



Egyptian Journal of Linguistics and Translation

'EJLT'

Peer-reviewed Journal
Sohag University Publishing Center

ISSN: 2314-6699

<https://ejlt.journals.ekb.eg/>

Volume 11
Issue 1
July 2023



Egyptian Journal of Linguistics and Translation

'EJLT'

ISSN: 2314-6699

<https://ejlt.journals.ekb.eg/>

Volume 11, Issue 1

July 2023

Peer-reviewed Journal

Sohag University Publishing Center

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

**Rehab Hassan
Mahmoud**

College of Language and
Communication
Arab Academy for
Science, Technology and
Maritime Transport
Alexandria, Egypt
rehabhassann@aast.edu



Egyptian Journal of Linguistics and Translation

'EJLT'

Online ISSN: 2314-6699

<https://ejlt.journals.ekb.eg/>

Volume 11, Issue 1

July 2023

Peer-reviewed Journal

Sohag University Publishing Center

العناصر الأسلوبية في الإعلانات التلفزيونية الرمضانية المصرية: تحليل خطاب

متعدد الوسائل

مستخلص الدراسة

رحاب حسن محمود

مدرس اللغويات التطبيقية بقسم اللغات
بكلية اللغة والاعلام بالأكاديمية العربية
للعلوم والتكنولوجيا والنقل البحري،
الاسكندرية، جمهورية مصر العربية

البريد الإلكتروني:

rehabhassann@aast.edu

في عصر المعلومات لم تعد اللغة هي الوسيلة الوحيدة لبناء المعنى، بل أنها تتكون من مجموعة متنوعة من الأنماط السيميائية والرموز الاجتماعية مثل الصور والإيماءات والموسيقى في عملية إنشاء المعنى وبنائه. تبحث الدراسة الحالية في عدد من العناصر اللغوية والأسلوبية في إعلانات رمضان التجارية المصرية. ولهذا الغرض فقد تم دراسة الإعلانات التلفزيونية التي تم بثها على القنوات التلفزيونية المصرية في عام 2022 و تحليل محتواها. كما تم تحليل عدد ثلاثة عشر إعلانًا تجاريًا تلفزيونيًا بعد استبعاد الإعلانات التلفزيونية الأخرى ذات المشاركات المنخفضة على وسائل التواصل الاجتماعي. وتم استخدام التحليل النصي النوعي لفحص فاعلية اختيار الكلمات مع توثيق عدد من الأدوات التحليلية والأطر النظرية مثل السيميائية الاجتماعية، وتحليل الخطاب، والأسلوبية، والوسائل المتعددة. وتم تطبيق النهج السيميائي المرئي الذي اقترحه كريس و فان لوين (2006) بالإضافة إلى هاليداي (1994) ونظريته للقواعد الوظيفية النظامية على الإعلانات التجارية المختارة. هناك عدد من العناصر الأسلوبية التي يتم استخدامها بشكل متكرر في الإعلانات التجارية مثل المفردات اللغوية وكلمات التبديل اللغوي والتكرار. وأظهرت النتائج أن الأنماط السيميائية الاجتماعية هي أدوات قوية في معالجة الوظائف الثلاث للغة المستخدمة في الإعلانات التجارية. كما تم استنتاج أن الجمع بين النص والصورة لا يساهم في زيادة التقديرات والمشاركة في مثل هذه الإعلانات التجارية التلفزيونية فحسب بل في الأهمية المتزايدة لهذه العناصر الأسلوبية في الإعلان لأنها تساعد في جذب العملاء إلى المنتجات والخدمات التي يتم الإعلان عنها.

