The Recognition of Politics in Marketing Communications in Egypt: A Semantic-Semiotic Analysis

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Abstract

This paper aims to introduce new aspects to the available literature on marketing to the Middle East and highlight new target needs for Middle Eastern customers. The study applies a semantic-semiotic content analysis to examine 18 commercials of Pepsi and Coca-Cola in 2010 and 2011– pre and post the Egypt revolution. This study showed that in 2010 Pepsi and Coca-Cola's marketers focused on the negative present reality of the Egyptian society, while in 2011 they invested in the desired future. Both companies associate this desired image of freedom and democracy to the attainable act of purchasing their beverages through different utilization of text and context.

Keywords: marketing communications, semantic-semiotic content analysis, and Egypt revolution.

1. Introduction

The literature of advertising and marketing communications dedicate a great deal for examining the effect of internal and external factors such as economical and financial crises on either corporations, the consumers' behaviours, purchasing patterns as well as communications strategies (Dutt & Padmanabhan 2011; Graafland & Ven 2011; De Belvis. et al. 2012; Martin & Rahul 2011; Perera, et al. 2012; Floyd 2011; Lee, 2011, and Radbâţă 2010). However, very a few studies considered the political crises effect on marketing communications of advertisers and on shaping new customers' psychological and emotional needs.

It should be mentioned that marketers are usually recommended to categorise customers based on demographic or lifestyle segmentations when facing a recession (Quelch & Jocz n.d., p.4). However, the validity of these segmentations can be irrelevant rather insufficient for customers' psychological and emotional needs. Worried and anxious customers perceive the familiar brands as a 'safe and comforting choice' during downturns (Quelch & Jocz n.d., p.13). Therefore, with reference to communication, reassuring and empathetic messages can create an emotional connection with the company. Besides, through building up an emotional connection, marketers reinforce the fact that purchasing their products is a trustworthy decision (Quelch and Jocz n.d., p.13). Accordingly, psychological and emotional segmentations are worth considering during political crises. In the mean time, the necessity of political consideration in marketing is significantly in its peak when targeting customers in the Middle East. The uprising in the Middle East and the scenes of the angry anti-government protesters scattered across Tunisia, Egypt, Libya and Syria are initiated by young people, a fact that indicates that the Middle Eastern young personality is inevitably taking a new shape.

Thus, marketers are recommended to consider tailoring their marketing communications activities according to the newly formed needs. One of the effective revolutions in the Middle East that has its own weight due to its social, political, and historical implications and impacts on the Arab world is the Egypt revolution. Smith (2011) assumes that the majority of Arab customers can be now identified as one large segment that shares the same emotional and political needs. Accordingly, it is crucial to scrutinise the marketing communications in Egypt before and after the revolution to measure how political factors can affect advertising, as well as to examine how marketers respond to such critical changes. Interestingly, Kinnick (2004) examines marketing communication and the impact of political crises on the advertising content after the attack of September 11 in the United States.

Kinnick points out that the advertisements that are examined exploit language and images to evoke "American pride" through exploiting (1) "American icons", (2) patriotic and emotional language (p. 34). Significantly, Kinnick comments that advertisers realised the advantage and the importance of investing in crisis response advertising. Advertisers were stimulated to modify their traditional marketing pitches into "nation-related" messages in order to heal the pain of the "American psyche" by using metaphors and imagery to reinforce a vision of a "unified nation" (p. 36). Similarly, the current study exploits the verbal as well as the visual discourses of two international companies, i.e. Pepsi and Coca-Cola, in Egypt pre and post the revolution. The study explores how Egypt and Egyptian are socially and politically represented. In so doing, the present study aims at addressing the following questions:

1. What evidence is there that companies have altered their marketing communications since the revolution?
2. What, if anything, has changed in marketers' positions in terms of their social-political representations towards Egyptian customers and Egypt, and how? Present/future

2.1 Are the utilised messages appropriate and reflective of the Egyptian customers' political and emotional needs and conditions?

2. Representations and Marketing Communications

Advertising has been an important subject for researchers. However, one particular area that has attracted researchers' attention for the last two decades is "the analysis of mass media advertising content" to understand how cultural elements, values, norms and stereotypes are mirrored in the ads, and how ads create meanings and affect individuals along with the entire society (Ahmed 2000, p.11). This view is linked to Moscovici (1984), who proposes the aspect of "social representations", which contains values, ideas, and practices that (1) allow individuals to find meanings in objects and social life, and (2) supply individuals with codes for categorising various views of the world to enable communication among the community members (cited in Zantides & Zapiti 2011, p. 48).

