphor DEFORESTATION IS DEATH. The source domain is ‘death’ and the target domain is ‘deforestation’. The feature mapped is ‘losing life’. This is supported by the image schema FORCE – REMOVAL OF RESTRAINT in which fire burns every obstacle to spread everywhere and destroy everything. The presence of fire and bulldozers destroying nature foregrounds the metaphor HUMAN ACTION IS A FORCE OF DESTRUCTION in which the source domain is ‘force of destruction’ and the target domain is ‘human industrial action’. The feature mapped from the source domain to the target domain is ‘able to destroy’. This implies that human industrial activity is violent and destructive. This metaphor is reinforced by the image schema FORCE-COMPULSION in which the force this time is human force that destroys nature. Additionally, the ad evokes the conceptual metaphor ENVIRONMENTAL HARM IS SELF-HARM. The source domain is “self-harm” and the target domain is “environmental harm”. The feature mapped from source domain to target domain is harming one’s self. This implies that ecological violence ultimately returns on humanity. This metaphor is reinforced by the image schema UNITY-MULTIPLICITY-PART-WHOLE where trees and animals make up nature. This suggests the interconnectedness of all life forms. Another subtype of the same schema which is LINKAGE is also used; the forest and the animals are visually linked suggesting an inseparable bond between nature and life. The burning of trees directly leads to the suffering and death of the animal. This reinforces the caption of the ad “destroying nature is destroying life”.

These conceptualizations agree with Stibbe’s definition of beneficial discourse which criticizes humans’ destruction of nature. The ad activates deforestation frame in which deforestation causes environmental destruction and

attacks life itself. The species endangerment frame is also activated where the burning landscape within the monkey's body links human activities, like deforestation, to species endangerment. This ad negatively evaluates human activities that lead to ecological destruction and calls upon humans to stop these activities and save nature. Humans are identified here as agents of destruction or saboteurs and nature is identified as a victim. Consequently, the ad challenges the dominant anthropocentric identity stories, which construct nature as separate and passive receiver and adopts an ecocentric perspective by framing nature as interconnected, vulnerable, and deserves to be protected. As for salience, it is activated through the central position of the monkey's burning body and the burning trees which evoke empathy. Like the previous ads, this ad does not directly mention human responsibility. There is no direct blame to industries, corporations, or governments. Additionally, it erases the causes of deforestation.

6. Findings and conclusion

Types of image schemas	Frequency of occurrence
FORCE	29
CONTAINMENT	27
UNITY/ MULTIPLICITY	22
LOCOMOTION	16

The **image schemas** in the environmental advertisements of the two organizations have successfully provided embodied and intuitive structures that guide the viewer's understanding, emotional engagement, and ethical response to ecological issues presented. The same types of image schemas - arranged according to frequency - are used in the two organizations ads: FORCE, CONTAINMENT, UNITY/MULTIPLICITY, and LOCOMOTION.

The image schema FORCE is the most frequently used type; it appears 29 times in the ads of both organizations. FORCE-COMPULSION is the most frequent subschema used in WWF ads. It is used to refer to the force used by humans to change nature into rubbish, to drain essential natural resources like water, to kill animals and transform their skin to a commodity, or to cause desertification. FORCE – COMPULSION is used positively only once, referring to humans' financial power that preserves natural life. On the other hand, it is the second frequently used type of image schema in Greenpeace organization ads. It

is used to refer to violent force like war that humans are exposed to, and to aggression against ecosystems, to plastic waste that is framed as a time bomb, to the effect of global warming on melting the ice of the polar bear habitat, and to human violence against animals. **FORCE – BLOCKAGE** is the second frequently used sub-type of **FORCE** image schema in Greenpeace ads. It is always used to urge the viewers to stop violence against nature. Consequently, the **FORCE image schema** is used to conceptualize two related ideas. First, **human agency as force** where humans are portrayed as using force against nature and portraying people's actions as violent, aggressive, and destructive. This highlights human responsibility for ecological harm. Second, **pollution as force**; the ads also represent different kinds of pollution as forces, destroying the ecosystems. The use of the **FORCE** schema frames ecological destruction as a continuous and violent process rather than a passive one, evoking urgency and moral responsibility.