الكلمات الرئيسية: الإعلان - التبديل اللغوي - تحليل الخطاب متعدد الوسائل -

السيميائية الاجتماعية - الأسلوب - الإعلانات التلفزيونية

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

Industries	Category	Duration (in min.)	Views (in millions)	Frequency	Percentage
Telecom sector				4	30.76
	Vodafone	2.00	77		
	Etisalat	1.51	32		
	Orange	2.03	28		
	We	2.35	72		
Housing/ Real Estate				4	30.76
	MNHD	2.31	8.8		
	Zed	2.12	9.6		
	Mustakbal City	2.01	9.1		
	Zahra		93		
Clothing				1	7.69
	Cottonil	0.54	1.2		
Home appliances				2	15.38
	La Germania El Araby	1.30	2.1		
	Fresh	1.47	4		
Banks' sector				2	15.38
	Misr Bank		52		
	QNB	1.33	1.6		

Total	13	100
-------	----	-----

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

Categories	TV commercials	Examples of lexical items	Frequency	Percentage
Lexical items related to Ramadan	MNHD	الفوازير – فطوطة – نيللى – بوجى – قطايفنا – رمضان – زينة – لمة – سحور – فطار – عزومتنا – الحلو – المدفع – حمادة عزو	14	28.57
	We	ازيك – رمضان كريم – عزومة – المعازيم – قطايف – كنافة بالقشطة –	18	36.73

Rehab H. Mahmoud

	بسبوسة – تمر الهندي – كنافة محشية – مسلسل – فرحة – لمة – الحلقة – رمضان		
Orange	رمضان – ربيع – صيام – تفرط – اعزمنى – لى صحابك – العزومة – تمر	9	18.36
Vodafone	العزومة – سفرة	2	4.08
Cottonil	لمة عيلة	2	4.08
QNB	زينة – ضيف – بيوتنا بيتك	4	8.16
Total		49	100

V.

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

Lexical items related to the whole message of the selected TV commercials

Category	TV commercials	Lexical items	Frequency	Percentage
Lexical items related to the whole message	MNHD	عيشتوا – فاتكوا كثير – يفوتك – حد – عايشينها – زائدة – يوم – الحلو – حلوة – أحلى – يلا بينا – عيشنا – شوفنا – حلاوته	16	12.80
		Zed	أفرح – نفرح – الآخر – هنعيش – استنى – بتهزر	6
	LaGermania	نفسى – لحظة حلوة -	3	2.40
	Fresh	بعد إذنك – بعد إذن – قلبى – على مهلك	7	5.60
	Mustakbal City	قلب – نحب – حب – القلب – نحس ثانية	6	4.80
	Etisalat	أنت – مليون فرصة – أحبك – قصة حب – 100 قصة – دنيا –	12	9.60

Rehab H. Mahmoud

	حبيبناك - هتحيينى - حلو		
	رملة - يعلى - البحر - البحور		
Zahra	- حالة حلوة - حالة أحلى - صبح - أيلها - قلبك حبها - شمس - الموج - بنت سمرة	16	12.80
We	فرجة - بريمو	2	1.60
	الجو بديع - قرب - الجو حلو - الجو جميل - نضحك - نسهر - نحكي - نهزر - اضحك - الشمس - حلوة - مسكرة	15	12.00
Orange	لحظة حلوة - كلمة - 100		
Vodafone	مكالمة - الف مرة - ليلة - ضحكة - القلب - أحلى - عمر - - سفرة - جد - ساعة - اللعبة	16	12.80
Misr Bank	قلب - البحر - مرة - الصورة - الأخر	5	4.00
	حلوة - أهراماتك الجميلة - قطنك طويل التيلة - بتغنيك - بحرك - نيلك - شمس - نهارك - - ليلك - لمة عيلة	14	11.20
Cottonil	زينة - بالحب - عقل - قلب - الفرحة - اللحظة - غنى	7	5.60
QNB			
Total		125	100

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

Category	TV commercials	Lexical items	Frequency	Percentage
Code-switched lexical items	MNHD	Stream ستريم	4	11.11
		Meme ميم		
		Game جيم		
		Share نشير		
	LaGermania	Stress ستريس	2	5.55
		Please بليز		
		Relax ريلاكس		
		Net الننت		
	Fresh	Film فيلم	5	13.88
		Match الماتش		
		Taste تيسـت		
		Atmosphere اتموسفير		
		Reflect ريفلاكت		
Mood مود				
Piano بيانو				
Zahra	Rhythm ريثم	7	19.44	
	Active اكتيف			
	Cool كول			
	Meme ميم			
	What'sapp عالواتس			
	Forward فورورد			
	Red velvet ريديفلت			
	Coconut كوكونات			
	Lotus لوتس			
	Chocolate تشوكوليت			
We	Order اوردر	13	36.11	
	Primo بريمو			
	Chocolate تشوكوليت			
	Order اوردر			