More importantly, living in the 21st century necessitates the study of the symbolic elements such as images in the ads. The importance of images, however, relies on their underlining values and indications. Nevertheless, Chen (2010) identifies the crucial role that the advertising language also has in persuading customers. The language embedded in advertising is considered as "a communicative vehicle", which can provoke interest and emotions towards the advertised products as well as reflect the values of society and its customers (Chen 2010, p.126).
Furthermore, representation and marketing communications are worth considering when there are other factors, besides technology and globalisation, which can affect the way advertisements are designed. Mehan and Wills (1988) indicate that the moods of representations are unavoidably changing based on the perspectives from which they are composed, i.e. biographical, historical, and socio-cultural perspectives (cited in Wenden 2005, n.p.). Social representations, for instance, have been exploited in several social studies, such as religious, political and advertising (Fraser, 1994; Bauer & Gaskell, 1999; Ben-Asher, 2003; Augoustinos & Riggs, 2007; Camargo & Bousfield, 2009; Lin 2008; Almeida 2008; Borgerson and Schroeder's 2004; Mastro & Sterm 2003). Nevertheless, ideology is an influential factor, as it was proven by several scholars (e.g. Fairclough, 1989, 1992; 1995; Hodge and Kress, 1993; Bloomaert and Verschueren, 1998; van Dijk, 1999; Goatly, 2000), for the way various groups represent affairs of importance and relevance to the "body politic" as well as the "achievement of culture of peace" (cited in Wenden 2005, n.p.). Accordingly, groups such as marketers and advertisers are following an ideology that is relevant to their customers' environment. Considering the current political situation of the Middle East since the Tunisian revolution in 2010, it can be assumed that the Middle East is historically going through a new era of calling for democracy, freedom and human rights. Hence, it is crucial to consider the politic changes as a means of manipulating marketing communications.

3. Semantics-semiotics Framework

As the study takes the form of semantic-semiotic content analysis, the following sections illustrate the utilized theories related to each field.

3.1 Semantic Analytical Tool

The choice of the semantic analysis of the commercials aims at scrutinising the meaning of the utilised lexical choices, i.e. the textual expressions.

This will uncover and compare the different marketing communications found in both periods of time. Specifically, the lexical choices are examined in terms of (1) denotations, connotations, and (2) metaphors.
Lobner (2002) states that a word has a "descriptive meaning", i.e. its concept, which mentally describes the potential incident it refers to (pp.24-25). The potential referent of the word is called *denotation*, which can convey "real referents", "fictitious", "usual", and unusual meanings (p.25). However a hearer/reader should know the descriptive meaning of the word in order to get its denotation, for an isolated word cannot lead to its denotation directly (figure 3.1).

Similarly, the denotation of a sentence can be also recognised. To know what denotation the sentence refers to, there are "*truth conditions"* that should be applied in the sentence (Lobner 2022, p.26). Lobner (2002) confirms that the truth conditions can be the equivalent of the denotation of a sentence (figure 3.2). However, the descriptive meaning of a sentence, i.e. its proposition, is the determining factor for the sentence denotation. Nevertheless, Saeed (2009) states that certain words have the ability to refer due to their associations in the speaker/hearer's mind (p.33).

Metaphors are essential communicative forms used in modern advertising (Leiss et al. 1997, p.289). The metaphor of image, in particular, may refer to something far beyond itself while provoking a comparison between two objects/concepts that look different externally but they still have a "shared meaning" (Leiss et al. 1997, p.289). Additionally, Jaszczolt (2002) declares that metaphors are 'open-ended', in the sense that their meanings are based on the hearer's assumptions of the speaker's intentions and beliefs (pp.347-353). Technically, there are two components of a metaphorical expression: (1) the "target domain" which is the element that describes the concept and (2) the "source domain" which is the "comparison concept" (Saeed 2009, p.358).

