

# An Intertextual and Multimodal Analysis of Jordanian Arabic Advertisements on Facebook

Hanan Hasan El-Kanash  
University of Jordan, Amman, Jordan

Anwar Rateb Al-Khatib  
University of Jordan, Amman, Jordan

**Abstract**—This study explores the use of intertextuality and multimodality in Jordanian Arabic advertisements on Facebook, analyzing how brands reference existing texts, cultural symbols, and linguistic elements to construct meaning and engage audiences. Drawing on Fairclough's (1992) intertextuality framework and Machin and Mayr's (2012) Multimodal Critical Discourse Analysis (MCDA), the study examines how advertisers blend textual and visual elements to shape consumer perception and enhance persuasiveness. The corpus consists of 100 advertisements, of which a representative sample of seven was selected for qualitative analysis. The findings reveal that intertextuality is a key persuasive strategy, with advertisers frequently referencing global brands, cultural symbols, and widely recognized textual conventions, such as warning messages and medical language. Humor and irony emerge as dominant rhetorical techniques, particularly through the subversion of formal discourses to create engaging and memorable advertisements. In addition, multimodality is essential for reinforcing intertextual references. Visual elements work alongside text to clarify meaning, intensify emotional impact, and solidify brand identity. The study concludes that Jordanian Arabic advertisements on Facebook rely on intertextuality and multimodality to entertain, persuade, and connect with audiences. However, the effectiveness of these strategies depends on the audience's familiarity with the referenced texts and cultural symbols.

**Index Terms**—advertising, critical discourse analysis, intertextuality, Jordanian Arabic, multimodality

## I. INTRODUCTION

Advertising is a powerful communicative tool that relies on intertextuality and multimodality to capture audience attention and influence consumer behavior.

### A. Intertextuality and Multimodality in Advertising

Intertextuality in advertising refers to how texts reference and reshape existing content to create meaning. Kristeva (1980) expanded on Bakhtin's idea that all texts are "constructed as a mosaic of quotations" (Kristeva, 1986, p. 37). Fairclough (1992) describes intertextuality as "the property texts have of being full of snatches of other texts" (p. 84), highlighting how texts absorb and transform prior ideas. In advertising, intertextuality allows brands to reference familiar texts, cultural symbols, and narratives to engage audiences and shape perception. Nike's "Just Do It" campaign draws on cultural figures to evoke empowerment (Chandler, 2007), while Coca-Cola's holiday ads integrate traditional Christmas imagery to evoke nostalgia (Barthes, 1977). Bakhtin (1986) further argued that language is "filled with dialogic overtones," shaped by past discourse (p. 92). Through intertextuality, advertisements borrow from cultural narratives while contributing to an ongoing dialogue that shapes meaning. Beyond intertextuality, advertising also relies on multimodality, which examines how communicative modes interact to create meaning. Kress (2010) defines multimodality as "an approach that looks at multiple modes of communication such as text, color, and images" (p. 1), emphasizing how meaning extends beyond linguistic features. Kress and Van Leeuwen (2001) propose that meaning emerges through the combination of modes, composition shapes interpretation, and semiotic resources evolve with cultural and technological changes. Luxury brands use minimalist design to convey exclusivity (Machin & Mayr, 2012), while fast-food brands rely on vibrant colors to evoke excitement (Ledin & Machin, 2020). Lyons (2016) explains that semiotic resources, such as facial expressions and body language, shape meaning. Nike's "Equality" campaign combines black-and-white imagery, bold typography, and socially charged narratives to reinforce its identity (Van Leeuwen, 2005).

### B. Aims and Questions of the Study

The present study aims to explore how intertextuality and multimodality function in Jordanian Arabic advertisements on Facebook. Specifically, it examines the extent to which intertextuality is utilized in these advertisements, analyzing how brands reference existing texts and cultural symbols to shape consumer perception and enhance persuasiveness. The study also investigates how different semiotic resources, including text and imagery, interact to reinforce brand identity, engage audiences, and appeal to consumer groups. By conducting an intertextual and multimodal analysis, the

study seeks to reveal how Jordanian advertisers blend local cultural narratives with advertising strategies and how this interaction influences audience perception and decision-making. In addition, it explores how Jordanian Arabic linguistic and visual elements are strategically used to construct meaning and resonate with online audiences. To achieve these objectives, the study addresses the following research questions:

1. To what extent and in what ways is intertextuality employed in Jordanian Arabic advertisements on Facebook, particularly in referencing cultural symbols and existing texts?
2. How do different semiotic resources, including text and imagery, interact in Jordanian Arabic advertisements on Facebook to construct meaning?

### *C. Significance of the Study*

This study contributes to both intertextuality and multimodality research by examining how Jordanian Arabic advertisements on Facebook integrates textual and visual elements to construct meaning. While intertextuality has been widely explored in linguistic studies, its application in digital, multimodal advertising, particularly in Arabic-language contexts, remains underexamined. By expanding Fairclough's (1992) intertextuality framework to incorporate multimodal analysis, this study provides a comprehensive approach to understanding how advertisements reference cultural symbols and existing texts while strategically using semiotic resources, such as imagery and color. Beyond theoretical contributions, the study has practical implications for advertisers, marketers, and media professionals seeking to craft more culturally resonant and persuasive digital campaigns. Understanding how intertextuality and multimodality function in Jordanian Arabic advertisements on Facebook can help brands enhance engagement, strengthen brand identity, and appeal to diverse audiences. Moreover, this study adds to the growing body of work on Arabic digital communication, offering insights into how linguistic and visual elements interact in regional advertising strategies.

