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Code choice in Egyptian TV advertisements

Mostafa Younes

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Code Choice in Egyptian TV Advertisements

A Thesis Submitted to
The Department of Applied Linguistics in Partial Fulfillment of the Requirements for
The Degree of Master of Arts

By

Mostafa Younes

Supervised by

Prof. Zeinab Taha

December 2017
To my father Dr. Abdelmonem Younes,

I know how much this achievement means to you

To my mother, my first teacher in home and school.

To my wife Shaimaa, for being such a supportive wife

To Aya, Mohamed and Malak, life always bring something new, always look forward

To my Sisters Shaimaa and Khadija

you know how much you helped in achieving this goal, may all your dreams comes true.
Acknowledgments

I would like to express my gratitude to my dear professors, to Dr. Zeinab Taha without your support and guidance this research would not have been possible, your advice to do what I am passionate about and the freedom of choice and thought that you given to your students has helped me to reach my potential.

To Dr. Dalal Abuelsoud, your insightful comments were of great assistance to me. Thank you for reading carefully, I am deeply grateful for your helpful critique and constructive feedback.

To Dr. Mona Kamel, thank you for your constructive feedback and comments and for being a role model to TAFL students through the years of study.
Abstract

This study examines the code choice made by content producers in Egyptian television (TV) advertisements. We consider the emergence of new types of TV networks, advertised products, services and messages conveyed in TV advertisements. These TV channels have raised competition in marketing and advertising where it is possible to see content producers choosing their language carefully to specifically target people from different social backgrounds. This study employs a qualitative analysis design with some frequency count to demonstrate the language varieties that are used in TV advertisements. Badawi’s 1973 model is used as a framework of analysis, where he proposed a continuum of five levels of Arabic. The data in this study consists of 220 Egyptian advertisements taken from YouTube and which had previously appeared on broadly two types of Egyptian TV channels: type one, the popular TV networks; and type two, the specialty channels watched by more of the uneducated classes.

The findings in this study show a high frequency use of the colloquial of enlightened in type one TV advertisements, while the colloquial of illiterates has similar frequency in type two TV advertisements. The code choice is determined by: the addressees’ social class and age, the nature of the advertised products, the presented image of the actor component and the desired effect’s meaning.

Based on the researcher’s analysis there is an increased use of diglossic code mixing where the Colloquial varieties are dominant and the MSA is an embodied variety. The investigated functions of code switching are; convince and persuade those determine the
code choice and requires several linguistic and stylistic techniques to reach the utmost effect.

Key words: Badawi’s model – Arabic levels continuum- Diglossic code mixing / code switching – Social variables- Functions and motivations of code switching.
## List of Tables

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 1</td>
<td>Language levels’ representations in type one TV networks</td>
<td>44</td>
</tr>
<tr>
<td>Table 2</td>
<td>Language levels’ representations in type two TV channels</td>
<td>46</td>
</tr>
<tr>
<td>Table 3</td>
<td>A comparison of the use of language levels in type one and type two</td>
<td>48</td>
</tr>
<tr>
<td>Table 4</td>
<td>Code switching in type one TV networks</td>
<td>68</td>
</tr>
<tr>
<td>Table 5</td>
<td>Code switching in type two TV channels</td>
<td>76</td>
</tr>
</tbody>
</table>
List of Type one and Type two Egyptian TV channels

<table>
<thead>
<tr>
<th>Type 1- Governmental and private TV networks</th>
<th>Type 2- specialty, drama and kids TV channels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Al Masria</td>
<td>Mody kids</td>
</tr>
<tr>
<td>Al Oula- ERTU 1</td>
<td>Koky kids</td>
</tr>
<tr>
<td>Al Thanya- ERTU 2</td>
<td>Mickey Channel</td>
</tr>
<tr>
<td>CBC channels</td>
<td>Albait baitak Cinema</td>
</tr>
<tr>
<td>Dream</td>
<td>Cairo Drama</td>
</tr>
<tr>
<td>Al Hayat channels</td>
<td>Cinema pro</td>
</tr>
<tr>
<td>Al Nahar channels</td>
<td>Star Cinema</td>
</tr>
<tr>
<td>Sada El Balad</td>
<td>Time Cinema</td>
</tr>
<tr>
<td>TEN</td>
<td>Sama Cinema</td>
</tr>
<tr>
<td>AL Mehwar</td>
<td>Morsi Cinema</td>
</tr>
<tr>
<td>Al Kahera Wal Nas</td>
<td>Cinema 1</td>
</tr>
<tr>
<td>DMC</td>
<td>Al Shasha Cinema</td>
</tr>
<tr>
<td>Al Assema</td>
<td>Cima Masr</td>
</tr>
<tr>
<td>MBC Masr</td>
<td>Ali Baba Cinema</td>
</tr>
</tbody>
</table>
List of Abbreviations

CA: Classical Arabic
MSA: Modern Standard Arabic
CC: Colloquial of Cultured
CE: Colloquial of Enlightened
CI: Colloquial of Illiterates
ECA: Egyptian Colloquial Arabic
SA: Standard Arabic
ESA: Egyptian Spoken Arabic
H: High Variety
L: Low Variety
List of Phonetic Symbols for Arabic Letters

The following is a list of Arabic phonetic symbols adapted from the International Phonetic Alphabet (IPA) and (Ling):