	Skip سكيب		
	Repeat ريبيت		
	Xo اكس او		
	Next نيكت		
Orange	Rest الريست	1	2.77
Vodafone	Video فيديو	1	2.77
Cottonil	Passport پاسپورت	2	5.55
	Story ستوري		
QNB	Choral كورال	1	2.77
Total		36	100

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

TV commercials	Celebrities
MNHD	Simon, Hisham Abass, Hamid El Shaery, Abo El Anwar, Malak Zaher, Ahmed El Saqa, Hend Sabry
Zed	Tamer Hosny, Nilly Karim, Yousra, Elissa

Fresh	Mahmoud El Esseily, Rouby
Mustakbal City	Wael Kafoury
Etisalat	Ahmed Ezz, Karmen Bosaybas
Zahra	Miriam Fares, Asser Yassin
We	Karim Abd El Azziz, Yasmin Abd El Azziz
Orange	Mona Zaki, Aly Rabee, Dina El Sherbiny, Nilly Karim
Vodafone	Amr Diab
Misr Bank	Sherine Abd El Wahab
Cottonil	Hakim
QNB	Assala, Bahaa Sultan

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 seen 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

- Alalwan, A. A. (2018). Investigating the impact of social media advertising features on customer purchase intention. *International Journal of Information Management*, 42, 65-77. <https://doi.org/10.1016/j.ijinfomgt.2018.06.001>.
- Arackal, F. (2015). Semiotics and Media Content. In S. S. Sebastian (Ed.), *The Symbolic World: Construction and Deconstruction*. India: Asian Trading Corporation.
- Beasley, R., & Danesi, M. (2002). *Persuasive Signs: the Semiotics of Advertising*. Berlin: Mouton de Gruyter.
- Brackett, L. K., & Carr, B. N. (2001). Cyberspace advertising vs. other media: Consumer vs. mature student attitudes. *Journal of advertising research*, 41(5), 23-32. <https://doi.org/10.2501/JAR-41-5-23-32>.
- Çoşkun, G. E. (2015). Use of Multimodal Critical Discourse Analysis in Media Studies. *The Online Journal of Communication and Media*, 1(3), 40. Retrieved from <https://www.tojcam.net/journals/tojcam/articles/v01i03/v01i03-06.pdf>
- Crystal, D. (1992). *A dictionary of linguistics and phonetics* (3rd ed.). Oxford: Blackwell.
- Duffett, R. G. (2015). Facebook advertising's influence on intention-to-purchase and purchase amongst Millennials. *Internet Research*, 25(4), 498-526. <https://doi.org/10.1108/IntR-01-2014-0020>.
- Goffman, E. (1979). *Gender Advertisements*. London: The Macmillan Press.
- Halliday, M. A. K. (1994). *An Introduction to Functional Grammar* (2nd ed.). London: Edward Arnold.
- Halliday, M. A. K., & Matthiessen, C. (2014). *Halliday's Introduction to Functional Grammar* (4th ed.). Philadelphia: Routledge.