## II. LITERATURE REVIEW

This section aims at placing available research in the context of existing knowledge concerning intertextuality and multimodality in Arabic advertising.

### *A. Studies on Intertextuality in Arabic Advertising*

The concept of intertextuality and its application in advertising has attracted the attention of many Arab researchers, including Gully (1997), Abuhakema (2013), and Al-Siyami (2013). In this regard, Gully (1997) investigated the discourse of Arabic advertising, analyzing how language levels, rhetorical structures, and intertextual references contribute to persuasive communication. The study highlighted that Arabic advertisements frequently borrow from religious texts, classical poetry, and historical narratives to enhance their credibility and appeal. He also observed code-switching between Modern Standard Arabic and vernacular Arabic, which serves as an additional persuasive technique to engage audiences across different social and educational backgrounds. While Gully's study remains foundational, its focus on traditional print and broadcast media means that further research is needed to explore how intertextuality has evolved in the digital age, particularly in Jordanian Arabic advertisements on social media platforms.

Abuhakema (2013) examined code-switching and intertextuality in Jordanian and Palestinian advertisements, particularly focusing on how advertisers blend vernacular Arabic, Modern Standard Arabic, and English loanwords to craft persuasive messages. His study demonstrated that code-switching functions as an intertextual strategy, signaling modernity, prestige, and authenticity. Additionally, the study revealed that advertisers often embed well-known Arabic proverbs and colloquial expressions into ad slogans, making them more memorable and culturally relevant. This study provides insight into how linguistic intertextuality shapes consumer perceptions, but it does not explore the visual and multimodal dimensions of intertextuality, which are increasingly relevant in Jordanian Arabic advertisements.

Al-Siyami (2013) examined intertextuality in Saudi newspaper advertising, focusing on how cultural and religious references shape advertising discourse. The study revealed that religious expressions, symbols, and locally recognized phrases were frequently used to align advertisements with Saudi society's identity, values, and social behaviors. These intertextual elements reinforced credibility and relevance, making the promoted products more culturally resonant. The study highlighted that intertextuality is an effective promotional tool, particularly when closely linked to societal identity. However, it did not explore how such references persuade consumers to act toward purchasing products. In addition, the study was limited to print media, leaving a gap in understanding how intertextuality functions in digital advertising platforms like Facebook, where multimodal elements such as images, videos, and interactive content contribute to meaning-making. This limitation contrasts with Jordanian advertising, where intertextual strategies are similarly employed to evoke cultural familiarity and emotional engagement across both textual and visual modalities.

### *B. Studies on Multimodality in Arabic Advertising*

The study of multimodality in Arabic advertising has gained increasing attention in recent years, as evidenced by studies, such as those by Alsalem (2020), Jarad and Abdul Hadi (2021), and Jahameh and Zibin (2023). Alsalem (2020) conducted a multimodal discourse analysis of Saudi Arabic TV commercials, examining how language, visuals, music, and gestures interact to convey persuasive messages. The study found that Saudi ads blend traditional cultural symbols with modern imagery to appeal to diverse audiences. Classical Arabic is used to evoke authority and tradition, while

colloquial Arabic targets younger consumers for relatability. Visuals reinforce cultural identity through traditional attire, architectural motifs, and desert landscapes, symbolizing heritage and authenticity. Music, often incorporating Arabian melodies, evokes nostalgia and national pride. Gestural communication, including hand movements and facial expressions, enhances persuasion. However, the study focused on TV ads, leaving a gap in understanding digital and interactive media. With the rise of social media platforms like Facebook and Instagram, where ads use videos, animations, and user engagement, further research is needed to explore multimodal strategies in online advertising.

Jarad and Abdul Hadi (2021) analyzed beauty product advertisements on Arabic television, examining verbal and non-verbal elements in shaping consumer perception. Their study found that female figures dominate beauty ads, reinforcing societal beauty standards. Women are portrayed as symbols of perfection, with smooth skin, flawless makeup, and idealized features. The study found that language plays a key role in persuasion, with imperative verbs and adjectives enhancing credibility (e.g., “Reveal your true beauty,” “Experience radiant skin”). Advertisements blend scientific claims with emotional appeals, using phrases like “Clinically proven formula” alongside “Feel confident every day” to engage both logic and emotion. Visually, color symbolism and typography reinforce brand messaging. Skincare ads often use soft pastels and gold hues to convey luxury, while bold typography highlights scientific advancements. Advertisers also employ slow-motion shots, close-ups, and lighting techniques to enhance models’ luminous skin.

Jahameh and Zibin (2023) conducted a comparative study analyzing the use of monomodal and multimodal metaphors in advertising Jordanian and American food products on Facebook. Their research applied Conceptual Metaphor Theory (CMT) to examine how verbal and visual elements contribute to meaning-making in advertisements. The study involved collecting 180 advertisements from the Facebook pages of 12 well-known restaurants in Jordan and the USA. The analysis revealed that both monomodal and multimodal metaphors serve as persuasive strategies in food advertisements, not merely to facilitate understanding of the target domain, which is concrete, but to create imaginative depictions of the advertised product, making it more appealing to consumers. Contextual monomodal metaphors were found to be pervasive in the corpus, allowing advertisers to make their advertisements more memorable and encouraging viewer engagement in interpreting the metaphors. In addition, the study found that culture-specific metaphors in food advertisements could be used to show viewers they are an important part of the advertising process. However, the study did not deeply examine the intertextual aspects of these advertisements, leaving room for further exploration into how Jordanian food ads borrow from local folklore, proverbs, and historical discourse to strengthen consumer connection.