**CONSTANTS:**

<table>
<thead>
<tr>
<th>Arabic Letter</th>
<th>Symbol</th>
</tr>
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<tbody>
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<td>ء</td>
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<tr>
<td>ث</td>
<td>Θ</td>
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<tr>
<td>ج</td>
<td>g/z</td>
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<tr>
<td>ح</td>
<td>ḥ</td>
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<tr>
<td>خ</td>
<td>X</td>
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<tr>
<td>ع</td>
<td>ʕ</td>
</tr>
<tr>
<td>غ</td>
<td>ɣ</td>
</tr>
</tbody>
</table>

**Short vowels**

Fatḥah /a/ low unrounded short vowel

Kasrah /i/ high front unrounded short vowel

Dammah /u/ high back rounded short vowel
Code Choice in Egyptian TV Advertisement

**Long vowels**

\( ā / \ddot{a} / \) low unrounded long vowel

\( ī / \ddot{i} / \) high front unrounded long vowel

\( ū / \ddot{u} / \) high back rounded long vowel
## TABLE OF CONTENTS

Abstract .............................................................................................................................................. 4

List of Tables ....................................................................................................................................... 6

List of Type one and Type two TV channels ..................................................................................... 7

List of abbreviations .......................................................................................................................... 8

List of Phonetic Symbols for Arabic Letters ..................................................................................... 9

Chapter I- Preliminaries .................................................................................................................... 14

1-1 Introduction ................................................................................................................................... 14

1-2 Diglossia vs. Multiglossia .............................................................................................................. 14

1-3 The nature of the language of TV advertisements ....................................................................... 18

1-4 Purpose of the study and statement of the Research problem .................................................... 20

1-5 Research questions ....................................................................................................................... 22

1-6 Important definitions .................................................................................................................... 22

Chapter II. Literature review ............................................................................................................. 24

2.1 The theory of Arabic language levels ......................................................................................... 24

2-2 Code switching and code mixing ................................................................................................. 26

2-3 Code-Choice in newspapers, written advertisements and opinion articles ............................... 29

2-4 Code-Choice in TV in languages other than Arabic ................................................................. 31

2-5 Code –Choice in Egyptian TV advertisements ........................................................................... 31

Chapter II- Methodology .................................................................................................................... 35

3-1 Introduction ................................................................................................................................... 35

3-2 Data collection .............................................................................................................................. 35

3-3 Sampling .................................................................................................................................... 37
3-4 Criteria for identifying levels of the language that are used in each advertisement...

3-5 The procedures of data analysis .................................................................38

Chapter IV. Results and discussion.................................................................42

4-1 Introduction .................................................................................................42

4-2 First research question ................................................................................43

4-3 Second research question ..........................................................................48

An analysis to the variables that determine code-choice in TV advertisements........48

An analysis to the choice of the CA level in TV advertisements..........................48

An analysis to the choice of the MSA level in TV advertisements .......................52

An analysis to the choice of the CC level in TV advertisements ............................56

An analysis to the choice of the CE level in TV advertisements ............................60

An analysis to the choice of the CI level in TV advertisements ............................63

4-4 Third research question .............................................................................67

Functions of code switching in governmental “Political “ advertisement, Example from a journalist’s advertisement .................................................................69

Functions of code switching in donations advertisements presented by a preacher ...73

Functions of code switching in Type two TV advertisements .............................76

Chapter V. Conclusion.....................................................................................80

Introduction ....................................................................................................80
Conclusion.................................................................................................................80
Pedagogical implications..............................................................................................83
Limitations..................................................................................................................84
Suggestions..................................................................................................................84
References ..................................................................................................................86

Appendix A- Full Arabic scripts of the examples of the TV advertisements that presented in the thesis, with transliteration and translations .......................................................91

Appendix B - Examples from all categories of advertisements in types one TV channels. ..........................................................................................................................102

Appendix C- Examples from all categories of advertisements in types one TV channels..........................................................................................................................115
Chapter I

Preliminaries

1-1 Introduction

Sociolinguistics is a broad field concerned with investigating how individual speakers use language differently in different societies or regions, and which may give a better explanation of how language functions in communication. According to Wardhaugh (2006) “sociolinguistics is concerned with investigating the relationships between language and society with the goal of being a better understanding of the structure of language and of how languages function in communication” (p.22). The study of the language in relation to society leads to a better understanding of the structure of the language, how language is influenced by society in certain times and how societal changes influence the language. TV advertisements introduce a rich genre that presents language used in a wide variety of situations, and which simulates the real life situations for different social classes and for various purposes. These adverts highlight the co-existence of different varieties of Arabic in Egyptian society and reflect the language used in Egypt today.

1-2 Diglossia vs. Multiglossia

“In many speech communities two or more varieties of the same language are used by some speakers under different conditions” (Ferguson, 1959.p.325)

Arabic is one of the languages that was characterized by diglossia in Ferguson’s work, where there is a standard language or high variety (H), and a colloquial, or low, variety (L). According to Ferguson (1959), “Diglossia is a relatively stable language situation in which in addition to the primary dialects of the language (which may include a standard
of regional standards), there is a very divergent highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of literature, either of an earlier period or in another speech community, which is learned largely by formal education and is used for most written and spoken purposes but is not used by any sector of the community for ordinary conversation” (p.336).

