Stylistic Elements in Egyptian Ramadan TV Commercials: A Multimodal Discourse Analysis

Abstract

With the advent of the Information Age, language is no longer the only means of constructing meaning. A variety of semiotic modes and social symbols such as images, gestures, and music are involved in the process of meaning creation and construction. The present study investigates a number of linguistic and stylistic elements in Egyptian Ramadan commercials. For this purpose, TV commercials broadcasted on Egyptian TV channels in 2022 were examined in a content analysis. A total of thirteen TV commercials were analysed after discarding other TV commercials with low shares on social media. The qualitative textual analysis was conducted to investigate the effectiveness of the choice of words with a triangulation of a number of theoretical frameworks as well as analytical tools in such disciplines as social semiotics, stylistics and multimodality. The visual semiotic approach proposed by Kress and Leeuwen (1996) as well as Halliday (1994) Systemic Functional Grammar have been applied on the selected commercials. There is a number of stylistic elements which are frequently used in the commercials such as lexis, code-switching, and repetition. Findings showed that social semiotic modes are powerful tools in addressing the three meta-functions of the language used in the commercials. They also demonstrated that combining text and image contributes not only to the increasing ratings and shares of such television commercials, but also the growing importance of such stylistic elements in TV advertising as they help attract viewers to the advertised products and services.

Keywords: Advertising, code-switching, Multimodal Discourse Analysis, Social Semiotics, Stylistics, Television Commercials
The stylistic elements in TV commercials: a case study of Ramadan commercials.

The aim of the current study is to take a closer look at the linguistic and stylistic features of TV commercials, particularly the Ramadan commercials, in Egypt. The study analyzes a number of TV commercials that were broadcast on Egyptian television in 2020 and their content. The study also examines the linguistic and stylistic features of the commercials, as well as the impact of these features on the audience's response.

The study finds that the linguistic and stylistic features of the commercials are effective in attracting the audience's attention and in persuading them to purchase the products advertised in the commercials. The study also finds that the linguistic and stylistic features of the commercials are influenced by the cultural and social context of the audience.

The study concludes that the linguistic and stylistic features of the commercials should be taken into account when analyzing the effectiveness of the commercials. The study also suggests that further research should be conducted to better understand the impact of these features on the audience.
Stylistic Elements in Egyptian Ramadan TV Commercials: A Multimodal Discourse Analysis

I. Introduction

With the growing development of the Internet, social media have been considered a significant marketing and communication tool (Yuan et al., 2021, p. 610). According to McCarthy et al. (2014), social media help promote customer relationships and build customer communities (p.181). Besides, with the growth and popularity of attracting the consumers’ attention of and interest in social media, their attitudes towards advertisements and commercials tend to be positively influenced to the extent that their purchase intentions are increasingly flourishing. This leads to a remarkable boom of digital marketing and the consumers of the present have become digital and highly networked. Television as well as YouTube have become essential platforms of social media advertising for businesses which aim to reach a comprehensive understanding of the target market (Duffett, 2015, p. 498).

Yarimoglu (2022) cites how (Hunt, 2017) and Prieler (2015) indicate that the advertising industry not only has a remarkable impact on the consumers’ thoughts and needs, but also makes drastic changes in their behaviours and attitudes thanks to the visuals, images, language elements, and representations (p.275). Ramadan is a distinctive occasion for Egyptians to formulate their attitudes towards an advertising campaign or particular commercials of products and services. As a result, advertising communication effectiveness can emerge in order to assure that a positive or negative brand image might lead customers to positively or negatively perceive a brand. For instance, if customers perceive a brand negatively, they might turn their attention away from the brand, resulting in a lower degree of advertising communication effectiveness (Romani et al., 2012).

Regarded as a multifaceted domain of study in linguistics, stylistics is concerned with not
only the nature of the language of literature, but also the language habits or styles of particular authors and their writing styles or patterns. Traditional single modal analysis leads to a single expression form of the meaning construction. For the sake of combining multiple modal information, the domain of Multimodal Discourse Analysis (MDA) contributes to the interaction of a number of elements and symbols in order to create an overall meaning communication, combining texts, images, music, and gestures. It is based on Halliday (1994) and Halliday and Matthiessen (2014) Systemic Functional Linguistics (SFL) which demonstrates that a multimodal discourse interaction is considered a significant part of the three meta-functions of language. It can be used and applied not only on static images, but also on films, commercials, and cinematic productions. Kress and Leeuwen (1996) comprehensive visual grammatical analysis framework presents the perspectives of representational, interactive, and compositional meanings.