This study explores intertextuality and multimodality in Jordanian Arabic advertisements on Facebook, an underexplored area. While intertextuality in Western ads is well studied, its role in Arabic advertising remains limited. By examining how traditional references adapt within multimodal frameworks, the present study offers insights into advertising effectiveness and consumer engagement in digital contexts.

### III. METHODOLOGY

This section explains corpus and data collection, the framework of the study, and the analysis method.

#### A. Corpus and Data Collection

The corpus consists of 100 Jordanian Arabic advertisements collected from the researchers’ Facebook pages. The data was randomly gathered over April and May 2021. Since Facebook tracks user activity through cookies and algorithms, the advertisements displayed on a user’s news feed are generally tailored to their interests. To ensure relevance to the study, the researchers manually reviewed the collected advertisements and identified those that incorporated both multimodal features and intertextual references. The final selection for analysis was based on the criterion that each advertisement exhibited a combination of textual and visual elements while also drawing on intertextual references, thereby reflecting a mix of genres suitable for analysis.

#### B. Framework of the Study

The study adopted Fairclough’s (1992) intertextuality framework, expanded through Machin and Mayr’s (2012) Multimodal Critical Discourse Analysis (MCDA), to explore how both intertextuality and multimodality are employed in Jordanian Arabic advertisements on Facebook. Fairclough’s framework emphasizes that texts exist within broader sociocultural discourses, which aligns with how advertisements reference cultural symbols, linguistic elements, and existing texts to construct meaning and persuade audiences. However, traditional intertextuality studies have primarily focused on textual elements, whereas modern advertising is inherently multimodal. To address this gap, the study integrates Machin and Mayr’s (2012) MCDA, which extends Critical Discourse Analysis (CDA) by incorporating multimodal elements, such as typography, color, imagery, and composition alongside textual analysis. By expanding Fairclough’s framework through MCDA, this study provides a comprehensive analytical approach to examine the interaction between intertextuality and multimodal elements in advertising discourse. The analysis focuses on how Jordanian Arabic advertisements on Facebook employ linguistic and cultural intertextual references while strategically using semiotic resources to enhance brand identity, engage audiences, and shape consumer perception.

#### C. Analysis Method

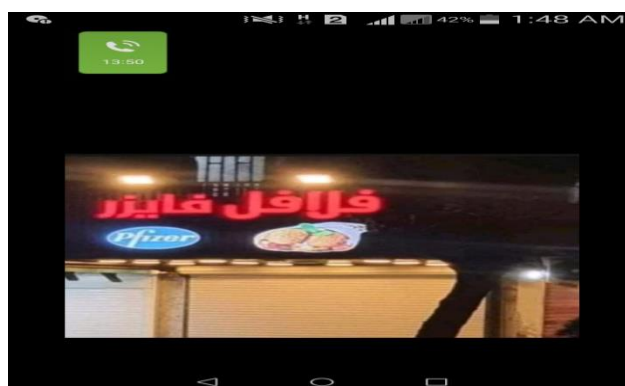
The study conducted a qualitative analysis of intertextual and multimodal elements in Jordanian Arabic advertisements on Facebook, using an expanded version of Fairclough's (1992) intertextuality framework. At the linguistic level, it examined intertextuality, genre mixing, and lexical and rhetorical strategies, including explicit references to Quranic verses, proverbs, poetry, slogans, cultural allusions, and implied references to prior discourses. At the multimodal level, the study expanded Fairclough's framework to analyze visual intertextuality, focusing on semiotic resources such as imagery, typography, color, and composition. It explored how advertisers reference cultural symbols, Jordanian landmarks, and historical motifs to construct intertextual meaning. This dual-level analysis highlights how Jordanian Arabic advertisements strategically blend textual and visual intertextuality to enhance persuasive impact.

#### IV. RESULTS

This section presents the results of analysis by addressing the research questions: "To what extent and in what ways is intertextuality employed in Jordanian Arabic advertisements on Facebook, particularly in referencing cultural symbols and existing texts?", and "How do different semiotic resources, including text and imagery, interact in Jordanian Arabic advertisements on Facebook to construct meaning?". From the initial corpus of 100 Arabic advertisements on Facebook, many were deemed unsuitable for analysis due to their lack of a clear intertextual dimension. While many incorporated textual and visual elements, they did not effectively engage with existing texts, cultural symbols, or historical references, which are essential for intertextual analysis. To ensure objectivity and analytical depth, seven advertisements were randomly selected from those that met the established criteria, each exhibiting a blend of textual and visual elements while drawing on intertextual references. Random selection minimized bias, while limiting the sample to seven allowed for a focused and in-depth, qualitative examination of key patterns.