Although Ferguson’s work inspired many researchers to develop his notion of diglossia, Boussofara (2010) argues that the majority of early studies inspired by Ferguson’s work focused on “dividing the Arabic language continuum into clearly marked middle varieties “(p.631). Increasing efforts are now being made to redefine Ferguson’s characterization of Arabic diglossia, and to take into account the impact if economic and political changes in Arab society since he first published his work in 1959.

Ferguson (1996) in his revisited diglossia article observed some weaknesses in his original theory. In particular, where he previously described Arabic diglossia, he later came to the view that he “was not describing languages, but rather Linguistic communities of some sort” (Ferguson 1996, p.54.). Another weakness he observed was “the failure to mention that diglossia is very often part of larger picture”(Ferguson.p.58). For instance, he described how many Lebanese nationals use other languages in their daily lives alongside with the H variety of Arabic and their local Lebanese dialect. According to Boussofara (2010), several scholars identified a number of intermediate levels ranging between Classical Arabic to plain colloquial as in Blanc’s (1960), Meiseles (1980) and Badawi (1973).
Blanc (1960) (as cited in Hary 1996) defines his levels in a purely grammatical framework, while Badawi defines them sociolinguistically. Meiseles (1980) also compares both continuums of Blanc (1960) and Badawi (1973). The five levels in Blanc’s terms are Standard Arabic, Modified Classical, Semi literary or elevated colloquial, Koinized colloquial and Plain colloquial (Meiseles1980, p.122).

Meiseles argues with the need for a model of a continuum for a practical methodological consideration. To describe linguistic variations in terms of independent structures and separated systems, he proposes four varieties of contemporary Arabic: Literary (or standard) Arabic, Sub-standard Arabic, Educated spoken Arabic and Basic or plain vernaculars (Meisles1980, p.123).

In his comparison, Meiseles finds that Blanc (1960) observed the existence of ‘gradual transition’ between the various registers, while Badawi (1973) says that these registers do not have clear, permanent boundaries between one another.

Badawi (1973) refined and improved Ferguson’s work to reflect the multiglossic situation for Arabic in Egypt and introduced five levels of Arabic in his language continuum model. Both Ferguson and Badawi highlight the importance of using the right variety in the right situation. Ferguson argued “the importance of using the right variety in the right situation can hardly be overestimated” (Ferguson 1959, p.329). Similarly, Badawi (1973-2012) points out that the context determines the choice of certain varieties (Badawi 2012, p.126).

The five levels in Badawi’s study constitute a linguistic continuum, which he used to analyze the language situation in Egypt. He focused on the Egyptian radio programs in
order to examine the linguistic features of the spoken language, within a social and cultural context framework. Badawi (1973-2012) claims that the five levels of contemporary Arabic language in Egypt are: 1-“Classical Arabic”, the language of the Quran, used now in religious programs in radio, and in historical texts; 2-“Modern Standard Arabic” (MSA), used in news, science, literature, and political and social settings; 3- “Colloquial of cultured (educated)”, spread in the Egyptian society and used to express different contexts, usually influenced by MSA and the next level in the continuum; 4-“Colloquial of enlightened”, used by educated people in daily life scenarios, between family members and in some radio or TV programs; 5- “Colloquial of illiterates”, not influenced by MSA and not presented in radio or TV programs, but used highly in plays and series in radio.

Badawi (1973) explores the factors which determine the interaction between the five levels of Arabic in his continuum. One is that in some social contexts, or for certain purposes, a language level is required, but the same language level can be used for different purposes. For example, a university professor can use the colloquial of cultured in lecturing whilst also using it at home with his family. However, he cannot use the colloquial of enlightened – the fourth level – in lecturing.

Badawi identifies some distinctions between the five levels of Arabic language on a social and linguistic basis such as phonological and syntactical differences. In this study, these distinctions between the levels are used in analyzing the data to better identify each level used in each advertisement.

Badawi (2012, p.125) states that the five levels do not have clear or rigid boundaries between one another. Instead, he submits, there is a gradual moving between
one level and the next. There is often an area with mixed features of two levels and this can make it difficult to identify to where the phrase or utterance belongs. Badawi refers this to the linguistic reality.

Meisles (1980) points out that this overlapping between the five levels invites the possibility of an unknown number of registers. Although Meisles refers to this as “undesirable form a methodological point”, through the data considered in this study we find that this is simply a reflection to the linguistic reality.

However, Badawi’s continuum gives a helpful framework to identify the level of any linguistic production, which assists us in our understanding of how language functions to express people’s needs in certain contexts and societies, also how language reflects the social changes in a specific society. Hary, B (1996) points out the importance of the model of the continuum in Arabic, as the continuum is useful and required for describing and documenting the continuous transition between standard and colloquial Arabic. According to Hary(1996) “it is necessary to employ a continuum since the boundary between standard and colloquial Arabic is a variable” (p.71)

1-3 The nature of the language of TV advertisements:

This study attempts to explore the linguistic reality in Egyptian society, and especially the reality of its spoken language. Taking into account the lack of research on spoken Egyptian Arabic, the study can give clear description to the code varieties used among Egyptians and which variables are affecting the code-choice, through an analysis of TV advertisements as a genre that represents spoken language of different social classes targeted by TV advertisements producers.
Badawi (1995) points out that the producers of advertisements create situations which stimulate the daily life situations where every level in the language plays a social role within the context. The study highlights the significant impact of TV advertising in Egyptian society where the songs and slogans used in the advertisements can in many cases outlive the product which was being marketed.