3.2 Semiotic Analytical tools

The primary task of semiotics is to examine signs as the conveyance that enables individuals to interpret the world around (Royce 1999, p.37). Saussure's definition is the most common one, i.e. "a science that studies the life of signs within society" (cited in Royce 1999, p.37). Methodologically, Leiss et al. (1997) clarify that visuals used in advertisements are meant to increase the "ambiguity" of the ads meanings (p.199). However these days visuals are more common and there is a "complementary relationship" between visuals and the texts, in which the latter works as a "key" to the visual elements (Leiss et al. 1997, p.199). As such, Schwartz (n.d.) believes that the duty of the advertiser is to understand the world of the targeted audience in order to work on whatever associations are in their minds (cited in Leiss et al. 1997, pp.199-200). Relatively, Goodis (1983) argues that advertising does not only reflect how people behave or live, but how they are "dreaming" (cited in Leiss et al. 1997, p.200).

However, to analyse the ads from a semiotic point of view, the signs need to be divided into two components: (1) the "signifier" which is the conveyance of meaning and (2) the "signified" which is the actual "meaning" or the "abstract" (Leiss et al. 1997, p.200). Besides, the analyst needs to examine the meanings by organising the signs available and relating them to the "wider belief systems" and lifestyle of the audience (Leiss et al. 1997, p.201). Since the aim of the study is to form a final scheme of how the Egyptians and Egypt are socially and politically represented, it is critical to address how representations operate. HajiMohammadi (2011) argues that representations are almost always connected with "collective meanings, power relations, status hierarchies, resistance, alliances or conflicts" that might be active in the public domain (p. 108). Accordingly, the present study examines certain concepts, rather signs, and their significances. These signs in the present study are limited to the social and political ones.

The semiotics analysis also depends on visual connotations and denotations. Leiss et al. (1997) explain that each message holds two types of meanings: (1) the explicit, i.e. the denotative meaning and (2) the implicit, i.e. the connotative one (p.205). Williamson (1978, p. 31) argues that advertising is to relate feelings or attributes to tangible objects in order to believe that they are attainable" (cited in Bignell 1997, p.36). Thus, the semiotic analysis addresses the connotations, i.e. meaning of the given messages in relation to the viewers' cultures. With reference to the framework stated above, the content analysis approach serves well the purpose of the study in terms of providing "quantifiable information" that supports the interpretation that goes beyond the given signs (Bell & Milic 2002, p.203). The study utilizes both semantics and semiotics because images by themselves are too controversial in terms of meanings, the thing that requires a reliance on linguistic messages, i.e. semantics features.

As this reason behind utilized explicit or implicit expressions is disclosed, the analysis aims to interpret the marketers' intended meaning, i.e. their communicative meaning and the semantic content the advertisers are trying to achieve.

4. Data Collection and Methodology

The study analyses all the commercials found, i.e. 18 in total, on the Egyptian YouTube channels of both Pepsi and Coca-Cola companies in 2010 and 2011 (all commercials are provided in the appendices, see appendix A, B, C, & D). These two years are specifically selected as they comprise the intensity of the two different political conditions, i.e. pre and post the Egypt revolution.The analysis first examines the selected semantic features, i.e. (1) connotation and denotation; and (2) metaphor. The second stage is the semiotic analysis that examines the contextual political signs and connotation and denotation through the images of the advertisements. These two stages reveal two types of images respectively: (1) the conceptual verbal images and (2) the visual images. It is worth to mention that the analytical framework is applied to reveal the social-political representations in terms of positive, negative and neutral.

5. Data Analysis

The analysis of the pre and post commercials of both Pepsi and Coca-Cola investigates the semiotic and semantic features, which both reveal the implicit and explicit social and political representations, through both the context and text of the commercials discourses. The following sections highlight the major content of Pepsi and Coca-Cola's commercial respectively.

5.1 Pepsi Company Commercials in 2010 and 2011

As mentioned earlier, Pepsi commercials during both periods of time are analysed to reveal the frequency of the social-political representations and categorised as positive, neutral, or negative (table 3:1). From the table, it is notable that the negative representations decreased by 16% in 2011, which may indicate that the social-political conditions have become a sensitive topic to be exploited negatively after the revolution. On the other hand, the positive representations of the socio-political conditions increased after the revolution. None of the images in both periods of time are found neutral. Figure 3:1 also extends the quantitative analysis by illustrating positive and negative images exclusively. The following detailed analysis elaborates on the positive and negative social-political representations in 2010 and 2011 with illustrative examples.