##### *Example 1*

The advertisement explicitly references the Pfizer vaccine, a globally recognized brand associated with the COVID-19 pandemic. The use of the term "Pfizer" creates an immediate intertextual link, drawing on the vaccine's reputation for effectiveness and trustworthiness. By juxtaposing "falafel," a traditional and culturally significant food in the Arab world, with a renowned pharmaceutical brand, the advertisement employs genre blending, combining the discourses of food and medicine to humorous and attention-grabbing effect. This intertextual strategy suggests that the falafel offered is as trustworthy and high-quality as the Pfizer vaccine, increasing the audience's familiarity with both to enhance the credibility and appeal of the product. The visual inclusion of the Pfizer logo reinforces textual reference, creating a direct and recognizable intertextual connection. This use of the logo not only authenticates the reference but also expands the ad's humorous hint by visually associating the falafel shop with the prestigious vaccine. In addition, the image of a falafel plate grounds the advertisement in its local cultural context, linking the global (Pfizer) and the local (falafel). The bright red Arabic text, paired with the illuminated design, mirrors the professional aesthetic often associated with medical branding, further enhancing the perceived quality of the falafel shop and aligning with the intertextual comparison. The advertisement exemplifies effective multimodal integration through the interaction of textual and visual elements. The text "Falafel Pfizer" grounds the visual components, providing clarity to the humorous intent behind the use of the Pfizer logo. Without the text, the visual message could risk being misinterpreted. Equally, the visuals, including the logo and the falafel image, complement the text by reinforcing the intertextual comparison and grounding the ad in both global and local contexts. This seamless integration aligns with Fairclough's (1992) intertextuality framework, demonstrating how multimodal elements combine to construct a unified and persuasive message. The ad's success lies in its timely reference to the COVID-19 pandemic and the widespread trust in the Pfizer vaccine. By humorously contrasting a traditional food item with a globally recognized pharmaceutical brand, the advertisement captures the audience's attention and ensures memorability. This strategy reflects Fairclough's emphasis on drawing from familiar texts and discourses, allowing audiences to engage with the ad through shared cultural and global knowledge. However, the ad's impact depends on the audience's familiarity with both the Pfizer vaccine and the cultural significance of falafel. For those unaware of either reference, the message and humor may lose effectiveness.



<https://www.facebook.com/photo/?fbid=3607001402753858&set=a.1381648881955799>

##### *Example 2*

The advertisement takes advantage of linguistic intertextuality by creatively adapting elements from warning and medical discourses to promote the restaurant's food. The phrase "Warning. Warning. Food served by this restaurant causes addiction" mirrors the language and tone of health warnings typically associated with dangerous substances. By incorporating terms such as "addiction" and "hyperorexia" (a medical term for excessive appetite), the ad ironically appropriates medical language to humorously exaggerate the appeal of its food. This ironic inversion of a serious warning message into a playful promotional statement encourages the audience to perceive the food as irresistibly delicious and unique. The intertextual strategy lies in the ad's ability to subvert the warning genre, using familiar structures from cautionary discourse to create humor. This clever manipulation of language draws attention to the restaurant's offerings by playing on the audience's understanding of how such warnings are usually framed. The non-linguistic elements further enhance the intertextuality through visual symbols, particularly the use of traffic signs like "No Entry" and other warning symbols. These visual references emphasize the cautionary tone of the text, yet their inclusion adds a layer of humor, suggesting that the food is "dangerously tempting" and impossible to resist. The contrast between the seriousness of the symbols and the playful intent of the message creates a layered meaning, making the ad both engaging and memorable. In addition, the images of food included in the ad visually complement the warning message. The appetizing presentation of the food contrasts sharply with the cautionary tone of the text, reinforcing the irony and inviting the audience to indulge despite the "warning." The visuals effectively serve as a bridge, amplifying the textual message and ensuring that the humor is clearly understood. From a multimodal perspective, the interaction between text and visuals is highly effective in conveying the ad's message. The text supports the visual elements, providing a clear context for interpreting the warning symbols and medical references as humor. At the same time, the food visuals serve to heighten the temptation, ensuring that the audience associates the humor with a positive evaluation of the restaurant's offerings. This interaction between modalities creates a unified and persuasive promotional message. The advertisement achieves its desired impact by challenging audience expectations. By blending the warning and medical genres with food promotion, the ad creates a unique and attention-grabbing message that is both humorous and thought-provoking. The medical and traffic-related symbols used in the ad resonate with audiences familiar with such cautionary language, making the message relatable and engaging. This creative use of intertextuality aligns with Fairclough's (1992) view that drawing on familiar discourses can create new and impactful meanings. The ad not only captures attention but also leaves a lasting impression by framing the food as irresistibly good, so much so that it warrants a "warning." This humor, combined with the visual appeal of the food, makes the ad highly effective in persuading potential customers to engage with the restaurant.



[https://www.facebook.com/p/%D9%85%D8%B7%D8%B9%D9%85-%D8%A7%D9%84%D8%A7%D8%B5%D8%AF%D9%82%D8%A7%D8%A1-100063817915184/?locale=ar\\_AR](https://www.facebook.com/p/%D9%85%D8%B7%D8%B9%D9%85-%D8%A7%D9%84%D8%A7%D8%B5%D8%AF%D9%82%D8%A7%D8%A1-100063817915184/?locale=ar_AR)