Badawi (1995) claims that TV advertisements reflect the linguistic reality in Egypt because of its need to appeal to consumers at all levels of society. Bassiouney (2005) argues that producers of TV advertisements appeal to popular beliefs. Their awareness of which register is used by certain Egyptians might push advertisers to choose particular codes or mix between them. On the other hand, Badawi (1995) claims that TV advertisements spread quickly and may affect the language by bringing into use certain expressions that could be attached to certain social classes.

With an increased tendency in recent years to integrate both MSA and Egyptian colloquial Arabic in teaching, it becomes necessary to introduce genres of spoken Arabic to students, including TV advertisements that are featured with the use of both MSA and colloquial varieties. Abuhakima (2012) highlights that: “The advertisements can be a very rich resource for instructional materials for teaching the vernacular which will also fit the learning styles of visually oriented learners” (p.1)

Reviewing the literature, there is some research on the code-choice of the written Arabic language, whether in Abuhakima (2012) in which he investigates the language of newspaper advertisements, focusing on code switching and code mixing, or in Elshami (2013), with a focus on the language of printed media and excluding Badawi’s
phonological criteria. Elshami focuses on the language of opinion articles in current Egyptian newspapers in order to explore the linguistic reality of Egyptian society, through the prism of Badawi’s model.

The study of code choice in TV advertisements could reveal other aspects of the linguistic reality that Elshami in his research on the language of newspapers in Egypt did not explore. Other studies that explore the spoken language in real life situations or authentic genre are needed and further research in this area has been urged by scholars such as Badawi (2012) and Younes (2006).

Younes (2006, p.158) points out that the two most desired goals for learning Arabic indicated in an informal survey of students on the Arabic program at Cornell University were: 1- To achieve proficiency (to understand, speak, read and write); and 2-To read and understand media Arabic (newspapers, TV, etc.).

1-4 Purpose of the study and statement of the Research problem

TV advertisements can be considered as a genre of spoken Arabic in itself. The degree to which Arabic varieties co-exist in our speech communities needs more investigation, especially the spoken ones, where the standard and colloquial levels can be used differently. This study aims to explore the presence of MSA and ECA levels in Egyptian TV advertisements in order to shed light on the linguistic reality in Egyptian communities and to describe how the Arabic language functions in the present time. Accordingly, we attempt to examine the code-choice in TV advertisements in Egyptian channels from different types: public and private TV channels using Badawi’s model as a framework.
The study of the language used in TV commercials in Egypt is limited to a few studies starting with Badawi (1995). During the last twenty years, there has been a lack of research on this topic. To the best of our knowledge, the available literature lacks studies looking into the code-choice in TV commercials. Two studies were conducted: Bassiouney (2005) and Gully (1996). and these studies analyzed a limited number of advertisements. Studies on language use in commercials have been undertaken in countries with diglossic languages such as Switzerland, Pakistan and Indonesia.

Understanding how the Arabic language is used in Egypt with different social classes enhances our perception when teaching Arabic as a foreign language in contexts similar to what the native speakers use in daily life. This study will investigate how the Arabic language levels are introduced in TV advertisements. The results of the study may impact the methods of teaching and the designs of Arabic curriculums as the teachers and curriculum designers need to have a clear vision about which code of language they should use and in what context it is used and how varieties are co-existing in reality. It is also recommended by Badawi 1995 to use TV advertisements in language training programs for TAFL teachers.

As noted by Bassiouney (2005) TV advertisements are not spontaneous speech as they are prepared. The producers of the advertisements are aware about which language code may attract the targeted audience. TV advertisements are so important as they may express a trend in a society toward the use of certain Arabic varieties. Linguistically, they are spoken and carry the full features of language, such as phonological features that do not exist in the written language of media or newspaper advertisements. The research on
the discourse of the spoken language needs more investigation considering the lack of research on this kind of discourse in Arabic as only a few studies have been conducted.

1-5 Research questions:

This study aims to answer the following research questions:

1-What are the levels of Arabic language that are used in Egyptian TV advertisements, according to Badawi’s model?

2-What are the variables that determine code choice in Egyptian TV advertisements?

3-What are the functions of diglossic code switching in the TV advertisements?

1-6 Important definitions

Badawi’s Continuum: consists of the five levels that Badawi identified. They have no definite borderlines and they gradually fade into each other in a “graded continuum” Badawi (1973).

Diglossia: as Ferguson states (1959, p.332) “In many speech communities two or more varieties of the same language are used by some speakers under different conditions. Perhaps the most familiar example is standard language and regional dialect as used”. In the diglossic situation, according to Ferguson there is a “high” variety (H), and a “low” variety (L). Speakers of any language learn both varieties and are aware of the function of each one

Code Switching: Meyerhoff (2006) introduces it as “the alternations between varieties or codes across sentences or clause boundaries, often used as a cover term including code mixing too” (Meyerhoff 2006, p.116)

Code Mixing: A term used alternatively with code switching, and can occur in
conversations between speakers’ turns or within a single speaker’s turn. In the latter case, it can occur between sentences (inter-sententially) or within a single sentence (intra-sentential code-mixing sometimes called intra-sentential code switching) (Wardhaugh 2006, p.101-108)

The operational definitions: **Code switching** is a phenomenon whereby “sections in one code are followed by sections in another one in the same conversation”, whereas **code mixing** is the “mixing of different varieties within a single utterance or even within a single word” (Mazaraani in Bassiouny 2006, p. 58). Cited by Tawakol. H (2013. p. 3)

**Diglossic switching:** is a part of code switching characterized by high predictably of occurrence between two or more varieties of a language appealing to different situations and with different addressees. Motivated by social and psychological factors, in order to ease communication or reach the utmost effect on addresses.