1.1 Objectives of the Study

The present study focuses on the linguistic and visual elements that are combined together in the selected Egyptian TV commercials in order to persuade the consumers in the Holy month of Ramadan to purchase the advertised products. From a discursive and ideological point of view, the present study presents an association of the advertised products and services with ethical attributes such as entertaining and luxury lifestyles, healthiness, and social responsibility.

The rationale for choosing TV commercials to analyze in the present study is because they are regarded as multimodal texts which integrate textual and visual modes for a persuasive effect. Accordingly, the main objective of the study is to examine how textual and semiotic modes are manifested in order to control and direct the viewers’ attitudes towards the selected TV commercials. The linguistic modes are realized by the word choices and patterns used in the TV commercials; whereas the semiotic modes are realized by colour, framing, and camera
angle of the TV commercials.

1.2 Significance of the Study

Advertising is a significant form of communication used in the process of marketing products and services. TV commercials are not only meant to entertain and fascinate, but also to attract the viewers’ attention, convince them, and lead to their satisfaction. The present study aims to investigate the various stylistic elements used in Egyptian TV commercials during Ramadan 2022 and examine the way in which language is used to convey the message in such settings. It also aims to investigate how the textual and semiotic modes are exploited in the selected TV commercials to control and orient the viewers towards the products and services. Accordingly, it is an attempt to investigate the way in which persuasive messages are made powerful by integrating texts and images. The significance of the study also lies in the fact that it might be of much interest not only to linguists, future researchers, but also for students of advertising.

1.3 Research Questions

The present study aims to find answers to the following questions:

1. What are the stylistic elements in Ramadan TV commercials from the linguistic perspective?

2. What are the semiotic modes that contribute to the persuasive effect of the selected TV commercials?

What are the positive images that the various semiotic modes try to construct about the advertised products and services?

II. Literature Review

As a branch of semiotics, social semiotics not only examines meaning in terms of social
practices but also recognizes images as a social process. According to Jewitt and Oyama (2008), social semiotics and visual communication have a number of semiotic facilities and resources which demonstrate “what can be said and done with images and how the things people say and do with images can be interpreted” (p.134). They state how Beasley and Danesi (2002) indicate that semiotics “ultimately allows us to filter the implicit meanings in images that swarm and flow through us every day, immunizing us against becoming passive victims of a situation. By understanding the images, the situation is changed, and we become active interpreters of signs” (Beasley & Danesi, 2002, p. 31).

Arackal (2015) defines semiotics as “the study of signs which is concerned with everything that can be taken as a sign” (p.1), as cited in Hussein and Fattah (2020). According to Arackal (2015), semiotics can be an effective approach in the analysis of media materials which present a form of non-verbal communication. This branch provides a method which realizes media through the analysis and interpretation of data combining texts and images.

Çoşkun (2015) argues that semiotics, linguistics and visual media have been conceptualized by means of multimodality in which “meaning is communicated not just through the linguistic mode, but also by other semiotic modes (visual, sound or gesture)” (p.40). He also states that Kress and Leeuwen (1996) study of multimodality, known as the foundation of all studies, is drawn from Halliday (1994) theory of Systemic Functional Linguistics, stating that semiotic modes, e.g. images, diagrams, graphics, and photographs, are working constructively to create the implicit or unstated meanings in texts. Accordingly, Kress and van Leeuwen’s model of visual grammar presents the general principles of visual design which is manifested across the text analysis. That is, it is based not only on “the meaning-making potential, but also on the interaction among various semiotic resources” (p.41). Kress and Leeuwen (1996) present the concept of ‘semiotic landscape’ which refers to the context of
the visual mode; i.e. the place of visual communication which “cannot be understood without being in the context of the range of the public communication forms or modes available in that society” (p.42).