### Example 3

The advertisement creatively uses linguistic intertextuality by adapting a familiar phrase often associated with warnings about sensitive or shocking content: "This video is not for people of weak hearts." Typically used to warn viewers about emotionally intense or shocking material, the phrase is humorously repurposed here to promote grilled chicken, suggesting that the food is so visually appealing and mouthwatering that it could overwhelm viewers. This deliberate irony and subversion of the warning genre attract attention, spark curiosity, and encourage viewers to engage with the content. The choice of the phrase taps into familiar discourses, drawing on the audience's prior exposure to similar warnings in entertainment or online content. This intertextual strategy not only creates humor but also positions the food as irresistibly desirable, amplifying its appeal. The non-linguistic elements in the advertisement significantly enhance the intertextual message. The video footage of sizzling, golden-brown grilled chicken, presented in close-up shots, evokes sensory engagement, encouraging viewers to imagine the taste, smell, and quality of the food. The visuals sharply contrast with the cautionary tone of the text, creating humor and ensuring that the intended irony is clear. This contrast reinforces the idea that the "danger" described in the text is not real but instead refers to the overwhelming

appeal of the food. The rich, golden colors and close-up visuals of the chicken are carefully designed to stimulate appetites, while the video format engages viewers more dynamically than static images would. Together, these visual choices complement the text by providing a cascading effect, where the video amplifies the humor and intrigue initiated by the warning phrase. From a multimodal perspective, the interaction between text and video is highly effective in delivering the message. The textual warning sparks curiosity and invites viewers to watch the video by framing it as a test of their emotional resilience. Meanwhile, the video footage fulfills the expectation of visual impact, but instead of delivering shock, it delivers sensory delight. This unexpected twist adds an extra layer of humor and ensures the audience remembers the advertisement. The integration of text and visuals exemplifies how intertextuality and multimodality work together to create a cohesive and impactful message. The advertisement resonates emotionally by increasing humor and curiosity to engage viewers. The playful challenge implied in the warning phrase (“not for people of weak hearts”) encourages viewers to interact with the content and positions the food as irresistibly good. By blending the warning genre with the context of food promotion, the ad creates an unexpected and memorable narrative that increases its shareability and audience engagement.



#### Example 4

The advertisement uses linguistic intertextuality by humorously adapting the tone and structure of a warning genre to promote the food offered by Ashour Restaurant. The phrase, “Warning: Ashour Restaurant is not legally responsible for clients who eat their fingers while having their meal”, employs an exaggerated metaphor that humorously suggests the food is so irresistibly delicious that customers might metaphorically “eat their fingers.” This playful manipulation of the warning tone draws on familiar cautionary discourses, transforming them into an engaging and memorable promotional message. The humor embedded in this metaphor creates a strong emotional connection with the audience, making the ad stand out. This intertextual strategy reflects Fairclough’s (1992) concept of transforming familiar discourse into new contexts. The use of humor combined with the metaphor not only captures the audience’s attention but also emphasizes the exceptional quality and appeal of the food being promoted. The non-linguistic elements in the advertisement complement the textual message and amplify its impact. The visual inclusion of a warning icon reinforces the cautionary tone of the text, creating a playful contrast with the humor of the message. The background imagery, featuring neatly arranged wraps with golden fries, visually conveys the freshness and quality of the food, further emphasizing its appeal. The choice of warm tones and close-up imagery makes the food look visually appetizing, creating a sensory pull that draws the viewer in. This deliberate use of visual intertextuality, combined with the metaphorical warning text, strengthens the ad’s humor and ensures the audience understands the lighthearted intent behind the message. From a multimodal perspective, the interaction between the text and visuals is unified and cohesive. The textual warning supports the message, directing the audience’s attention to the humor and exaggeration in the claim about the food’s irresistibility. Meanwhile, the food imagery relays the message, showcasing the product’s quality and reinforcing the humor through visual appeal. This interaction ensures that the ad’s message is not only clear but also memorable and persuasive. The interplay of textual and visual elements highlights the irresistible quality of the wraps while maintaining a humorous and engaging tone. This combination draws the audience’s attention to both the food’s appeal and the cleverness of the advertisement, ensuring it stands out in a competitive market. The advertisement effectively resonates with its audience by increasing humor and exaggeration, which are culturally relatable and engaging strategies. The playful use of intertextuality draws on the audience’s familiarity with warning genres and recontextualizes them into a food promotion context. This creates a unique and entertaining experience, encouraging viewers to associate the restaurant with creativity and high-quality offerings. This aligns with Fairclough’s (1992) framework, as the ad uses intertextuality to transform familiar discourses into new and impactful meanings. The humorous tone ensures the message is memorable, while the appetizing visuals increase the likelihood of viewer engagement and action, such as visiting the restaurant or ordering food. The advertisement successfully integrates linguistic and visual intertextuality into an effective promotional message.



[https://www.facebook.com/ashoor.cr/?locale=ar\\_AR](https://www.facebook.com/ashoor.cr/?locale=ar_AR)