Although social-political representations in Pepsi commercials are recognised in both periods of time, there are significant differences in the perspectives of representing Egypt and the Egyptians socially and politically. Three of Pepsi commercials during 2010 revealed the social and political conditions of Egypt and uncovered the power the Egyptian authority had over their citizens. All the interviewees in commercials (1), (2), and (3) represent the authority acknowledging the existence of a number of problems, and at the same time ignoring solving them (Appendices A1, 2, & 3). They all agreed that deficiencies, such as the lumps in the playing fields and the security obstacles the fans experience when attending the soccer games, will add taste and value to the soccer matches. Social-political representations are also reflected through the contextual discourse of the characters involved. In commercial (1) in figure 3.2 below, there are workers with drillers in the middle of the playfield and the interviewee clarified that the workers were constructing the gas pipes. By the end of the scene, the interviewee asked one of the workers to make a lump in the ground (picture 1). Similarly, commercial (3) in figure 4.2 shows a young man caught and dragged by the security guards on the request of the security manager (the interviewee) (picture 2). This commercial exposes the public-authority relationship as well as the Egyptian political and security conditions. The previous contextual and textual discourses show that people in charge are intentionally making up problems and obstacles for the Egyptian citizens and how Egyptians are politically treated as citizens.

It should be mentioned that all the tournament commercials of Pepsi Company during 2010 exploit the negative reality of the social-political conditions in Egypt as a tool to promote their product. The textual discourse, however, played with words. That is, the same interviewees' negative expressions are twisted by the interviewer to refer to one positive meaning, i.e. drinking Pepsi. The slogan '*look at the full half*', which is utilized at the end of 2010 commercials, raises a contradiction by presenting a negative image, while asking the viewers to be optimistic and look at the positive side only; a side that is not shown in the commercials.

As noted before, social-political representations during 2011are given significant different contexts compared to those found during 2010 commercials. The characters utilised during 2011 commercials were mainly young male and female Egyptians who are mostly from a middle-high class. The social class indications were obvious through several elements: furniture, the electrical devices, and the outfits (figure 3:3). In terms of politics, significant political signs in figure 3:3 were used referring to the revolution such as, Facebook pages, cell phones and laptops (pictures 2 and 4). These scenes refer to the savvy young Egyptians who started the revolution through the help of technology.

Moreover, during 2011 Pepsi Company exploits the text in a way that differs from that of 2010 textual discourse. The utilization of the English language in commercials (6), (7) and (8) is an aspect that implies that the viewers as well as the characters are supposedly educated (Appendices B6, 7, & 8). Pepsi's textual discourse also extends its representation to include the *new* Egyptian identity. For example, a statement such as '*you are the new, you are the only one*' praises the new young Egyptian identity that is formed by the Egyptian revolution. To reinforce the idea of the revolution, the commercial ends with a referential statement '*tomorrow has started with an idea*' which recalls how the revolution started.

Political messages are intensely exploited in commercials (9), (10) and (11), through which Pepsi acknowledges the importance of the freedom of speech in the Egyptian society (Appendices B9, 10, & 11). In these three commercials, the characters discontinue talking at a critical moment, when one word could make a difference. Situating this context within the political conditions of Egypt, the commercials refer to the difference the Egyptians could make, i.e. removing Mubarak from the presidency, when they voiced their opinion. Notably, these implicit and explicit indications contradict with those of the 2010 commercials, which ask the Egyptians explicitly to drink Pepsi and be satisfied instead of asking for a better life.

5.2 Coca-Cola Company Commercials in 2010 and 2011

Coca-Cola social-political representations were entirely avoided during 2010 except for one negative indication in commercial (12) (Appendices C9); whereas during 2011 social-political representations were highly utilised in positive contexts (table 3:2). Positive representations are frequently present before and after the revolution (figure 3:4). However, the negative representations were more utilised during 2010.