According to Kress and Leeuwen (1996), all images perform the three meta-functions mentioned by Halliday in his theory of Systemic Functional Linguistics (2014), as quoted below

i. The patterns of representations (that correspond to the ‘ideational’ meta-function) point out that the visual resources (people, places, and things represented in the image) as well as the representation of interactions and conceptual relations between them; ii. The patterns of interaction (that correspond to the ‘interpersonal’ meta-function) point out that the resources that construct relationships between the viewer, the maker of visual texts, and those represented in the texts; and iii. The patterns of composition (that correspond to the ‘textual’ meta-function) indicate the ways in which the patterns of representation and interaction integrate into a meaningful whole (Halliday & Matthiessen, 2014).

Karimova (2014) defines advertising as “a paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now, or in the future” (p.2). Social media advertising is considered an effective form that “creates an interactive environment for consumers and ad agencies” (Alalwan, 2018; Kuo et al., 2021; Tajvidi et al., 2021). Brackett and Carr (2001) argue that advertising is “the main factor in determining consumers’ attitudes towards products and services” (p.23), as cited in Kuo et al. (2021). Besides, Alalwan (2018) states that social media advertising has a remarkable effect on consumers’ purchase intentions, manifested by performance and motivation. Similarly, Martínez-Navarro and Bigné (2017) argue that the contents of the advertising message “drive
the consumers’ behavioural response, resulting in purchase intentions” (p.52), as cited in Kuo et al. (2021). According to Wang and McCarthy (2020) and Yu and Hu (2020), the value of advertising lies in “informativeness and entertainment”.

Kohrs (2021) states that in advertising, the idea of foregrounding “a human figure or objects, for instance, plays off the expectations or portraiture or still life respectively” (p.23). He also cites how Goffman (1979) argues that advertisers “can quote non-verbal behavior in the make-believe scenes in advertisements and are thus able to use a few models and props to evoke a lifelike scene” (p.3). Besides, he cites how Matthews (2007) defines rhetoric as “the effective use of language, to persuade, give pleasure and so on, and also the use of visual tropes to achieve these objectives” (p.347).

Crystal (1992) defines stylistics as “a branch of linguistics which studies the features of situational distinctive uses (varieties) of language made by individual and social groups in their use of language” (p.332), as cited in Khan and Jabeen (2015). Accordingly, a stylistic analysis can involve a number of general language features such as lexical patterns, sentence patterns, structures, and variety.

III. Methodology

From a multimodal perspective, the present study adopts Kress and Leeuwen (1996) grammar of visual design which demonstrates that the conception and presentation of images or any other visual resources have a remarkable impact on the way people perceive reality. This approach to meaning construction and communication distinguishes three types of meaning; that is, representational, interactive, and compositional. Accordingly, representational meaning accounts for both conceptual and narrative representations which are connected with the participants in the images. The interactive meaning covers the interaction between the producer of the commercials and the viewers of the images. This interaction is realized by means of
gaze, size, and perspective. The compositional meaning accounts for the way in which the participants in the commercials are arranged in a particular pattern in order to form a unified whole.

From a linguistic perspective, Halliday and Matthiessen (2014) theory of Systemic Functional Grammar (SFG) is also employed in the present study. Accordingly, grammar is “a network of interrelated choices” and functionality is “intrinsic to language: that is to say, the entire architecture of language is arranged along functional lines” (p.31). SFL emphasizes the factors that influence people’s word choices by means of three meta-functions; that is, ideational, interpersonal, and textual which complement together in order to convey meaningful communication.

3.1 Data Collection

Data were collected from selected Egyptian TV commercials in the Holy Month of Ramadan in 2022. Television advertising is ranked among the best advertising types in the Middle East (Karadas, 2019). Accordingly, television is the most influential media tool because consumers can easily access the message in the TV advertisements or commercials at home or in their spare time. The activity of watching television is increasingly growing during the Holy Month of Ramadan in Egypt. These commercials fall into five categories; that is, housing or real estate, clothing, home appliances, and banks.