### Example 5

The advertisement employs linguistic intertextuality by incorporating the provocative phrase “Cancer for smoking” as its caption. The word “cancer” is a powerful intertextual reference, universally associated with the health risks of smoking, particularly in public health campaigns and warnings. By using this term, the advertisement creates an ironic and attention-grabbing contrast between the serious health warnings commonly associated with smoking and the promotion of smoking-related products, such as nargileh supplies. This bold strategy uses dark humor to resonate with the intended audience, particularly smokers who might dismiss health warnings in favor of indulgence. The irony inherent in this intertextual strategy ensures the ad is both intriguing and memorable. The phrase repurposes a familiar discourse on smoking and health risks, subverting it into a playful yet provocative promotional context. This aligns with Fairclough’s (1992) intertextuality framework, which highlights how familiar discourses can be transformed to create new meanings and engage audiences effectively. The non-linguistic elements of the advertisement reinforce and balance the provocative textual message. The image features an organized display of nargileh supplies and accessories, presented in a clean, colorful, and inviting store setting. This visually contrasts with the starkness of the term “cancer,” mitigating its negative connotations and emphasizing the lifestyle appeal of nargileh smoking. The store’s vibrant arrangement and bright lighting create a sense of professionalism and accessibility, drawing attention to the products rather than the risks associated with their use. The logo, featuring a figure in sunglasses and a suit, adds another layer of intertextuality, symbolizing a sense of sophistication, individuality, or coolness associated with nargileh smoking. This visual branding supports the text’s ironic tone, framing nargileh smoking as a lifestyle choice rather than a health concern. The interaction between the text and visuals is critical to the advertisement’s effectiveness. The textual caption acts as an anchor, immediately grabbing attention through its shocking and ironic tone. Meanwhile, the visual elements, including the organized display of nargileh products and the sleek logo, redirect focus from the health warning implied by “cancer” to the appealing aesthetic and cultural experience of nargileh smoking. This combination creates a dynamic and engaging advertisement that captures attention while normalizing the promoted lifestyle. This multimodal integration ensures that the ad’s message is cohesive, with each element reinforcing the other. The text provides the initial intrigue, while the visuals sustain the audience’s engagement by showcasing the products in a positive and desirable light. The advertisement’s impact lies in its ability to use dark humor and irony to engage its target audience. The phrase “Cancer for smoking” acknowledges the health risks associated with smoking in a way that resonates with smokers who might already dismiss such concerns. The cultural normalization of nargileh smoking as a relaxing and social activity further reinforces the ad’s appeal to its intended audience, while the visual presentation enhances the perception of nargileh as a sophisticated lifestyle product. This approach aligns with Fairclough’s (1992) framework, which emphasizes how intertextuality can reframe familiar discourses to create impactful new meanings. However, the ad’s reliance on irony and humor may alienate health-conscious or non-smoking audiences, as the provocative use of “cancer” might be seen as insensitive.



<https://www.facebook.com/photo?fbid=448822487262656&set=pb.100064047253760.-2207520000>

**Example 6**

The advertisement employs linguistic intertextuality through the use of the phrase “Beware! The most delicious shawarma is in front of you”, which humorously twists the traditional warning genre into a promotional message. Typically associated with danger or caution, the word “Beware!” is recontextualized here to highlight the irresistible appeal of the food being promoted. The playful and exaggerated tone creates humor and intrigue, encouraging viewers to engage with the message and consider trying the product. This clever manipulation of the warning discourse aligns with Fairclough’s (1992) intertextuality framework, which emphasizes the transformation of familiar genres into new contexts for impactful communication. The phrase uses a metaphor of caution, suggesting that the shawarma is so delicious that it poses a “risk” of being irresistible. This linguistic strategy draws on the audience’s familiarity with warning messages while simultaneously flipping their expectations to create a lighthearted and memorable advertisement. The non-linguistic elements in the advertisement amplify the intertextual message through visual references to traffic warning signs. The inclusion of a warning sign featuring the restaurant’s logo (Flora) reinforces the textual message, creating a cohesive metaphor of “delicious danger.” The design of the warning sign, with its triangular shape and bold yellow and red colors, mimics real traffic signage, lending a sense of urgency and immediately capturing the viewer’s attention. The large, visually appealing image of the shawarma complements the warning by emphasizing the product’s desirability. The golden-brown shawarma, presented in an upright and fresh manner, visually reinforces the concept of irresistible temptation implied in the text. This imagery directly supports the ad’s playful tone, making the shawarma the focal point of both the humor and the call to action. From a multimodal perspective, the interaction between the text and visuals is unified and effective. The textual warning serves as an anchor, setting the tone and context for the visual representation of the warning sign. The image of shawarma complements this message by visually delivering on the promise of an irresistible product. The use of familiar traffic warning symbols ensures the audience immediately understands the metaphor, while the appetizing imagery invites them to act, such as visiting the restaurant or ordering food. This dynamic interaction between text and visuals enhances the ad’s effectiveness by ensuring the humor and appeal are communicated clearly and memorably. The advertisement resonates emotionally by employing humor and exaggeration, strategies that are both culturally relatable and engaging. The recontextualization of a warning message into the domain of food promotion creates a lighthearted and fun narrative, making the advertisement more approachable and shareable. The cultural familiarity with shawarma as a popular and beloved food further enhances the ad’s relevance to its target audience. By incorporating humor and irony, the ad ensures its message is relatable and enjoyable, encouraging positive responses from potential customers.



### Example 7

The advertisement employs linguistic intertextuality by humorously linking medical symptoms, such as dizziness and blurry vision, to a shortage of falafel in one's diet. This recontextualization of common health-related concerns into the realm of food promotion creates a lighthearted and relatable narrative, suggesting that falafel is not just a meal but a "cure" for these fictional "symptoms." The use of colloquial Arabic enhances the ad's humor and makes the message feel natural and conversational, fostering a connection with the local audience by speaking in their everyday linguistic style. By drawing on familiar medical language and twisting it into a humorous context, the advertisement aligns with Fairclough's (1992) framework, which emphasizes the transformation of familiar discourses to engage audiences. This clever manipulation ensures the ad is both memorable and engaging. The non-linguistic elements in the advertisement amplify the humor and relatability of the textual message. The image of falafel spilling out of a paper bag evokes feelings of simplicity, tradition, and accessibility, aligning with the cultural significance of falafel as a beloved staple in the Arab world. The warm tones and rustic presentation of the falafel reinforce the message by creating a sense of comfort and nostalgia. The visuals serve as the "solution" to the humorous symptoms described in the text. The falafel is portrayed as enticing and wholesome, creating a direct link between the product and the lighthearted "cure" presented in the narrative. This alignment between text and image ensures that the audience connects the humor of the message with the appeal of the product. From a multimodal perspective, the interaction between text and visuals is highly effective. The text draws the reader in with its humor and relatability, while the image of falafel visually complements the narrative by making the product look appetizing and accessible. The playful tone of the text is mirrored in the casual arrangement of the food, ensuring the advertisement's message is cohesive and impactful. The interaction between text and image highlights falafel as a "must-have" item, associating it not only with cultural familiarity but also with a humorous take on its importance in daily life. This integration of modalities enhances the overall message, making it both engaging and memorable. The advertisement resonates with its audience by employing humor and cultural familiarity. By presenting falafel as a playful "solution" to everyday issues, the ad emphasizes the cultural importance of falafel as a staple food. The use of colloquial Arabic strengthens this connection, making the message feel personal and accessible to the local audience. This approach aligns with Fairclough's (1992) framework, as the ad draws on familiar discourses (in this case, medical language and cultural staples) to create new, engaging meanings that resonate with the audience. The humor and cultural relevance ensure the advertisement leaves a positive and lasting impression.