-
- Hunt, A. (2017). *Selling Empowerment: A Critical Analysis of Femvertising* [Doctoral Thesis]. Boston College, College of Arts and Sciences.
- Hussein, A. S., & Fattah, S. A.-R. (2020). A multimodal discourse analysis of visual images in unchr reports on displaced iraqis. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 17(7), 15761-15783. Retrived from <https://archives.palarch.nl/index.php/jae/article/view/6283/6139>
- Jewitt, C., & Oyama, R. (2008). Visual meaning: A social semiotic approach. In T. van Leeuwen & C. Jewitt (Eds.), *Handbook of Visual Analysis*. Great Britain: SAGE Publications Ltd.p.p. 134-156.
- Karadas, B. (2019). *Dijital reklamcılık mı, televizyon reklamcılığı mı*. from <https://www.brandingturkiye.com/dijital-reklamcilik-mi-televizyon-reklamciligi-mi/>. [Accessed in: April, 2023]
- Karimova, G. Z. (2014). Defining advertising: A carnivalesque perspective. *International journal of journalism and mass communication*, 1(1), 2-10.
- Khan, A. B., & Jabeen, T. (2015). Stylistics analysis of the poem 'To Autumn' by John Keats. *International Journal of Academic Research and Reflection*, 3(1), 127-137.
- Kohrs, K. (2021). The language of luxury fashion advertising: technology of the self and spectacle. *Journal of Fashion Marketing and Management: An International Journal*, 25(2), 257-273. <https://doi.org/10.1108/JFMM-02-2020-0029>.
- Kress, G., & Leeuwen, T. (1996). *Reading Images: The Grammar of Visual Design*. Routledge: Taylor & Francis Group.

-
- Kuo, Y.-F., Hou, J.-R., & Hsieh, Y. H. (2021). The advertising communication effectiveness of using netizen language code-switching in Facebook ads. *Internet Research*, 31(5), 1-10. <https://doi.org/10.1108/INTR-04-2020-0231>.
- Martínez-Navarro, J., & Bigné, E. (2017). The value of marketer-generated content on social network sites: Media antecedents and behavioral responses. *Journal of Electronic Commerce Research*, 18, 52-72. Retrived from https://www.researchgate.net/publication/313950236_The_Value_of_Marketer-Generated_Content_on_Social_Network_Sites_Media_Antecedents_and_Behavioral_Responses
- Matthews, P. H. (2007). *Rhetoric. The Concise Oxford Dictionary of Linguistics*. Oxford: Oxford University Press.
- McCarthy, J., Rowley, J., Jane Ashworth, C., & Pioch, E. (2014). Managing brand presence through social media: the case of UK football clubs. *Internet research*, 24(2), 181-204. <https://doi.org/10.1108/IntR-08-2012-0154>.
- Prieler, M. (2015). Gender Stereotypes in Spanish- and English-Language Television Advertisements in the United States. *Mass Communication and Society*, 19(3), 275-300. <https://doi.org/10.1080/15205436.2015.1111386>.
- Romani, S., Grappi, S., & Dalli, D. (2012). Emotions that drive consumers away from brands: Measuring negative emotions toward brands and their behavioral effects. *International Journal of Research in Marketing*, 29(1), 55-67. <https://doi.org/10.1016/j.ijresmar.2011.07.001>.
- Tajvidi, M., Wang, Y., Hajli, N., & Love, P. E. D. (2021). Brand value Co-creation in social commerce: The role of interactivity, social support, and relationship quality.

- Computers in Human Behavior*, 115, 105238. <https://doi.org/10.1016/j.chb.2017.11.006>.
- Wang, P., & McCarthy, B. (2020). WITHDRAWN: What do people “like” on Facebook? Content marketing strategies used by retail bank brands in Australia and Singapore. *Australasian Marketing Journal (AMJ)*. <https://doi.org/10.1016/j.ausmj.2020.04.008>.
- Yarimoglu, E. (2022). The Road to Femvertising: Stereotypes and Empowerment Analysis in Turkish Television Advertisements. *Journal of International Women's Studies*, 24(1), 26. Retrived from <https://vc.bridgew.edu/jiws/vol24/iss1/26>
- Yu, S., & Hu, Y. (2020). When luxury brands meet China: The effect of localized celebrity endorsements in social media marketing. *Journal of Retailing and Consumer Services*, 54, 102010. <https://doi.org/10.1016/j.jretconser.2019.102010>.
- Yuan, C. L., Moon, H., Kim, K. H., & Wang, S. (2021). The influence of parasocial relationship in fashion web on customer equity. *Journal of Business Research*, 130, 610-617. <https://doi.org/10.1016/j.jbusres.2019.08.039>.