The 2010 Coca-Cola commercials included several implied political messages. Commercial (12) used the word 'strike' in constructing the following question, '*Where will happiness strike next?*' (figure 3.5 picture 1). Hypothetically, the word 'happiness' might refer to two meanings: (1) the next vending machine, which offers free coke, or (2) a different happy incident that might occur somewhere in Egypt. The utilization of the word 'strike', instead of 'occur' or 'happen', is ideologically significant. The word 'strike' is an aggressive word that literally means 'to hit somebody/something with your hand or a weapon' (Oxford Advanced Learner's Dictionary n.d., n.p.). Significantly, this might indicate that Coca-Cola has predicted a political crisis or a call for democracy in Egypt. It is worth mentioning that this commercial is followed by commercial (13), i.e. Coca-Cola 125 anniversary (Appendices C13). Hypothetically, if the next struck happiness is Coca-Cola anniversary, it will also raise a question mark in terms of the visual discourse of the dim billboard and the dark buildings in its background of the last scene of commercial (13) (figure 3.5, picture 2). The outward appearance of the whole scene is similar to a burned area. This visual aspect states an extreme contradiction with the previous visual images (figure 3.5, picture 3 and 4) and more importantly with the occasion of the commercial. Notably, all the Egyptian characters utilised are represented in a favourable way and given a decent lifestyle. Accordingly, Coca-Cola tries to associate all these positive visual images, while playing with words, to its lifetime in Egypt and encourage the Egyptians to '*be happy*' for its anniversary. Apparently, through the visual contradictions it can be assumed that Coca-Cola avoids referring to current political issues, unless implicitly through metaphors and connotations.

It can be assumed that during 2010 Coca-Cola avoided addressing any political issues, whereas after the revolution Coca-Cola carefully and metaphorically refers to the Egyptian political conditions and the revolution in particular . During 2011 commercials (14) and (15), for example, are meant to address the revolutions side-effects and strength the Egyptians' confidence and identity (Appendices D14 & 15).

Based on the social class presented in the scenes, Coca-Cola chooses to address the lower social class (rather than the upper social class) psychological and emotional needs, who might have already suffered the most before, during, and after the revolution. This can also be found in the first statement of commercial (16), i.e. *'there are many reasons to believe that tomorrow will be better'* (Appendices D16). In order to support the claim of a better tomorrow that every Egyptian was demanding, every negative text and context in commercial (16) are followed by positive ones to show the contrast between yesterday and tomorrow. The negative discourse was softened, which indicates that Coca-Cola attempt to distance itself from any negative political issues.

Commercial (17) stands out among the selected commercials of 2011, asbeing mainly metaphorical as well as politically loaded, regarding text and context (Appendix D17). The commercial shows Coke bottles, cans, caps and boxes which metaphorically reveal the implied meanings of the text (figure 3.6). Significantly, every textual discourse, which is accompanied with a visual element, connotes several aspects that represent the majority of the Egyptian public's standpoint, i.e. freedom of speech, democracy and the Egyptians' conditions after the revolution, i.e. after the resignation of Hosni Mubarak. The concepts of freedom of speech is clear in two statements: '*for the one who says his opinion*' (picture 1) and '*for those who voice their minds*' (picture 2). These two statements are meaningless if used before the revolution, because the Egyptians were not allowed to express their opinions. The concept of democracy is revealed through the following three statements: '*for those who listen to each other*' (picture 3), '*for those who will vote for a representative*' (picture 4), and '*for the one who respects disagreement*' (picture 5). Terms such as, 'listen', 'vote' and 'respect' are among the rights that the Egyptian citizens are deprived of and they are demanding now.

Nevertheless, the textual choices do not only represent the Egyptians, but rather Egypt as a country. The following statement: '*for the solidarity of an entire country*' (picture 6), addresses Egypt during the revolution when all the Egyptians are calling for the same demands and rights. It might also refer to the shutdown and disruption of major facilities and services such as banks, internet and communication networks during the revolution. By the end of the commercial, Coca-Cola continues its textual and visual call for being optimistic regarding '*tomorrow and every new day*'. The scene ends with the slogan '*Coca-Cola, make tomorrow better. Be happy*'. Despite the social-political representations and implications, this commercial represents the Egyptians in a favourable manner as being concerned, respected and listened to. Through the metaphorical messages, Coca-Cola works on unifying the Egyptians and bringing them together in order to achieve a better life.

Similar metaphorical expressions are found in commercial (18) in figure 3.7 below (Appendix D18). However, unlike commercial (17), it employs real Egyptian characters to symbolise themselves and their conditions. The commercial shows young males and females who are physically pushing the clouds away to get rid of the darkness (picture 1). The view of the black and white Cairo city indicates the political as well as financial conditions that Egypt and Egyptians experienced during and after the revolution (pictures 2 and 3). Textually, Coca-Cola provokes the Egyptians to overcome the hardship that they and their country have gone through during the revolution as well as to move on no matter how long this downturn might last for. This optimistic discourse is emphasized with the last scene, i.e. a sunny day in Cairo city (picture 4). Generally, the visual image represents hopeful young people who cooperate in building up the country, providing a healthy environment, and bringing life to normal again.