[https://www.facebook.com/photo.php?fbid=10158532766466617&id=257309316616&set=a.10152630743026617&locale=ar\\_AR](https://www.facebook.com/photo.php?fbid=10158532766466617&id=257309316616&set=a.10152630743026617&locale=ar_AR)

## V. DISCUSSION

### A. Intertextuality and Multimodality

The analysis of Jordanian Arabic advertisements on Facebook reveals significant patterns in the use of intertextuality and multimodality to shape consumer perception and enhance persuasiveness. These advertisements strategically reference cultural symbols, linguistic structures, and well-known texts, often incorporating humor and irony to engage audiences. Additionally, the interplay between text and visuals plays a crucial role in reinforcing intertextual meanings and ensuring clarity. The following discussion examines these findings in greater detail, highlighting the ways in which intertextuality and multimodality function within the Jordanian Arabic digital advertising landscape. The findings of this study highlight the central role of intertextuality in Jordanian Arabic advertisements on Facebook, directly addressing the first research question by demonstrating how advertisers employ intertextual references to cultural symbols and existing texts. Advertisers strategically reference both global brands (such as Pfizer) and culturally significant elements (such as traditional food) to create engaging and persuasive messages. These intertextual references enhance audience engagement by evoking familiarity and shared cultural knowledge, allowing advertisers to craft messages that resonate emotionally and cognitively. Additionally, humor and irony emerge as dominant intertextual

strategies, particularly through the subversion of formal warning messages and medical discourse, reinforcing how intertextuality is applied within Jordanian Facebook advertisements. Advertisers play with familiar textual conventions, transforming them into humorous, exaggerated claims that capture attention and enhance memorability. In addition to intertextuality, the findings underscore the critical role of multimodality in meaning-making, responding to the second research question. The interplay between text and visuals is essential in reinforcing intertextual references, as different semiotic resources, such as images, logos, colors, and typography, interact to construct meaning. For example, warning symbols paired with humorous cautionary messages strengthen the ironic tone, while cultural imagery, such as local food items, anchors the advertisement within a specific sociocultural context. This demonstrates the ways in which text and imagery interact in Jordanian Arabic advertisements to shape meaning. The use of multimodal elements ensures that the intended intertextual references are accessible and interpretable by audiences, reducing ambiguity and enhancing persuasive impact. The findings suggest that advertisers strategically balance linguistic and visual cues to construct cohesive and compelling messages that blend global and local influences. All in all, the findings reveal that Jordanian Arabic advertisements on Facebook rely on intertextuality and multimodality not only to inform and persuade but also to entertain and emotionally connect with audiences. The strategic blending of cultural references, humor, and visual reinforcement allows advertisers to create ads that are memorable and contextually relevant. However, the effectiveness of intertextuality depends on the audience's familiarity with the referenced texts and symbols, which may limit its reach. While multimodal integration helps clarify meaning, it also plays a vital role in ensuring that the intertextual references are effectively communicated, addressing the second research question. Advertisers must carefully calibrate intertextual references to ensure accessibility and avoid alienating or misinterpreted messages. The study thus highlights the nuanced and dynamic ways in which intertextuality and multimodality shape digital advertising discourse in the Jordanian Arabic context.

### *B. Comparisons With Previous Studies*

This study extends existing research on intertextuality and multimodality in Arabic advertising by examining their combined role in Jordanian Arabic advertisements on Facebook. While prior studies treated them separately, this study offered an integrated perspective, addressing gaps in digital advertising analysis. The findings align with Gully (1997), who highlighted the use of religious texts and historical narratives in Arabic advertising. However, while Gully focused on traditional media, this study shows how intertextual references have evolved in digital advertising, incorporating global discourses and local vernaculars for humor and relatability. Similarly, it expands on Abuhakema's (2013) work on code-switching and proverbs by demonstrating how linguistic intertextuality interacts with visual elements to engage audiences. The study also supports Alsalem's (2020) study on semiotic resources in Saudi TV advertising but extends the discussion to digital media, where multimodal strategies adapt to social media's interactive nature. In addition, it builds on Jarad and Abdul Hadi's (2021) analysis of verbal and non-verbal interactions in beauty product advertisements, showing how similar strategies apply to Facebook ads. A key contribution is its focus on the interaction between intertextuality and multimodality, often overlooked in previous research. This study bridges gaps left by earlier work on print and television media by exploring how Jordanian advertisers integrate text, imagery, and cultural references in social media ads.