Appendix A

MNHD (Madinet Nasr Housing Development)

لو عيشتوا وشوفتوا ليلة واحدة م الفوازين

فطوطة ونيللى وهزار بوجى فاتكوا كثير

ومسلسلات على الايد تتعد

اللى يفوتك ملوش إعادة

وقطيفنا سكرها زيادة

-كلنا يوماتنستنى نجاتى

عاوزينه ينفخ فى البالين

اللقطات

اللى عايشينها

كانوا كلهم حقيقيين

- وبدون كلام

مهما تفوت بينا السنين

رمضاننا كان

على قدنا ومبسوطين

-رمضان فى جيلنا

ده حلاوته بينا

زايدة زايدة سنة

وملهاش حد

تفاصيل مالتنا

ولا يوم ولايوم سابتنا

عشناها بجد

-رمضان يعنى الحلو كله صاحبى أقوله يلا بينا

يلا بينا يلا يلا

لمة مية عالمية بيوت شار عنا فوق نملاها زينة أحلى زينة أحلى لمة

يومنا ستريم

نشير فى ميم

وجيم فى جيم تلاقينا روحنا

وسحور فطار

عزومتنا نار

فى الحلو منكررش روحنا

احنا رمضان غير

-ثانية واحدة

واحنا جيلنا راح فىن يا جماعة؟

عيشنا وشوفنا ده وده

بيننا حاجات من كل ده

ما احنا الوصلة ما بين جيلين

رمضاننا مفيش أحلى من كده

يا أبو كف رقيق يا واحشنا

ومعاك ع المدفع عيشنا

حيلهم بينهم

خلى ما بينهم

مقلب حلو وجبيناه

وحمادة عزو

اتربى فى عزو

كان بيقول ونقولها معاه

يتربى فى عزو

-ويمر اوام

رمضان وتستنى السنين

بحلاوته كان

يحلّى ما بين الموجودين

-رمضان فى جيلنا

ده حلاوته بينا

زايدة زايدة سنة

وملهاش حد

تفاصيل مالتنا

أوقات فى بيتنا

ولا يوم ولا يوم سابتنا

عشناها بجد

-جيل ورا جيل ولسه بنبنى لكل جيل لأكثر من 60 سنة بنبنى ونعمر بنبنى لكل جيل

Zed

افرح

نخطف من الوقت شوية لينا

ما نفرح

وزى ما الدنيا تودينا

للآخر

هنروح أنا وأنت سوا للآخر

-كده كده هنا هنا أنت وأنا

هنعيش من تانى

وتعالى نفرح ونعيش

أيام فى جمالها ما فيش

-طب استنى

اتقل دانا هنا عندى طلة
 استنى قد المشوار معايا ولا
 قدامى
 مشوار جميل وطريق قدامى
 -كده كده هنا انت وأنا
 هنعيش من تانى
 وتعالى نفرح ونعيش
 أيام فى جمالها مفيش
 -بتهزر
 لو لسه بتفكر بتهزر
 بتهزر
 دا احنا يا دوب بنقول فى أكثر
 بس اتقل
 لسه الأحدى جاى وهيحصل
 -كده كده هنا هنا أنت وأنا
 هنعيش من تانى
 وتعالى نفرح ونعيش
 أيام فى جمالها مافيش
 وتعالى نفرح ونعيش
 أيام فى جمالها مافيش

LaGermania

ساعات ببقى عايزة أقول لكل حاجة
 على جنب لو سمحتى عايزة أكون لوحدى
 أسرح فى حاجة بجد بحبها