The image schema **CONTAINMENT** is the second most frequently used image schema in the advertisements of both organizations; it is used 27 times. In WWF ads, the image schema **CONTAINMENT – CONTAINER** is the third frequently used type. The **CONTAINER** subtype refers negatively to nature as a container of human waste which evokes feelings of guilt and urgency to change destructive behaviors. On the other hand, it refers positively to humans' donations to save nature. it reframes human actions as protective or restorative, suggesting that humans can fix the damage and save the environment. In Green peace ads, the image schema of **CONTAINMENT - CONTAINER** is the most frequently used type. It refers to planet Earth as a container of inhabitants, to the beach as a container of plastic waste, to oceans as containers of marine life as well as plastic waste, and to tools that are metaphorically used for death. This reinforces the idea that harming one part of the container (e.g., polluting oceans), harms everything inside it (e.g., marine life, humanity). These varied uses of **CONTAINMENT** evoke complex emotional responses—fear, guilt, responsibility, and hope—encouraging viewers to see environmental protection as a shared moral duty.

The third frequent type of image schemas is **UNITY/MULTIPLICITY** which is used 22 times. In WWF, it is the second frequently used type and the **PART-WHOLE** is the first frequently used subtype. It is used to refer, to trash as parts of the whole sculpture of a deer, to animals ending in death due to desertification and turning from wholes to parts, and to individuals as donations representing parts ending in wholes to save the ecosystem. **LINKAGE** is the

second frequently used subtype which links, waste to wild life, animals to sculptures of waste, elite's luxurious life to sources exhaustion like golf courses, desertification to the disappearance of life, and individual energy use to climate change. In Greenpeace, UNITY / MULTIPLICITY is the third frequently used image schema. The PART-WHOLE subtype is used to highlight how destroying parts of nature leads to the collapse of the whole ecosystem. It also shows that every act of harm is harm to the broader system of life. Additionally, a single plastic bottle stands in for all plastic waste. It reinforces the idea that if trash defines one person, it can define the whole human species and shows how harming one species is harming the whole ecosystem. Moreover, it shows how the individual companies that harm the environment is affecting the entire ecosystems. Consequently, the UNITY/MULTIPLICITY image schema in WWF and Greenpeace ads reveals the interconnection and the mutual dependence within the ecosystems and between human actions and nature. It transforms abstract ecological principles into emotionally powerful visuals, urging audiences to see their individual choices as part of a larger system, either as destroyers or saviors.

The fourth frequent type of image schemas is LOCOMOTION; it is used 16 times. The SOURCE – PATH – GOAL is the most frequently used sub-type in WWF ads which refers, to the path that the animal goes through to become a consumer product, to the path of sources exhaustion, to the violent path that an animal goes through to become souvenirs, and to the positive path of individual donations to save living organisms. In Greenpeace ads, LOCOMOTION image schema is the fourth frequently used type which criticizes human actions, following a path to kill life on the planet Earth and move towards a different path to another planet away from Earth. It is also used to refer to the path that a plastic waste goes through, leading to environmental destruction. Additionally, it is used to refer to the path of industrial emissions that leads to climate change. Consequently, LOCOMOTION image schemas portray not just actions, but their consequences. They help audiences to see that environmental problems accumulate along a path, encouraging long-term thinking about sustainability. LOCOMOTION image schema effectively frames environmental issues as journeys with source, harmful or hopeful path, and different goals—urging viewers to think about the path they choose for the future of life on Earth.

As for **conceptual metaphors**, they are used by the two organizations in their environmental awareness campaigns to frame environmental problems in

emotionally charged persuasive ads. In WWF ads, conceptual metaphors focus on three main target domains: nature, animals, and humans and human action. The first two target domains describe nature destruction; nature is described, as garbage, irreplaceable object, and an object beyond repair which suggests that as we pollute and destroy the environment, nature becomes garbage. It also emphasizes the non-renewable quality of nature and this refutes any idea that nature destruction can be undone. Nature is described positively as an investment, urging the viewers to donate to save nature and invest in the future of the environment. Animals are described as whole species and machines which implies that losing one species means losing many and criticizes the objectification of animals which are often treated as resources serving human interests. The metaphors then switch to the agents of ecological destruction – humans and human action. Humans are described as destroyers of nature and the creators of ugliness. Moreover, human action is described as a global destruction, suggesting that an individual action contributes to environmental harm. Then human action is described as repair, criticizing the idea that ecological problems can be fixed by technological solutions. These metaphors do not just describe environmental problems; they shape how audiences conceptualize the scale and urgency of the problem and its ethical perspective, urging viewers to confront the consequences of human action. Consequently, WWF's conceptual metaphors do not merely tackle environmental issues; they shape public understanding by framing nature, animals, and human actions in ways that evoke strong emotions, assign moral responsibility, and motivate viewers to recognize the severity of ecological problems and their own role in solving them.