Based on the analysis stated above, it is notable that the social-political representations in Pepsi and Coca-Cola's commercials after the revolution are exploited to promote its products. Before the revolution, Pepsi focuses on the negative side of the social and political conditions in Egypt, while after the revolution the commercials shifts entirely to represent the Egyptians as free citizens and Egypt as a democratic country. Although the same alteration is found in Coca-Cola's commercials, Coca-Cola represents the Egyptians and Egypt in a favourable manner even before the revolution. Nevertheless, both companies during 2011 seek to encourage the Egyptians to be optimistic, freed, and to speak up, they aim to promote a culture that was not found during 2010 commercials, rather in Egypt as a country.

6. Discussion and Conclusion

Based on the analysis above, it can be assumed that the Egyptian revolution altered the marketing communications as well as the marketers' positions of two global international companies, i.e. Pepsi and Coca-Cola.

Generally, marketers in Egypt before and after the revolution advertise their products based on the current political and social conditions of the Egyptian society. Before the revolution, Pepsi and Coca-Cola's marketers addressed oppression, political intended constraints, and poor life conditions in Egypt. By doing so, both companies applied the truth conditions of the Egyptians' life. After the revolution, marketers' discourse again took advantage of the current political conditions of Egypt in terms of the calls for freedom of speech, democracy, fair election, and human rights in general. Besides, it should be mentioned that the metaphorical expressions utilized by both companies in 2011 are to some extent direct and unambiguous. Pepsi and Coca-Cola understood the needs of the Egyptian customers and they tailored their textual and visual messages according to the mental associated images of a free citizens and a democratic country. Therefore, the marketers' positions shift from focusing on the present situation to the future desired by the Egyptian citizens.

Despite the similarity of social-political messages that both companies try to convey, they refers to their products in a different way. In several commercials during 2010 and 2011, Pepsi clearly suggests drinking Pepsi by the end of its scenes, while Coca-Cola just refers to the company name and image. It is worth mentioning that the positive discourse found during 2011 that promoted happiness, optimism, and security may provide a temporary sense of happiness and satisfaction through association only. That is, once the consumer learns to associate these advertisements' attributes of security and happiness with either Pepsi or Coke drinks, it is assumed that they will consume more of their products, and therefore feel a little content. Thus, Pepsi and Coca-Cola could not promise the Egyptians better alternatives other than purchasing their beverages.

Accordingly, it can be assumed that after the revolution Pepsi and Coca-Cola's marketing communications are considered as propaganda rather than advertisements. The textual choices indicate that both companies are creating glittering generalities propaganda, i.e. positive words and highly-valued concepts that appeal directly to the emotions and attract approval without any logical examination or justification (Narayanaswami 2012, n.p.). The viewers, therefore, are magnetised by the positive textual and visual connotations and denotations of the discourse to comprehend the meanings based on their own perceptions and aspirations. Specifically, Pepsi and Coca-Cola's propagandas are designed with two objectives: (1) to offer their products as an alternative to rebellion, i.e. as a means of accepting their current situation, and (2) to switch the power structure in the Egyptian society. Pepsi's discourse, for example, relates its product to the act of protesting against the teacher in commercial (14), the concept of freedom of speech in commercials (15), (16) and (17), and the power in the citizens' voice to build up the community in commercial (18). In the same vein, Coca-Cola also promotes its product consumption as (1) a remedy of the depression state after the revolution and (2) a force that empowers the Egyptian citizens to unite, vote, decide and build up their country.

Far from the poor social and political conditions of Egypt, Pepsi and Coca-Cola's discourses intervene between the Egyptian citizens and the possibility of fulfilling their true needs. Thus, despite the positive images and representations of the 2011 discourse, they are to be considered distorted, artificial, and unsatisfying compared to the Egyptian reality. Additionally, Pepsi and Coca-Cola's visual and textual discourses play on the Egyptians' current fears, insecurities and worries. That is, the discourses are continuously reminding them that their lives and conditions might be better, particularly if they purchase their promoted products.