بعد إذنك بعد إذنك بعد إذنك بعد إذنك

بعد إذن الهوا أنا قلبى أستوا

وكانى فى فرن وحبك نار وبتقوت فى الحيط

بعد إذن الجو عمالة تحلو

وكانك نسمة يا حلوة تهف تطرى البيت

-بعد إذن الماية بتدلق حنية

وأنا قلبى ريلاكس

كأنه خارج من تحت الدش

بعد إذن الننت أنا أنا ليه انتببت

وكانك فيلم أنا جيبته بتكة قلبت الماتش

-على مهلك بقى يا فريش

ده أنا من بعدك مالقيتش

ولا حاجة فريش تفرش كده قلبى

قلبي أنا معلىش

وحياتك ببقى فريش

لما بشوفك كده وش

وفى تيست الفرشة ليه بتنجح

من غير حتى ما بتغش

-من غير حتى ما بتغش

علشانك ببقى فريش

سببى قلبى خلاص معلىش

وحياتك هبقى فريش

-بصة عينيك واخذانى

فمين والفوم الثانى

بتطلع قلبى مزهزة وافرح به بشياكة

Rehab H. Mahmoud

ثبّيتني بغباوة واكلّة بقلبي حلاوة

وكان أنا تلج اتسيح لو طلعت من الثلاجة

-على مهلك بقى يا فريش

ده أنا من بعدك ما لقيتش

ولا حاجة فريش تفرش كده قلبي

قلبي أنا معلش

وحياتك ببقى فريش

لما بشوفك كده وش

وفى تيسر الفرشة ليه بنتجج

من غير ما بتغش

-من غير حتى ما بتغش

علشانك ببقى فريش

سببي قلبي خلاص معلش

وحياتك هبقى فريش

Mustakbal City

فى قلب نحب معاه حياتنا

وفى قريو بينحس وبننسى

كل العمر جنبه ويعوضنا حب كل وقت فاتنا

-فى قلب بيبقى هو بيتنا يفهمنا وكإنه مرايتنا ونغنى

ويا بعض غنوة مليون لحظة حلوة جاية فى حكايتنا

-فى القلب مكان ودنيا تانية وسنين علشانه لسه

جاية مع بعض نحس تانية تانية إننا عايشين

-فى مكان فى القلب أنت أخذته وأنا قلبي معاك

لقى سعادته وده عمر جدد معاك بدأته فى

غمضة عين

-فى مكان يدخل قلبك من الدنيا ببشذك ياخذك

عالمستقبل وتعيش أحلى سنين

-فى القلب مكان ودنيا ثانية وسنين علشانه

لسه جاية مع بعض نحس ثانية ثانية إننا عايشين

Etisalat

اول ما العين

شافتك أنت

حبيبك أنت

ف لحظة اتمنيت

تكونى ليا

عشانك راح أكون مليون فرصة

راح أحبك حب

أفوى قصة حب

وكأن الكون

صدق فىا

أو حاجزك ليا

100 سكة حتوصل

بيكى وبيا

فى كل الوشوش

أنا وهى

100 أغنية

100 قصة ودنيا

بتوعد فىا

لو كل العالم يوقف بينى وبينك يوم

هامشى عكس الريح

فى سيناريو وتانى

ودايما عاجباتى

ودايما أنت

طب أفرض ما كنتش حبيبتك؟

كنتى هتحيينى

بتخافى

خاف على نفسك

حلوه

اللى نقى الأول

هو اللى صدق أنها كده كده كانت هتحصل من الاول

اتصالات

أفوى بكتير

Zahra

هى صوت الموج يغنى

وأنت ماشى فى حضن رملة.....هى

هى أتموسفير يحلى

فجأة صوت مزىكا يعلى.....يعلى فوق

هلى ليل مليون نجوم

ع البحر بى ريفلكت نور

إسكندرانى بحرى أبيض.....أصلى

يعنى بفهم فى البحور

هو روقان فى كل سهرة

ولا موود فى كل مرة
 هو رقصة ومستمرة
 ولا كل دول سوا
 هو بيانو ولا طبلة
 ريتم أهدى ولا أعلى
 حالة حلوة وحالة أحلى
 حالة ثالثة م الهوا
 هو شمس وسط رملة
 هى حلوة بنت سمرة
 حاجة حلوة هى احلى
 حاجة حلوة هى زهرة...زهرة
 هو شمس وسط رملة
 هى حلوة بنت سمرة
 حاجة حلوة هو أحلى
 حاجة حلوة هى زهرة...زهرة
 هى أكتيف ولا كورل
 لو هتسكت أنا هقول...لو...لو
 لو هقول هى هقول...هى
 حالة بين دول ودول
 هو حالة يتمشيها
 حاجة اسيب الكل أجيلها
 ليها صبح وصبح ليها
 عمرى ما شبع منها
 ولا حاجة بتيجى تخطف
 كل خطفة بتيجى ألطف