**Stereotype:** Meyerhoff (2006) defines stereotype as “clear perceptions about the features that differentiate linguistic varieties”. (p.22)

**Stylistic device:** The use of any of a variety of techniques to give an additional and/or supplemental meaning or feeling. In this study, songs, dance and images are considered stylistic devices in advertisements.
Chapter II

Literature Review

2.1 The theory of Arabic language levels

Following Ferguson’s article on diglossia (1959), some researchers developed the intermediate varieties theory, or the theory of Arabic language levels. As mentioned in Mesieles (1980), some scholars, in an attempt to solve the problem of Arabic variation, identified a triglossia in Arabic. Hanna-Gries (1971) identified three levels of Arabic: classical Arabic; SA; and oral Arabic which are called dialects, colloquial and vernacular. Blanc (1960) proposed intermediate language levels and relied on recordings to identify five language levels of Arabic based on a grammatical framework. The data analyzed in Blanc’s work are from a homogeneous group and not as varied as those cited by Mesieles (1980, p.118). The five levels in Blanc (1960) are SA, modified classical, the elevated colloquial, the koinzed colloquial and plain colloquial. Blanc (1960) noted the gradual transition between registers.

Similar to Blanc (1960), but from a sociolinguistics perspective, Badwai (1973) proposes a continuum of five language levels that have no clear borderline between one another. Badawi identifies the five levels of Arabic, which are: CA, MSA, CC, CE and CI based on a sociolinguistic framework where he shows the relationship between the linguistic level and the social class. Badawi considered education as the main variable that affects the language production. The ability to use more levels of language – especially MSA and CC – is usually associated with educational ability. Badawi states that the educated speaker can use more than one language level according to their desired function or need, unlike uneducated speakers. (Badawi 2012, p.122-123).
Meiseles proposes a scale of four levels of Arabic based on “both linguistic and social-function criteria”. These four varieties of contemporary Arabic are: Literary (or Standard) Arabic (LA), Sub-Standard Arabic, Educated Spoken Arabic and basic or plain vernacular.
(Meiseles1980, p.123)

Meiseles observes some distinctions to differentiate between varieties, especially between ESA and the Oral Literary Arabic (OLA), which is closer to MSA. He considers that OLA and ESA are “closely intertwined”, and suggests that word choice is one of the major distinctions between the two levels. However, he finds that the greatest differentiator is sentence structure: whilst in ESA it is dialectical “the LA nature is seen by a series of LA syntactical, morphological and even phonological features marking the text” (Meiseles 1980. p.129). According to Meiseles the best indicator for both ECA and OLA is the ‘word ending’: where the OLA tends to restore the word ending, ESA does not.

Mitchell (1986) points out that the Educated Spoken Arabic is characterized by different social motivations, such as the need of the speaker to establish a rapport with his interlocutor, or “proclaim himself either educated and or of given regional provenance, or to respond linguistically to the (in) formality of the situation” (Mitchell p.7)

Mitchell claims that there is a continuum between MSA and ESA where there is some overlap between the two, as well as between ESA and plain vernaculars. Among several descriptions of ESA, Mitchell claims that speakers might modify their own vernaculars forms in F-Style (Formal style), in a koinéization scale in order to accommodate their speech with interlocutors from other Arab countries. This stylistic scale “applies to inter Arabic across Arab countries as much as to intra- Arabic of a given country” (Mitchell. 1986.p.27)
In criticizing Mitchell (1986), Mejdell (2006) considers how he defines “style” on the basis of linguistics alone rather than as a link between function and form. He further criticizes “the excluding of certain items and features that occur in the data as too ‘high flown’ (SA) or ‘stigmatized’ (dialect), while other items are accepted without accounting for their presence” (Mejdell 2006, p.50).

The difficulty of defining ‘levels’ of the continuum, especially ESA, has been discussed by several scholars (Meiseles (1980), Holes (1995) and Mejdell (2006)). Holes commented “the descriptive difficulty is that the language levels which constitute much of this speech continuum (however one defines ‘level’ and however many levels one proposes) are probabilistic, not absolute: in other words, the levels are constructs produced by the patterns of simultaneous choices which speakers in a community make, in a consistent and predictable way, in many linguistic variables.” (Holes. C 1995, P.280) Cited by Mejdell (2003, P.46)

2-2 Code - Switching and Code mixing:

Many linguists show an interest in variables that govern code switching and its motivations. Bassiouney (2009) considered that diglossic code switching can be studied within the framework of code switching and thus prefers to use the term code switching rather than the ‘diglossic switching’ that refers to the switching between MSA and other vernaculars. Bassiouney cites a similar opinion of Mejdell (2006) in which he points out that code switching should “encompass both varieties and different languages” (Bassiouny 2009, P.31).