## VI. CONCLUSIONS AND RECOMMENDATIONS

This study examined the interaction between intertextuality and multimodality in Jordanian Arabic advertisements on Facebook, addressing a gap in understanding their combined role in digital advertising. Using Fairclough's (1992) intertextuality framework and Machin and Mayr's (2012) MCDA, the analysis revealed that advertisers strategically integrate textual and visual elements to create persuasive, culturally resonant messages. The findings highlight the importance of cultural references, humor, and multimodal synergy in constructing engaging advertisements, as advertisers recontextualize global and local discourses, blending traditional and modern styles to suit Facebook's digital landscape. However, risks such as alienating certain audiences through culturally specific or provocative references were also identified. Intertextuality plays a crucial role in creating cultural resonance by drawing on local symbols, linguistic expressions, and historical narratives to foster emotional connections, while humor and irony emerge as dominant strategies that subvert familiar genres, such as medical discourse or warning messages, to capture attention and encourage audience interaction. Multimodality amplifies these effects, as textual and visual elements interact to enhance impact and memorability, demonstrating how advertisers adapt their strategies to Facebook's unique affordances, including visual storytelling and interactivity. To maximize engagement, advertisers should thoughtfully increase cultural references while maintaining inclusivity, balance humor and irony with cultural sensitivity, and prioritize multimodal synergy by ensuring visuals enrich textual messages. In addition, content should be tailored to digital platforms with interactive elements and dynamic visuals. Future research should explore intertextuality and multimodality across other platforms like Instagram, TikTok, and YouTube to examine how strategies adapt in different environments, while audience-focused studies and cross-cultural comparisons could provide deeper insights into how diverse demographic groups respond to intertextual and multimodal elements in Arabic digital advertising.

## REFERENCES

- [1] Abuhakema, G. M. (2013). Code switching and code mixing in Arabic written advertisements: Patterns, aspects, and the question of prestige and standardisation. *The Internet Journal Language, Culture and Society*, 38, 173-185.
- [2] Alsalem, N. K. (2020). A multimodal discourse analysis of Saudi Arabic television commercials. *Language and Semiotic Studies*, 6(3), 51–71. Retrieved July 20, 2021, from <https://doi.org/10.1515/lass-2020-060303>
- [3] Al-Siyami, A. W. I. (2013). Intertextuality in newspaper advertising. *Journal of Modern Languages*, 23, 41-58.
- [4] Bakhtin, M. (1986). *Speech genres and other late essays*. University of Texas Press.
- [5] Barthes, R. (1977). *Image-music-text*. Fontana Press.
- [6] Chandler, D. (2007). *Semiotics: The basics*. Routledge.
- [7] Fairclough, N. (1992). Discourse and text: Linguistic and intertextual analysis within discourse analysis. *Discourse and Society*, vol. 3, no. 2, pp. 193-217.
- [8] Gully, A. (1997). The discourse of Arabic advertising: Preliminary investigations. *Journal of Arabic and Islamic Studies*, 1, 1-49.
- [9] Jahameh, H., & Zibin, A. (2023). The use of monomodal and multimodal metaphors in advertising Jordanian and American food products on Facebook: A comparative study. *Heliyon*, 9(5), e15178. Retrieved July 11, 2023, from <https://doi.org/10.1016/j.heliyon.2023.e15178>
- [10] Jarad, G. S., & Abdul Hadi, M. N. (2021). Multimodal analysis of beauty products advertisements. *Global Academic Journal of Linguistics and Literature*, 3(5), 94–102. Retrieved December 27, 2021, from [https://www.gajrc.com/media/articles/GAJLL\\_35\\_94-102.pdf](https://www.gajrc.com/media/articles/GAJLL_35_94-102.pdf)
- [11] Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. Routledge.
- [12] Kress, G., & Van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. Hodder Education.
- [13] Kristeva, Julia. (1980). *Desire in language: A semiotic approach to literature and art*, ed. Leon S. Roudiez, trans. T. Gora, Alice Jardine, and Leon S. Roudiez. New York: Columbia University Press.
- [14] Kristeva, Julia. (1986). *The Kristeva reader*, ed. Toril Moi. Oxford: Blackwell.
- [15] Ledin, P., & Machin, D. (2020). *Introduction to multimodal analysis*. Bloomsbury.
- [16] Lyons, A. (2016). Semiotic resources in digital media: Meaning-making in the age of social media. *Media Studies Journal*, 33(2), 55-78.
- [17] Machin, D., & Mayr, A. (2012). *How to do critical discourse analysis: A multimodal approach*. Sage Publications.
- [18] Van Leeuwen, T. (2005). *Introducing social semiotics*. Routledge.

**Hanan Hasan El-Kanash** is the Chief Teaching and Learning Division at the United Nations Relief and Works Agency (UNRWA). Dr. Hanan is a Ph.D. holder in Linguistics from the University of Jordan, Jordan. Her main areas of interest include sociolinguistics, pragmatics, and discourse analysis studies.

**Anwar Rateb Al-Khatib** is the Communications Advisor at the United Nations Relief and Works Agency (UNRWA). He is a Ph.D. holder in Linguistics from the University of Jordan, Jordan. Dr. Al-Khatib's expertise spans multiple subfields of linguistics, with a particular focus on sociolinguistics, pragmatics, language variation, multimodality, and critical discourse analysis. His work often investigates how language operates within social, political, and cultural contexts, shedding light on issues such as identity, power relations, and communication strategies in diverse communities.