The present study was conducted in April 2020 and is based on the analysis of thirteen TV commercials broadcasted on national Egyptian television channels as well as YouTube (Appendix A). Table 1 shows the categories of the selected TV commercials and their views.
### Table 1

*Industries of products shown in TV commercials*

<table>
<thead>
<tr>
<th>Industries</th>
<th>Category</th>
<th>Duration (in min.)</th>
<th>Views (in millions)</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Telecom sector</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vodafone</td>
<td></td>
<td>2.00</td>
<td>77</td>
<td>4</td>
<td>30.76</td>
</tr>
<tr>
<td>Etisalat</td>
<td></td>
<td>1.51</td>
<td>32</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orange</td>
<td></td>
<td>2.03</td>
<td>28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>We</td>
<td></td>
<td>2.35</td>
<td>72</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Housing/ Real Estate</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
<td>30.76</td>
</tr>
<tr>
<td>MNHD</td>
<td></td>
<td>2.31</td>
<td>8.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zed</td>
<td></td>
<td>2.12</td>
<td>9.6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mustakbal City</td>
<td></td>
<td>2.01</td>
<td>9.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zahra</td>
<td></td>
<td></td>
<td>93</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothing</td>
<td></td>
<td>1</td>
<td>7.69</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cottonil</td>
<td></td>
<td>0.54</td>
<td>1.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home appliances</td>
<td></td>
<td>2</td>
<td>15.38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>La</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Germania</td>
<td></td>
<td>1.30</td>
<td>2.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>El Araby</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fresh</td>
<td></td>
<td>1.47</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Banks’ sector</td>
<td></td>
<td>2</td>
<td>15.38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misr Bank</td>
<td></td>
<td></td>
<td>52</td>
<td></td>
<td></td>
</tr>
<tr>
<td>QNB</td>
<td></td>
<td>1.33</td>
<td>1.6</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
As shown in the above table, the selected TV commercials have been trending on YouTube as it is manifested in the large number of views.

3.2 Theoretical Frameworks

The present study follows the triangulation technique of adopting two analytical frameworks; that is, Halliday (1994) Systemic Functional Grammar, and Kress and Leeuwen (1996) framework of Visual Grammar, in order to enhance credibility and validity of the study findings. The first part of the analysis, based on Halliday's Systemic Functional Grammar in general and its meta-functions in particular, aims to investigate the lexico-grammatical elements in the selected TV commercials.

IV. Analysis and Discussion

As a result, in an answer to the first research question; that is, the stylistic elements in the selected TV commercials, a list of 174 lexical items was prepared, which fall into two categories; that is, 49 lexical items related to Ramadan, and 125 lexical items related to the whole message of the TV commercials, as shown in tables 2 and 3.

Table 2
Lexical items in the selected TV commercials

<table>
<thead>
<tr>
<th>Categories</th>
<th>TV commercials</th>
<th>Examples of lexical items</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>We</td>
<td>ازيك – رمضان كريم – عزومة – المعايزم – قطايف – كفاءة بالقشطة</td>
<td>18</td>
<td>36.73</td>
</tr>
</tbody>
</table>

Total 13 100
It has been found that most of the lexical items related to Ramadan are frequently used in three main TV commercials; that is, MNHD, We and Orange; whereas they are almost equally distributed in the remaining TV commercials.

Table 3

<table>
<thead>
<tr>
<th>Category</th>
<th>TV commercials</th>
<th>Lexical items</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LaGermania</td>
<td>أنت – مليون فرصة – أحبك – قصة حب – 100 قصة – دنيا</td>
<td>3</td>
<td>2.40</td>
</tr>
<tr>
<td></td>
<td>Fresh</td>
<td>ربيع – صم – تقطر – اعزمني – لمى صحباك – العزومة – تمور</td>
<td>7</td>
<td>5.60</td>
</tr>
<tr>
<td></td>
<td>Mustakbal City</td>
<td>Zينة – ضيف – بيوتنا بيتك</td>
<td>4</td>
<td>8.16</td>
</tr>
</tbody>
</table>
As shown in the above table, the selected TV commercials emphasize the idea that Ramadan is a pleasurable time when people experience a lot of amazing stories. They portray the realities, joy, and affection of the Egyptian communities as well as the aspects of their daily life. They also depict the diverse ways in which people celebrate Ramadan in Egypt.

Based on Halliday’s Systemic Functional Grammar, the ideational meta-function is revealed in the lexical choices in the selected TV commercials, which can be divided into two elements; that is, the experiential function, and the logical function. The experiential function is manifested in that the lexical items related to Ramadan which are used in the commercials are concerned with the accumulated experience that people in Egypt store in their minds and that
shapes meaning into the language used. These lexical items are used in the commercials to express people’s thoughts, beliefs, and feelings as well as the reality of the external world. They are also closely related to the various meanings and conceptions which Egyptians have about Ramadan. The logical function is realized by the interrelated semantic relations between the clauses of the commercials. The pronoun ‘we’ is frequently used in order to convey the idea of solidarity and common beliefs.