Bassiouny discusses motivations and discourse functions in both classic CS and diglossic switching. She summarizes Gumperz’s (1982) functions or purposes for code switching as follows: 1- Quotations; 2- to specify the addressee as a recipient of the message;
3- reiterations and interjections; 4- to qualify a message; 5- to differentiate between what is personal and what is general. According to Gumperz (1976) and Weinreich (1953) “people switch because of the environment around them or because of the nature of the speech event or situation”. (Bassiouney 2009, p. 59-60)

Holes (1993) and Mejdel (1996) discuss the functions and motivations of diglossic switches in detail and suggest “people often switch from MSA to ECA when giving examples, explaining, rephrasing or commenting on a previous statement in MSA (Bassiouney 2009, p.72). Holes (1993) claims that speakers always have ‘intentions’ and strategies, as they are two factors that influence their language choice. The motivations of the code choice are also presented in Mejdel’s (1999) concept where code choice is related to the way the person perceives himself as well as perceives others. (Bassiouney 2009)

According to Meyerhoff (2006), code switching is constrained by the situation, addressees-based and metaphorical motivations. A diglossic community is featured by high predictability of domain-based code switching and she prefers to treat code switching as distinct from diglossia. Meyerhoff claims that the situation is not enough to determine the code that the speaker adopts as “speakers choose different styles of a language depending on where they are, who they are talking to and what kind of impression or persona they want to communicate to their interlocutor” (Meyerhoff 2006, p.116).

In Myers-Scotton’s (1993a) model, Matrix Language Frame Model (MLF) which aims to identify the constraints of code switching, Myers-Scotton proposes that bilingual speakers have differential activation of the two languages where both languages are not equally activated all the time. In the (MLF) model, there is a pre-eminence of one language ‘a matrix or
dominant language’ ML over the other language ‘embodied language’ EL during the language processing (Myers-Scotton 1993a, p. 46-47).

In her work on social motivations for code switching Myers-Scotten (1993b) proposes a theory of markedness model where “both speakers have a sense of markedness regarding the available linguistic codes for any interaction but choose their codes based on the persona or relation to others which they wish to have” (p.75). In her model, the predicted variety is the unmarked one while the unpredicted is the marked. The aim of the speakers from switching according to Myers-Scotton is to ‘minimize the cost and maximize rewards’.

Bassiouney (2013) references the markedness model (Myers-Scotton 1998-2005) in her analysis of the social motivations in three mosque sermons in Egypt and the concept of indexicality (Woolard 2004). According to Woolard 2004, the concept of indexicality applies when “a specific code or form of language presupposes a certain social context, then the use of that form may create the perception of such context where it did not exist before” (cited in Bassiouney (2013)). Bassiouney argues that – unlike the markedness theory – sermons which switch between ECA and SA posit certain indications that the speaker has a motivation. Bassiouney concludes “there is a deliberate effort by the speaker- Sharaawy- to use talk as an action or to be involved in what he says”. She notes a pattern of language used by the speaker who is a famous preacher. She also notes that the speaker’s aim is to establish a one to one relationship between him and the audience and between them and God, which needs the use of more than one code.

According to Myers-Scotton and Ury (1977), there are three universal social arenas that affect code choice: identity of the speaker or the addressee; the power that one has over others;
and/or the power that others have over the speaker and transaction, which “depends on the situation and the purpose of the speech” (Bassiouny 2006).

In her analysis of the functions of code switching in three types of monologues (political speeches, sermons in mosques and university lectures), Bassiouny (2006) considers the speaker’s identity and role as the most important factor that governs code choice. She argues, “the speaker is the one who chooses the code to use” (p.234). In her discussion of the relationship between the speaker and the audience, Bassiouny suggests that the role of the speaker in a political speech or mosque sermon is to convince and to convey information, while lecturers have a more restricted goal, which is to simply convey information. Bassiouny concluded that people always switch from one direction, from ECA to MSA.

One of the interesting concepts presented in Bassiouny (2006) is the involvement concept: that is, either ‘intentional involvement’ where the speaker uses what he says to deliberately involve an audience, or unplanned involvement caused by the topic itself, so-called ‘non-intentional involvement’.

Al-Birini (2011) claims that the immediate context - speech event, speaker, or interlocutor – does not govern CS between SA and Dialectal Arabic, unlike Bilingual CS. Al-Birini argues that “speakers switch to the High variety (SA) when performing higher-order communicative functions (e.g., quoting directly, lecturing, etc.) and to the Low variety (DA) when evoking low-order functions (e.g., scolding, joking, etc.)” (Al-Birini 2011, p.174).

2-3 Code-Choice in newspapers, written advertisements and opinion articles:

As mentioned previously, the language of TV advertisements in Arab countries lacks
research. However, the study of written advertisements can shed some light on the variables that affect the choice of certain varieties and patterns of code-choice and code switching in the Arabic language. These patterns and variables are investigated in Abuhakima (2012), where he collected data from 270 written advertisements in Jordanian and Palestinian daily newspapers in 2012. Abuhakima identified five recognizable “patterns of language level and code”. These patterns are: 1-SA, where the entire advertisement is in pure SA; 2-Code switching, where the advert is in SA and the name of the product is in foreign language; 3-Code mixing, where the advert is in SA and vernacular lexemes used, such as catchy phrases; 4- Code switching and code mixing, which is a combination of both patterns; 5-English only.