Based on the analysis and the findings mentioned above, further considerations and recommendations for marketers are given below:

1. Marketers are recommended to modifying their efforts to include political and emotional needs when marketing to the Arab world– but to do so with extreme political sensitivity.
2. Recognising the transformation phase that the Middle East is going through emphasises the necessity for further research in the fields of psychology and sociology to understand the newly formed identities of Middle Eastern citizens. Further studies in marketing can also work interchangeably with these fields to enable marketers to address the new different needs and aspirations of Middle Eastern consumers.
3. As the study addresses the social and political representations of Egypt and Egyptian customers, it is necessary to perceive ethical considerations when representing certain groups. In other words, more inclusive images are required in order to correspond with the different needs and demands of social groups in the Middle East.

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Appendices

A. Pepsi Commercials 2010

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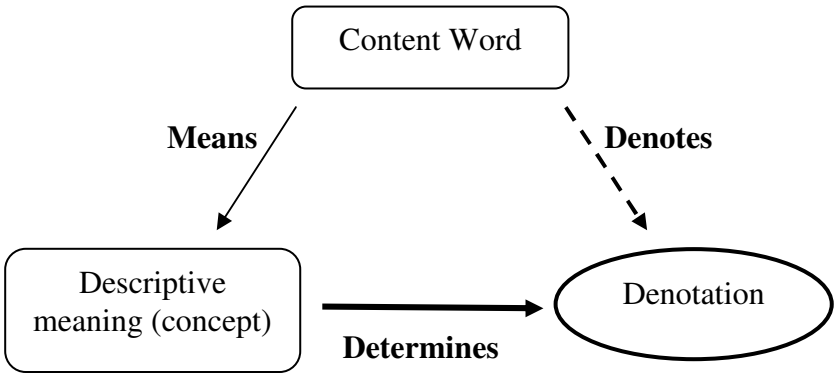
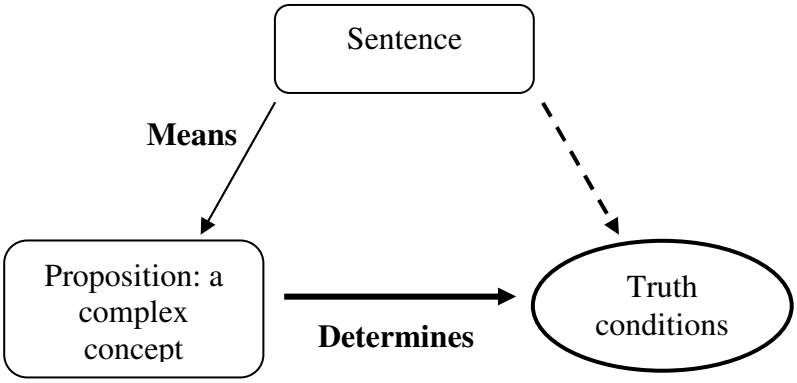
Figures

Figure 3.1 Semiotics Triangle for Content Words



(adapted from Lobner, 2002, p.25).

Figure 3.2 Semiotics Triangle for Sentences



(adapted from Lobner, 2002, p.25).

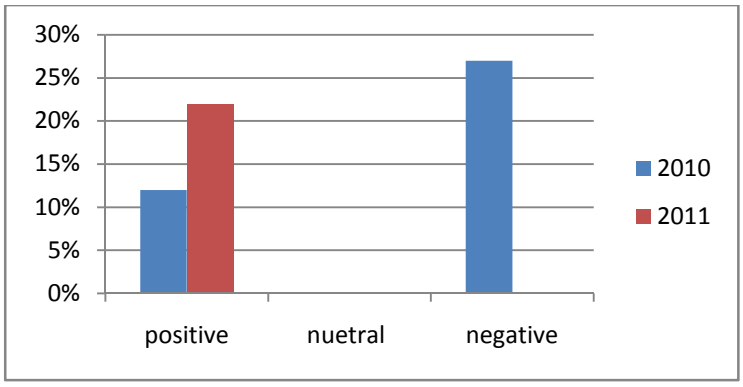


Figure 5.1 The Percentages of the Positive, Neutral, and Negative Social-Political Representations