The interpersonal meta-function is realized in the selected TV commercials in the communicative situation which they have with the viewers or audience. These commercials are made up of a number of declarative sentences, which present information to the viewers. They are made up of nominal clauses, and there are almost no interrogative or imperative sentences. As for the textual meta-function, it is realized in the way the message in the selected TV commercials is clearly constructed by means of the lexical items which are frequently used in the commercials. These lexical items reflect a cheerful, vivid, and entertaining atmosphere among people in Ramadan.

Another stylistic element which is realized in the selected TV commercials is the frequent use of code-switched words in an attempt to reach a bigger population of viewers and to grab their attention to the message of the commercials. This can indirectly increase the marketing rate of the products and services which are advertised in the commercials. The speakers or narrators of the commercials use words that belong to two languages in the same utterances. The main language, i.e. matrix language, of the commercials is Arabic; whereas the embedded language is English. The embedded English words are prominent and noticeable in order to activate all age groups and their attitudes in the whole context of the commercials. Accordingly, this might not only increase the brand and product attractiveness, but also enhance the
consumers’ perceived value of the commercials. Table 4 demonstrates a list of 36 code-switched words used in the selected TV commercials.

Table 4

The code-switched lexical items in the selected TV commercials

<table>
<thead>
<tr>
<th>Category</th>
<th>TV commercials</th>
<th>Lexical items</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Code-switched lexical items</td>
<td>MNHD</td>
<td>Stream, ستريم, ميم, Game, نشرن</td>
<td>4</td>
<td>11.11</td>
</tr>
<tr>
<td></td>
<td>LaGermania</td>
<td>Stress, ستريس, Please, ريلاكس, Net</td>
<td>2</td>
<td>5.55</td>
</tr>
<tr>
<td></td>
<td>Fresh</td>
<td>Film, فيلم, Match, الماتش, Taste, تيست, Atmosphere, Reflect, ريلاكت, Mood</td>
<td>5</td>
<td>13.88</td>
</tr>
<tr>
<td></td>
<td>Zahra</td>
<td>Piano, بيانو, Rhythm, ريم, Active, اكثيف, Cool, ميم, مامم, عالواتس, Forward, فورورد, Red velvet, ريدفيلدت</td>
<td>7</td>
<td>19.44</td>
</tr>
<tr>
<td></td>
<td>We</td>
<td>Coconut, كوكونات, Lotus, لوتس, Chocolate, تشوكوليت, Order, اوردر, Primo, بريمو</td>
<td>13</td>
<td>36.11</td>
</tr>
</tbody>
</table>
The table demonstrates that the code-switched lexical items are frequently used in four main TV commercials; that is, We, Zahra, Fresh, and MNHD which belong to most categories of the advertised product industries.

The second part of the analysis is based on employing Kress and van Leeuwen’s framework of Visual Grammar, which is concerned with the multimodal and semiotic modes of the selected TV commercials. Accordingly, there are three categories of the analysis; that is, representation, interaction, and composition. First, the representation is realized by the people whom the image or video is composed of, forming a visual structure of those participants. Because the selected TV commercials are jingle-based, a number of celebrities participate in these commercials, as shown in Table 5 which presents the participants or popular celebrities used in the selected TV commercials, who are considered the protagonists of the commercials.

Table 5

Participants or celebrities used in the selected TV commercials

<table>
<thead>
<tr>
<th>TV commercials</th>
<th>Celebrities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zed</td>
<td>Tamer Hosny, Nilly Karim, Yousra, Elissa</td>
</tr>
</tbody>
</table>
Featuring popular actors, actresses, and singers, the selected TV commercials employ bright cinematography, according to which the plot as well as the storyline are realized vividly to the extent that camera angles, movements, and direction as well as shots interact together in order to provide significance to the content of the commercials. The commercials’ vibes are set by a pleasant tune, stunning surroundings, amazing costume designs, and vivid colours. These elements or components contribute to the viewers’ involvement in the plot.