These patterns show that both SA and the vernaculars are acceptable and used in the investigated written advertisements. SA is still the most used variety. According to Abuhakima, the study points out “The use of the vernacular in writing aligns with certain age groups, certain businesses, and socio-economic statuses of the targeted audiences”. (Abuhakema, 2012, p.173)

In his investigation to the language of opinion articles in three Egyptian newspapers, Elshami (2013) revisits Badawi’s model (1973) to investigate the linguistic reality in Egyptian society. Elshami categorizes his data into MSA and non-MSA (NMSA) basis excluding the phonological criteria used by Badawi (1973). His findings show that NMSA is incorporated at different degrees in opinion articles. The results in Elshami reveal a change in the written language of Egyptian newspapers, in which he finds that the language of Egyptian newspapers has moved downward according to Badawi’s continuum and cannot be classified exclusively under the MSA level. Similarly, Badawi (2012) has noticed signs of this change in some well-known Egyptian newspapers.
2-4 Code-Choice in TV in languages other than Arabic

There is an interest in studying the language of television in diglossic societies in different areas in the world. Lee (1991) examined the voices of Swiss television commercials, stating that: “the voices in the commercial in diglossic society such as German-speaking Switzerland offer an interesting perspective in the sociolinguistic aspects of diglossia”. The results of the study show that in the structure of commercial, more formal German dominates the voiceover, and the action component is dominated by more localized Swiss varieties. The study also points out “There are reflexes of ongoing changes in the relationship between formal German and local varieties in Switzerland “(p.295)

In Mushtaq and Zahra (2012), a study of code mixing in Television commercials in three Pakistani TV channels, the authors point out the importance of their study as their society has people belonging to different regions and tend to speak a variety of languages. The research objectives were to discover to extent to which code mixing takes place in TV advertisements and its impact on the viewers. The researchers analyzed the data to determine the extent of code mixing in commercials, and then distributed a questionnaire to 113 students belonging to undergraduate university programs. The results of the study concluded that “code mixing is prevalent in advertisements to a great extent and it leaves a very strong impact on the viewers and serves the purpose of effective communication”

2-5 Code –Choice in Egyptian TV advertisements

Badawi (1995) investigates the language of commercials in the Egyptian TV in his pioneering study. Badawi claims that TV advertising is the only activity in Egyptian society that equally targets all classes every level of community in Egypt.
Badawi examines the language use in a number of TV commercials using his theory of Arabic language as a framework for his analysis. He investigates the generalizable patterns that are associated with the use of every language level of his continuum. Badawi analyzes the advertisements based on the variables of social context, type of products and the desired effect of using specific language levels with certain social classes. He also examines code switching in his data.

Badawi’s results reveal a tendency to use each level of Arabic in certain functions and with certain products, e.g. the CC level is used for giving medical advice to a family on a brand of toothpaste or baby diaper. Badawi explains that this is because the characteristics of the CC level as a midpoint in his continuum contain a mixture of intimacy and non-intimacy. Badawi claims that each language level plays a role in advertisements and use code switching according to the characteristics of the specified level, and the expected or desired effect on audience.

Gully (1996) explores in his study “the discourse of Arabic advertisements” written and visual media in Egypt. The study focuses on the relationship between language and cultural representation in Egyptian advertisements with a special emphasis on the role of intertextuality. It also assesses the effectiveness of using different language levels in commercials. In his study conclusion, he states that:

“The study has also tempted to show that although some linguistic features are more likely to be found in the language of Arabic advertising than in other varieties of Arabic, the language of the former should not be seen as a violation of more standard forms of the language”. (P.42)

Gully (1996) investigates the language of some advertisements and considers its linguistic features, such as in food oil and cars. He gives an outline of the main patterns and categories
that he found for code-mixing in TV advertisements. These patterns are: 1-ECA is favored in dialogue between consumers; 2- SA is preferred for narratives with scientific nature; 3-SA or ESA often occur during the course of a commercial whether in a voice-over or as part of a scene involving consumers; to give key factual information about the product, either as being read from the label or as a direct account of how the product was produced.

Gully introduces general patterns for code–mixing in advertisements. One of them; is concerned with TV advertisements where SA is used throughout the advertisement but the final slogan is said in ECA or a hybrid of two varieties. Another pattern is the advertisements that use ECA but the final piece of information is in SA.

Following Badawi, Bassiouney (2005) examines the code-choice in 30 Egyptian TV advertisements for different kinds of products. Bassiouney argues that advertisements play on the attitude toward diglossic situation in Egyptian community, and speakers use more stylistic devices when using a single variety. According to Bassiouney “code-switching is a devise in itself and the diglossic switching is used consciously to create an effect on the target audience”.

Bassiouny argues that TV advertisements which are “pre-composed by nature” do not reflect the real usage of language, but rather reflects the attitude of Egyptians toward the H (MSA) and L (ECA). In fact, the attitude toward the language impacts the language code choice, as the speakers tend consciously to use certain varieties of language based on their attitude toward it. This is why Ferguson (1959) claimed that the H variety is prestigious, and people use it in certain functions.

As can be seen in the literature, the producers of the advertisements use certain codes of language consciously to target particular audiences: when they switch codes and use the
language in different ways, they do this intentionally to attract the audience who for whom the particular code will best resonate. Bassiouney (2005) in her conclusions states that:

“Advertisements serve as a good example to show the attitude and misconception of Egyptians toward the use of H and L. The division of speech into levels related to education only falls short in giving a thorough picture of the situation in Egypt although it reflects the popular conception of the language situation and therefore the use of language in advertisements. However, producers appeal to popular beliefs, and that is why they are successful”.