1 2

Figure 5.2 Political Obstacles as Intentionally Made

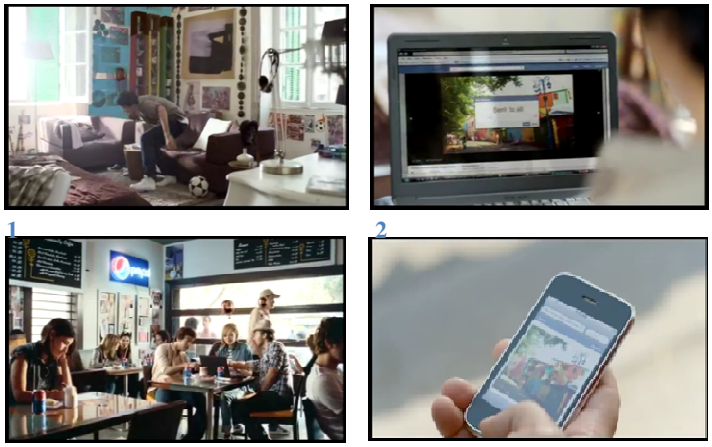


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Figure 5.3 Pepsi Social and Ideological Implications in 2011

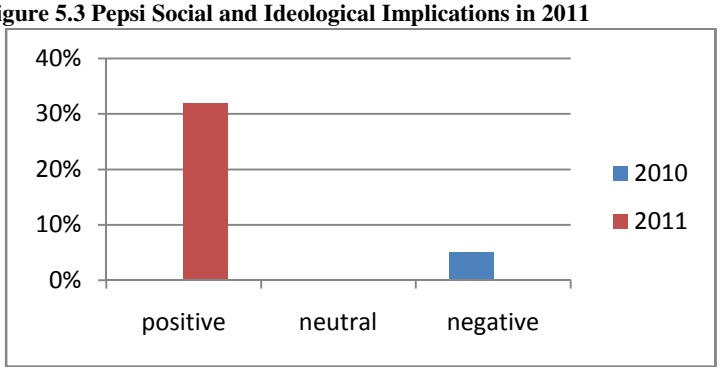

Figure 5:4 Percentages of Positive, Neutral, and Negative Representations in Coca-Cola Commercials in 2010/2011

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3 4

Figure 5.5 Coca-Cola Contradictions of Text-Context Discourse

Figure 5.6 Politically Loaded Text and Context Discourse

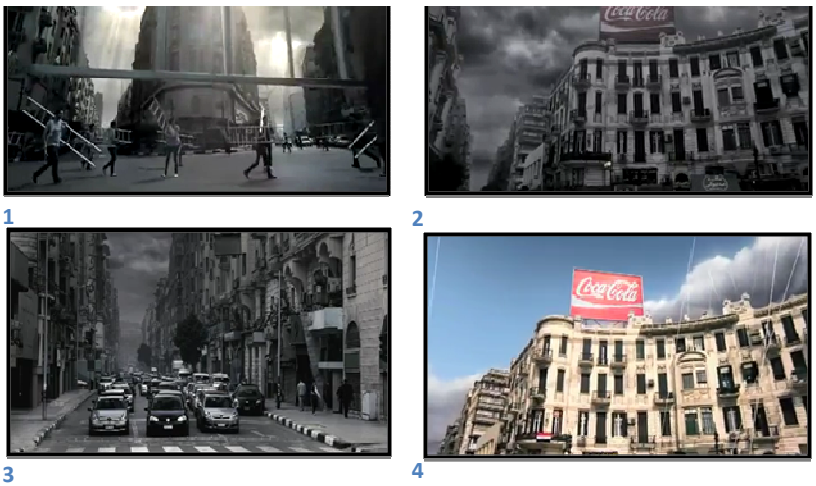

Figure 5.7 Metaphors and Connotations that Resemble Egypt and the Young Generations

Tables

Table 5.1 Percentages of Negative, Neutral and Positive Social-Political Representations in Pepsi Commercials in 2010/2011

Type	Year	Positive		Neutral		Negative		Total	
		No.	%	No.	%	No.	%	No.	%
Social-political	2010	3	12	0	0	7	27	10	38
	2011	7	22	0	0	0	0	7	22

Table 5.2 Percentages of Positive, Neutral, and Negative Representations in Coca-Cola Commercials in 2010/2011

Type	Year	Positive		Neutral		Negative		Total	
		No.	%	No.	%	No.	%	No.	%
Socio-political	2010	0	0%	0	0%	1	5%	1	5%
	2011	6	32%	0	0%	0	0%	6	32%