Besides, these participants interact with the viewers by means of contact, social distance, and attitude. All celebrities in the selected commercials directly address the viewers by gazing at the viewers. Both participants’ eye contact and their facial expressions such as smiling or pointing, are combined to manifest the interactive situation they have with the viewers. As for the social distance, the participants in the selected commercials are physically close to the screen and the viewers; so, the use of close-up shots might be significantly and frequently used in the commercials to approach the viewers and their attention and to provide visual emphasis to what is needed to be seen in the commercials. Besides, medium shots are also used in the selected commercials when there is a dialogue between the characters, trying to show the place or physical space of the participants. This requires the camera to move close to the participants.
in order to bring the screen or scene closer to the viewers. Another remarkable visual feature is the use of the eye-level camera angle which presents a view as seem by the viewers. This adds a psychological dimension to the viewers’ attitudes about the scenes of the commercials.

Based on the textual analysis of the selected TV commercials in Ramadan 2022, it has been found that a number of stylistic elements has been realized in the commercials which have enhanced their communication effectiveness, which is demonstrated in the large numbers of views on YouTube. Such elements provide entertaining content in the commercials, which significantly increases viewers’ attention, engagement, and positive attitudes towards them. This can imply the positive perceived value of the selected commercials, which can positively affect the viewers’ purchasing intentions. Moreover, findings indicate that the frequent use of the code-switched words in the selected commercials has a significant impact on the cultural proximity between the participants of the commercials and the viewers. On the other hand, the analysis of the semiotic and multimodal modes demonstrates that the message has been conveyed in a remarkable and unified way.

V. Conclusion

The analysis of the selected TV commercials shows that the textual as well as the semiotic modes complement each other in unison in order to convey the principal messages. The stylistic elements which are frequently used in the selected commercials emphasize the persuasive method of conveying the participants’ beliefs, thoughts, and attitudes to the viewers. As a result, the diversity of these modes contribute to the control and direction of the viewers’ evaluation and judgement of the commercials. Based on the findings of the present research, the selected TV commercials manifest a number of stylistic elements which lead to simple constructions with powerfully meaningful phrases, clauses, and sentences.
References


STYLISTIC ELEMENTS IN TV COMMERCIALS

Rehab H. Mahmoud


Appendix A

MNHD (Madinet Nasr Housing Development)

لو عيشتوا وشوشفوا ليلة واحدة م الفوازير
فطوطه ونيللي وهؤار بوحي فاتهوا كثير
ومسلسلات على اليد تتعد

اللي يفوتك ملش إعادة
وقطايفنا سكرها زيادة

كلنا يوماننستن نجاتي
عاوزينه ينفخ في البلاطين

القطات

اللي عاشينها
كانوا كلهم حقيقيين

- وبدون كلام
مهما تفوت بينا السنين

رمضانا كان
على قندا ومبسوطين

- رمضان في جيلنا
ده حلاته بنا
زايدة زايدة سنة
ملحش حد
تفاصيل مالتنا

ولا يوم ولا يوم سابتنا
عشناها بد

- رمضان يعني الحلو كله صاحبي أقوله بي بيبا
لا بينا ولا بِلا
لمة مية عالمية بوت شارعنا فوق نملاها زينة أُحلى زينة أُحلى لمة
بومنا ستريم
نشير في ميم
وجيم في جيم تلاقينا روحنا
وسحور قطر
عزومتنا نار
في الحلو متكررش روحنا
اَحنا رمضان غير
ثانية واحدة
واحنا جيلنا راح فين يا جماعة؟
عيشنا وشوتنا دنا دنا
بينا حاجة من كل ده
ما احنا الوصلة ما بين جيلين
رمضانا مفيش أُحلى من كده
يا أبو كف رقيق يا احشتنا
ومعاك ع المدفع عيشنا
حيلهم بينهم
خلينا ما بينهم
مقلب حلو وجبيناه
وحمادة عزو
اتربى في عزو
كان بيقول ونقولها معاه
يتربى في عزو
ويمير اوام
رمضان ونتستن السنة
بحلوته كان
يحلما ما بين الموجودين
- رمضان في جيلنا
ده حلاوة بينا
زائدة سنة
وملهش حد
تفاصيل مانتنا
وقات في بيتنا
ولا يوم ولا يوم سابتنا
عشناها بجد
- جيل ورا جيل وله بنيئ لكل جيل لأكثر من 60 سنة وناصير بنيئ لكل جيل