زى لما الموج بيحذف
 حاجة قلبك حبها
 هو شمس وسط رملة
 هي حلوة بنت سمرة
 حاجة حلوة هو أحلى
 حاجة حلوة هي زهرة....زهرة
 هو شمس وسط رملة
 هي حلوة بنت سمرة
 حاجة حلوة هو أحلى
 حاجة حلوة هي زهرة....زهرة

We

ألو إزيك يا وإزاي ماما
 وبابا إزيه إزاي طنط إزاي البننت
 وأحمد وتميم رمضان كريم
 ينعاد علينا بالخير واديننا
 كنت بقول ايه آه
 ألو إزاي طنط
 -وبعت لكل الشغل
 وكل العيلة نكتة وميم
 انا قلت أعيد عالواتساب
 وأقول رمضان ده كريم
 طب هطلب مين من عندي أنا هنا
 ما أنا أصل حبايبي كتير
 لو عندي عزومة انا هبعث

فوروررد منى للمعازيم
 بس تحسه كده مش هو
 مش هو هو هو هو هو هو
 لا هى هى هى هى هى هى
 -أنا بقلى قطايف عندى
 كنافة بالقشطة دى بتبرقله
 بسبوسة وتمر الهندى
 فرنى وابرطع فيه أنا براحتى
 -كنافة محشبية بريد الفيلافت
 كوكونت عادى ولا مفرفت
 قطايف لوتس وتشوكليت
 هعمل اوردر لحقت وصلت
 لا ده تحسه كده مش هو
 مش هو هو هو هو هو هو
 لا هى هى هى هى هى هى
 -كل مسلسل ليه مواعيده
 واللى يفوت فى إعادة أنا أعيده
 جدول عايز خطة بريمو
 فرجة ولمة كده على فديمه
 سكيب ريبيت
 لو عجبتنى الحلقة هعيد
 مش محتاجة اظبط مواعيدى
 فرجة شهر بحالة فى ايده
 لا ده أكيد بقى كده مش هو
 مش هو هو هو هو هو هو

لا هي هي هي هي هي هي
 -فرحة اتنين لعب على اجوان
 تصفيات دورة في رمضان
 ملعب متأجر ساعتين
 جوا النادي سهران
 اكس اوه فريق اختارته
 دوسة بينزل دوسة أنا شيلته
 تنزل نكست مع الكسبان
 ولا هتخسر وتشيل برضه
 مش متغير لا ده هو
 مش هو هو هو هو هو هو هو
 لا هي هي هي هي هي هي

Orange

رمضان في ربيع
 والجو بديع
 نقرب بقى نفتح
 مواضيع
 قرب قرب قرب
 ده صيام هادي
 سوا المرادي
 نتعب ليه رمضاننا ربيع
 رمضاننا ربيع
 -رمضاننا ربيع
 هوى هوى هوى هوى

الجو حلو الهوى بيطرى
 خرجنا نفطر سوا اعزمنى
 لمى صحابك كلميهم
 انى عليهم يجوا من بدرى
 والعزومة الجاية عندى
 عندى عندى عندى عندى
 قالك قالك قالك قالك ايه قالك آه
 ياه ياه الجو جميل
 ياه ياه كله يقوٲ
 ياه من غير تكشير
 نضحك كده ونروق
 ليه نتعصب أو نتزرر
 نسهر ونحكى ونهزر
 اضحك بقى فكها
 رمضان ربيع
 معقول
 قولوا قولوا ما تقولوا
 قوموا قوموا شوفوا
 -الشمس طالعة منورة
 منورة
 نخطف سفرية قصيرة
 نفطر بنات نمشى الثلاثاء
 وعالطريق هنبل ريق بتمر حلوة مسكرة
 فى الريست فرخة محمرة
 ع البحر طير رمضان خطير

ده كلام سليم رمضان كريم
الجو ساحر ومظبوط كدة مسخرة
-رمضان فى ربيع والجو بديع
تقرب بقى نفتح مواضيع
قرب قرب قرب
ده صيام هادى المرادى
نتعب ليه بس المرادى
رمضاننا ربيع رمضاننا ربيع