In contrast, Greenpeace ads have many target domains: pollution, industry, consumption, planet Earth, animals, and food. Pollution is described as a war, a killer, and a destructive force to reveal the strategy of framing pollution as an act of violence. It is not a neutral outcome of modern life, but as a force that threatens life and the planet itself. As for industry, it is described as a killer and animals as victims. Greenpeace frames corporations as criminals and animals as victims of commodification, criticizing killing animals to make luxurious product – a side effect of the modern economic systems. This evokes moral responsibility and emotional urgency. As for the planet, it is described as fragile, reinforcing the idea that the planet is in need of protection. Concerning consumption, it is described as a deforestation which means that what we eat indirectly leads to ecological harm. This frames consumer behavior as part of the systemic

destruction of ecosystems. Finally, food is described as a weapon which shifts the blame from distant deforestation to corporates and consumer participation. Consequently, Greenpeace's conceptual metaphors transform environmental problems into emotionally charged moral narratives. They reframe pollution, industry, and consumption as problems of violence and moral responsibility. This metaphorical framing urges the audiences to recognize environmental harm as a serious moral crisis, urging them to act immediately.

In conclusion, image schemas and conceptual metaphors are powerful cognitive tools that show how environmental issues are communicated and understood. By providing embodied, intuitive patterns and emotionally powerful frames, they transform abstract ecological problems into concrete experiences that attracts the audiences' attention on both the intellectual and emotional levels. Through these cognitive tools, environmental awareness ads reveal the urgency of ecological crises, highlight moral responsibilities, and urge viewers to adopt more sustainable behaviors.

From Stibbe's ecolinguistic perspective and based on the above cognitive analysis, the **ideology** embedded in WWF and Greenpeace ads is basically ecocentric, criticizing dominant anthropocentric and consumerist world views. The ads of both organizations use beneficial discourse to promote the idea that nature has a value in itself without any benefits to humans and that all living organisms – nature, animals, oceans – deserve protection. The ads criticize industrialism, consumerism, over consumption, and corporate carelessness. Meanwhile, the ads of both organizations use emotionally and morally charged discourse to raise the viewer's awareness towards protecting nature. For instance, pollution is framed as a fatal force or as an enemy. Humans are framed as agents of ecological destruction and nature is framed as a victim, evoking empathy and moral responsibility. Both organizations position themselves against powerful actors like deforestation industries or governments sharing in environmental harm, framing them as destroyers. they also encourage the ideology of resistance, sustainability, and collective action. Additionally, they frame pollution, deforestation, and climate change as acts of violence. There is a clear contrast between the criminals (humans, corporations, and industries) and victims (animals and ecosystems), urging humans, corporations and governments to take action. Visual elements – such as animals' blood, burning forests, or melting ice – reinforce the contrast, emphasizing the urgency of the problem.

Evaluation in the ads of both organizations is a key rhetorical strategy used to express moral judgment about environmental problems, urging the viewers to adopt certain emotional and ethical response. Human actions that destroy nature such as pollution, deforestation and overconsumption are evaluated as negative and destructive. The only difference is that evaluation in Greenpeace is more explicit and emotionally charged, expressing strong judgments about both destructive and restorative environmental actions.

Identity construction in the ads of both organizations plays a pivotal role in helping the audiences to connect with people and non-human actors like animals, oceans, forests, and the planet. Earth and non-human nature are personified as innocent victims which evokes empathy and urges the viewers to intervene to save nature. On the other hand, humans are framed as ‘destroyers’, ‘aggressors’, and ‘killers’ responsible for pollution and climate change. Meanwhile, viewers are implicitly identified as agents of change or environmental saviors. In doing so, the ads urge individuals to participate in the global fight for ecological survival.

Salience is used to draw the viewer’s attention to the aspects of environmental destruction. The visual ads and the captions of both organizations make invisible ecological harm visible and urgent. They position non-human nature victims in the center and most of them are portrayed in big size, in addition to using color contrast. For example, the ad of a turtle surrounded by a plastic bag and dying coral reef is used to make the consequences of human actions urgent. The ads often use visually striking and emotionally charged images such as a turtle trapped in a plastic bag, a burning animal and forests, and a dead jaguar over a fork to make the consequences of human actions impossible to ignore. They also include victimized animals and symbolic objects like plastic waste, urging viewers to take action and save nature. This ensures that viewers focus on environmental harm and its moral and emotional impact that urges for behavioral change. Text elements often reinforce this visual salience like “stop killing life on this one [planet]”, directing viewers’ attention to the moral urgency of the issue.

WWF and Greenpeace ads employ **erasure** in their rhetorical strategies. Responsible agents, the process of destruction, and the industries and the consumers behind nature destruction, are omitted. The causes of climate change are limitedly represented, neglecting governments responsibility. Additionally, there is no mention of criminals accused of killing endangered animals or the

people involved in the manufacturing process. Moreover, the ads omit the direct image of human actions such as deforestation, instead, it represents animals' sufferings to reveal the invisible violence of environmental degradation. In addition, the role of everyday individual consumption is not sufficiently represented which can limit a fuller understanding of the systemic change needed to address environmental destruction. Hence, erasure focuses on the urgency of prevention and not on the treatment. The ads should focus more on positive solutions like donations to shift the emotions from guilt to empowerment, encouraging action through positive reinforcement rather than fear or shame.