Zed

افرح
نخطف من الوقت شوية لينا
ما نفرح
وزی ما الدنيا تودينا
ل الآخر
هنروح أنا وأنت سوا للآخر
كده كده هنا أنا وأنا
هنعيش من قال
وتعالي نفرح ونعيش
أيام في جمالها ما فيش
طب استنى
STYLISTIC ELEMENTS IN TV COMMERCIALS

Rehab H. Mahmoud

انقل دانا هنا عندي طلة

استنى قد المشاور معايا ولا قدامي

مشاور جميل وتطرق قدامي

- كده كده هنا انت وأنا هنعيش من تاني

وتعالى نفرح ونعيش

أيام في جمالها مفيش

- بتهزر

لو لسه يلفكر بتهزر

بتهزر

دا احنا يا دوب بنقول في أكثر

بس انقل

لسه الأحلى جاي وبحصل

- كده كده هنا انت وآنا هنعيش من تاني

وتعالى نفرح ونعيش

أيام في جمالها مافيش

وتعالى نفرح ونعيش

أيام في جمالها مافيش

LaGermania

ساعات ببقى عايزه أقول لكل حاجة

على جنب لو سمعتي عايزه أكون لوحدى

أسرح في حاجة بجد بحبها

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بعد إذنك بعد إذنك بعد إذنك بعد إذنك
بعد إذن الهوا أنا قلبي أستوا
وكني في فرن وحبك نار وبتفوت في الحيط
بعد إذن الجو عمالة تحلو
وكأني نسمة يا حلوة تفرو تطرى البيت
بعد إذن الماية بتدلدق حنية
وأنا قلبي ريلاكس
كآن خارج من تحت الدش
بعد إذن الننت أنا أنا ليه انتبتت
وكأني فيلم أنا جبته بنكة قلبي المانش
على مهلك بغي يا فريش
ده أنا من بعدك ملقيتش
ولا حاجة فريش تفرش كده قلبي
قلبي أنا مععلش
وحياتك بغي فريش
لما بشوفك كده وش
وفي نفست الفرشاة ليه بنتنج
من غير حتى ما بنتش
من غير حتى ما بنتش
علشانك بغي فريش
سيبى قلبي خلاص مععلش
وحياتك هحي فريش
بصى عينيك وخداني
فمك والفوم الثاني
بتطلع قلبي مزهزة وافرح به بشياكة
ثبتينى بغباوة واكلة بقلبى حلاوة
وكان أنا ثلج اتسيح لو طلعت من الثلاجة
- على مهلك بقي يا فريش
ده أنا من بعذك ما لفيتش
ولا حاجة فريش تفرش كده قلبي

قلبى أنا معش
وحياتك بقي فريش
لمش يشوفك كده وش
وفي تست الفرشة ليه ينتج
من غير ما يبغش
- من غير حتى ما يبغش
غلطشتك بقى فريش
سبيب قلبي خلاص معش
وحياتك هبقى فريش

Mustakbal City

في قلب نحب معاه حياتنا
وفي قربو بينحس ويننسى
كل العمر جنبي ويعوضنا حب كل وقت فاتنا
- في قلب بيقي هو بيتنا يفهمنا وكأنه مرايتنا ونغني
وياب بعض غنوة مليون لحظة حليمة في حكايتنا
- في القلب مكان ودننا ثانية ونسين علشانه لسه
حياة مع بعض نحس ثانية ثانية إننا عايشين
- في مكان في القلب أنت أخدته وأنا قلبي معاك
لقي سعادته وده عمر جديد معاك بدأته في
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غمضة عين
في مكان يدخل قلبك من الدنيا بيشدك باخدك
عالمستقل وتعيش أحلام سنين
في القلب مكان ودنيا ثانية وسنين عشانه
لمسه جالية مع بعض نحس ثانية ثانية إنا عايشين

Etisalat

اول ما العين
شافتك أنت
حبناك أنت
ف لحظة امنيت
تكوني لي

عشاتك راح أكون مليون فرصه
راح أحبك حب
أقوى قصة حب
وكان الكون
صدق فيا
أو حاجزك ليا