Vodafone

اللي بينا لحظة حلوة عشتها لى كلمة
 بعته لى فى وقتها ما بينا 100 مكالمه
 اتصالحنا واتخاصمنا فيها ألف مره
 بس برده بابتسامه تحلى ليله مره
 اللي بينا سنده واقفة قاعدة صحبه
 رحله سحله باعته
 -ضحكه راجه القلب راجه بعد نكتة جامده
 اللي بينا أحلى وقت وأحلى عمر عدى
 اللي بينا غنوه حلوه بتفكرنى بيك
 فيديو كل ما أشوفه بضحك من قلبى عليك
 المذاكره المعافرة الحنين لناس مسافرة
 العزومه أحلى سفره صورة علينا شاهده
 اللي بينا ليله عايله لما لما قولنا باعلى
 صوتنا المصريين أهما احنا وقت الشغل
 جد وساعة اللعبة هوه واللى بينا أحلى
 وقت وأحلى عمر هدى
 والله والله اللي بينا ما يتقدر
 والله والله اللي عمرى ما هانسى ومس هاقدر
 ده اللي بينا حياة واكثر ده احنا اللي بينا حياة واكثر

Misr Bank

دايس دايس مبوقفش بقلب أسد
 ما بتردش ما بتهددش بحاول ومبتعيش
 بمسك فى الحلم وانا لما بشب بطول السحاب

Rehab H. Mahmoud

-دايس دايس طب ليه لاصدق ده البحر اتشوق
 ومبهرش انا مبخسرش هعافر مرة كمان
 وبفكرك ده انا هبهرك وهطلع كسبان
 -ده مفيش فى قاموسى ضعف ولا هزيمة
 الياس ده كلمة مالهاش ولا فمئة
 ربك مايبديش ابد حمل ثقيل
 غير للى الكتف اللى يشيل
 -يا معافر يا معافر اجمد كمل للآخر
 من امتى اللى بيأذوك بيهموك
 ديما فى الصورة أسطورة
 وخطير مش اى خطورة
 وشديد وعينيك باصة لبعيد
 -يا معافر يا معافر اجمد كمل للآخر
 من امتى اللى بيأذوك بيهموك
 ديما فى الصورة اسطورة
 وخطير مش اى خطورة

Cottonil

سنة حلوة عليكى يا مصر..سنة حلوة عليكى الليلة
 على أهراماتك الجميلة وعلى قطمك طويل التيلة
 على ناس دايمًا بتغنيلك على سحرك بحرك على نيلك
 على شمس نهارك على ليالك على كلك كده على تفاصيلك
 سنة حلوة عليكى يا مصر
 على لمة عيلة قدام شاشة على ألوان علمك على قماشة
 على سينا وقبلى وعلى بحرى على قطن بيتكلم مصرى

سنة حلوة عليكى يا مصر
 على أهراماتك الجميلة على قطنك طويل التيلة
 على نسر مزين باسبورى على بنت منزلة ستورى
 على اللى بينتج وببينك سنة حلوة عليكى من قطونيك

QNB

هلا هلا هلا يلا حيهم ارحبوا
 حيا يلا حيا الرمش له فيا
 يا حى من جانا ويا زسنة لك يا ضيف فنجاننا ع الكيف
 بيوتنا بيتك جيت بشتاء أو صيف
 -بالحب تالالى لا لا لا شرق وغرب
 عقل وقلب بكل الفرحة ارحبوا
 بالحب تالالى لا لا لا شرق وغرب
 عقل وقلب ارحبوا هلا بيكم ارحبوا
 بلا حيوهم
 هلا فيكم ارحبوا
 كل منا فى ملعبه
 هلا هلا هلا هلا هلا
 -غنى لى تحبه حلك قربه وجنبه
 اللحظة لك الآن ما هى والله صعبة
 غنى بصوت على ما يوقفك التالى
 احنا وانت كورال ونغمتنا لا لى
 -بالحب تالالى لا لا لا شرق وغرب
 هلا هلا هلا هلا هلا