In conclusion, the integration of image schema theory, conceptual metaphor theory, and Stibbe's ecolinguistic model has provided a comprehensive and cognitively grounded framework for analyzing the persuasive strategies employed in environmental awareness ads of organizations such as WWF and Greenpeace. Image schemas have been particularly valuable in uncovering the embodied spatial logic underlying the visual elements such as FORCE, CONTAINMENT, UNITY / MULTIPLICITY, and LOCOMOTION. They structure how environmental issues are experienced and understood, together with conceptual metaphors, which map complex ecological crisis into more familiar and emotionally charged domains (e.g., POLLUTION IS WAR, PLASTIC IS A WEAPON, NATURE IS A VICTIM). These tools reveal how environmental messages form public perceptions, evoke moral judgment, and calls for behavioral change. Stibbe's ecolinguistic categories – ideology, framing, evaluation, identity, salience, and erasure – further enrich the analysis by exposing the world views promoted in these ads. Together, these linguistic tools not only illuminate how environmental discourse is constructed but also demonstrate the power of language and imagery in influencing ecological awareness and action.

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لا يوجد كوكب بديل: تحليل معرفي لإعلانات التوعية البيئية لمنظمتي الصندوق العالمي للطبيعة و السلام الأخضر من منظور اللغويات البيئية

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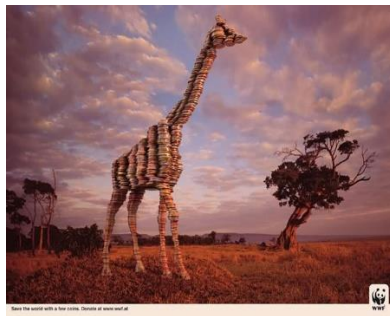
المستخلص:

تلعب التوعية البيئية دورًا حيويًا في مساعدة الأفراد والمجتمعات على إدراك الآثار الضارة للأعمال البشرية على كوكب الأرض، وعلى تشجيع السلوك المستدام. وتتناول هذه الدراسة تحليل ٢٠ إعلانًا للتوعية البيئية من منظمتين بارزتين هما الصندوق العالمي للطبيعة (WWF) ومنظمة السلام الأخضر (Greenpeace)، وذلك باستخدام نموذج سببي اللغوي البيئي (٢٠١٥)، ونظرية الاستعارة المفهومية، ونظرية النسق التصوري. وتُعد هذه الدراسة الأولى من نوعها التي تُطَبِّقُ نظرية النسق التصوري على الإعلانات المرئية مما يبرز أهميتها في التحليل اللغوي البيئي متعدد الوسائط. ويستكشف البحث كيف تتفاعل النسق التصورية مع الاستعارات المفهومية والخصائص اللغوية البيئية لتحدي الإيديولوجيات البيئية السائدة، كما يقيم مدى فعالية دمج هذه الأدوات المعرفية في تعزيز الرسائل البيئية وتحفيز التفاعل العاطفي وتشجيع التغيير السلوكي. يكشف التحليل المقارن كيف توظف المنظمتان استراتيجيات نصية وبصرية متنوعة تعكس إيديولوجيات بيئية مختلفة. وتُظهر الدراسة فعالية الجمع بين اللغويات المعرفية و اللغويات البيئية في التواصل البيئي، وتقدم منهجًا جديدًا لتحليل التأطير متعدد الوسائط للقضايا البيئية. وتوضح النتائج أن إعلانات كلا المنظمتين تستخدم الأنواع نفسها من النسق التصورية ولكن بنسب متفاوتة، كما أن لهما مجالات هدف مختلفة في الاستعارات المفهومية. من ناحية أخرى، فأنهما يشتركان في الإيديولوجيات البيئية اللغوية المتمركزة حول الطبيعة، وفي تقييم العناصر، وفي هويات البشر والطبيعة، وفي إخفاء عناصر بعينها. وفي الوقت ذاته، تُفَعِّلُ إعلانات المنظمتين أطرًا مختلفة.

الكلمات المفتاحية: اللغويات البيئية، نظرية النسق التصوري، نظرية الاستعارة المفهومية، إعلانات التوعية البيئية، نموذج سببي اللغوي البيئي

Appendix A

WWF Environmental Awareness Advertisements



Appendix B

Greenpeace Environmental Awareness Advertisements