100 سكة حتوصل
ببيكي وبيا
في كل الوشوش
أنا وهي
100 أغنية

100 قصة ودنيا
بتوعد فيا
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ولا موعد في كل مرة
هو رقصة ومستمرة
ولا كل دول سوا
هو بيانو ولا طبلة
ريك أهدى ولا أعلى
حالة حلوة وحالة أخرى
حالة ثالثة م الهوا
هو شمس وسط رملة
هي حلوة بنت سمرة
حاجة حلوة هي أخرى
حالة حلوة هي زهرة...زهرة
هو شمس وسط رملة
هي حلوة بنت سمرة
حاجة حلوة هو أخرى
حالة حلوة هي زهرة.....زهرة
هي أكتيف ولا كوال
لو هتسكت أنا هقول...لو....لو
لو هقول هي هقول.....هي
حالة بين دول ودول
هو حالة يتمشيلها
حاجة اسبك الكل أجيلها
ليلها صبح وصبح ليلها
عمرى ما شبع منها
ولا حاجة تجي تخطف
كل خطة تجيلي الطرف
We

أو إزيك يا وإزاي ماما
وبابا إزيه ازاى طنط إزاي البنت
وأحمد ومتميم رمضان كريم
يعتقد علينا بالخير وادينا
كنت بقول ايه أه
أو إزاي طنط
وبعت لكل الشغل
وكل العملة نكتة وميم
انا قلت أعيد عالواتساب
وأقول رمضان ده كريم
طيب هطلب مين من عندي أنا هنا
ما أنا أصل حبليبي كبير
لو عندي عزومة انا هبيعت
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الجو حلو الهوى ببطري
خرجنا نفطر سوا اعزمى
لمى صحابك كلميهم
اني عليهم بجاو من بدرى
والعزيزة الجالية عندى
عندى عندى عندى عندى
قالك قالك قالك ايه قالك اد
ياد ياه الجو جميل
ياد ياه كله يقوث
ياه من غير تكشير
اضحك كده ونروق
له نتعصب أو نتززر
نسهر ونحكي ونتزر
اضحك بقيفكها
رمضانا ربيع
معقول
قولوا قولوا ما تقولوا
قوموا قوموا شوفوا
-الشمس طالعة منورة
منورة
نخطف سقرية قصيره
نظر بنات نمشى الثلاثاء
وعالطريق هنبل ريق بتمر حلوة مسكرة
في الريست فرخة محمرة
ع البحر طير رمضان خطير
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Vodafone

اللى بينا لحظة حلوة عشتها لي كلمة
بعتها لي في وقتها ما بيننا 100 مكالمة
اصطلاحنا واتخاسنا فيها ألف مرة
بس برده باشتسامة تحلى ليلة مرة
اللى بينا سندة واقفة قاعدة صحة

رحلة سحلة باعثة
-ضحكة راحة القلب راحة بعد نكتة جامدة
اللى بيننا أحلى وقت وأحلى عمر عدى
اللى بيننا غنوة حلوة بتفكرني بك
فيديو كل ما أشوفه بضحك من قلبي عليك

المذاكرة المعافرة الحنين لئن سمافرة
العزومة أحلى سفوة صورة علينا شاهدة
اللى بيننا ليلة عايله لما لما قولنا باعلي
صوتنا المصريين أحدها احنا وقت الشعر

جدع وساعة اللعبة هو واللى بيننا أحلى
وقت وأحلى عمر هدى
والله والله اللى بيننا ما يتقدر
والله والله اللى عمرى مهانسي ومس هاقدر
داه اللى بيننا حياة واكثر ده احنا اللى بيننا حياة واكثر

Misr Bank

دايس دايس مبوعقش بقلب أسد
ما بتردش ما بتهدش بحول ومبتعبش
بمسك في الحلم وانا لما بشب بطول السحاب
Cottonil

Year of sweetness to you, Egypt. Year of sweetness to you tonight

upon your beautiful pyramids, and upon your long Nile

upon your sun during the day, and upon your moon during the night

upon your shoulders, and upon your eyes, far away

Cottonil

Year of sweetness to you, Egypt. Year of sweetness to you tonight

upon your family, in front of your screen, upon your national flag, upon your cotton, and upon your Egyptian language.

داييس داييس داييس، داييس البحر
وبهنجرة، داييس. داييس مائدة، داييس، داييس

ديم في الصورة أسطورة، وخطير، وليس خطورة

وشيء وعينيك باصة لبعيد

يا معافر، يا معافر، أجمل كمل للآخر

من امتى اللي يبأذوك بيهوموك

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