Bassiouney (2005) claims that the producers of advertisements stereotype certain social classes and use the language to reflect this. In her conclusion of results, she claimed that advertising executives appeal to popular beliefs. Switching codes is used as a devise to have the greatest possible impact on any given audience.
Chapter III

Methodology

3-1 Introduction:

This study attempts to investigate the code choice in Egyptian TV advertisement. It is a descriptive and exploratory study which employs a qualitative analysis with some frequency count to assess the language levels that are used in modern-day Egyptian TV advertisements. Badawi’s model is used as a framework of analysis in order to identify the language levels in every advertisement and distinguish between them. A qualitative analysis is conducted to identify the variables that determine the code choice and the functions of code switching.

The increasing number of private TV networks in Egypt has attracted advertisers from big companies to use their channels, and the increase specialized local TV channels for drama and movies that target the lesser educated social classes highlight the importance of the study of the code choice in TV advertisements and provides the researcher with a rich data set with which to undertake the analysis.

3-2 Data collection:

The data in this study consists of 220 Egyptian TV advertisements broadcast by Egyptian TV networks, governmental such as Al Oula and Al Thanya, and private ones. They were published on YouTube between 2012 to July 2017, although the majority were broadcast in 2017. These channels are classified in this study under two types, type one which includes giant TV networks (both government run and private) that are widely
viewed such as CBC, Alnahar, MBC Masr and Alhayah. These channels are watched by all social classes for several reasons: mainly because they broadcast the most recent TV drama and news, plus they are well resourced.


Most of the data chosen here -220 advertisements - were shown on Egyptian channels during Ramadan month (June 2017), which is the favorite month for the advertisers because Egyptian families gather in certain times of the day and watch TV, especially in the evening. The following figures indicate the approximate broadcast dates of the advertisements considered in this study:

- 148 advertisements in Ramadan 2017 and the first half of 2017, makes 67.27% of the data
- 29 advertisements in 2016 makes 13.18 % of the data.
- 8 advertisements in 2015 makes 3.6 % of the data
- 19 advertisements in 2014 makes 9 % of the data
- 12 advertisements in 2013 makes 5.45 % of the data
- 4 advertisements in 2012 makes 1.8 of the data.
3-3 Sampling:

The products advertised in the data cover a wide range items and services being offered on Egyptian television.

The subject of the advertising collected for the purposes of the study from the first type TV channels can be categorized into ten broad areas including, but not limited, to election campaigning, donations for hospitals, mobile communication companies, banks, resorts and food. While the data in the second type is categorized in five categories: including food and restaurants, cosmetics and mobile phones.

Most of the advertisements considered for the purposes of this study - 173, around 78% of the dataset – were shown on the type one channels described above, while the rest of these data were taken from the specialty “non-governmental” drama and movie channels (47 advertisements). A few of these advertisements were also shown on type one TV networks at the same time. The advertisements on type two TV channels are less in number than in type one, repeatedly shown many times daily, and have lower production budgets which disable them from broadcasting their own drama. More data is selected from type one TV networks because all social classes in Egypt usually view them, while the second type of channel usually targets certain social classes. The results of analyzing each type are interpreted separately in tables.

It is worth mentioning that type two TV channels may also be seen by different types of audiences from different social classes because they show old Arabic movies, and sometimes new ones taken illegally from cinemas. These channels usually have limited budgets and cannot afford to buy the rights of the new Egyptian movies.
Most of the data are selected from the most recent advertisements in 2017: only 33% advertisements from previous years (between 2012 and 2016) because some products did not have enough advertisements in 2017. The researcher chose advertisements based on both frequency of appearance on TV channels and types of products in order to cover a broad range of commercials that interest most of social classes. Many of the selected advertisements used to be viewed repeatedly at least two or three times per day in the month of Ramadan on many TV channels, were also broadcast by the Egyptian radio stations in Ramadan and for the two months that followed Ramadan.

To identify the publishing year, the researcher used the publishing date of the advertisements on YouTube and if any advertisement was published in two different years, the researcher considered the oldest date. Some of these advertisements, especially on the type two channels, could last or appear for more than one year unlike on the type one channels.

3-4 Criteria for identifying levels of the language that are used in each advertisement:

The researcher used the features of every language level as mentioned in Badawi’s model to analyze the data under investigation. To differentiate between levels, the researcher used distinctions such as the phonological, syntactical and morphological features-described by Badawi (1973) -to identify the level of every advertisement or even a part of advertisement in all advertisements. For instance,

i. For level one -CA-, the tendency to use verbal sentences, consistent use of case marking, lexicon borrowing from Quran and heritage texts, the pronunciation of
long vowels with suitable length and emphatic voices with high degree of emphasis.

ii. For level two - MSA - case marking, the choice of vocabulary and the type of sentences such as using nominal sentences are examples of the major characteristics for identifying level two.

iii. For Level three - CC -, The structure of the sentence and the usage of some standard lexemes incorporated with some grammar features in colloquial, for example using the prefix ﺑـ with the present verb or using the article ﺍﻟﻠﻲ that is used in colloquial and means which.

iv. For level four - CE -, the researcher used the grammatical and phonological features mentioned in Badawi such as changing the sound of ﻗ into glottal A or ﺟ -hamza - and using the number system as used in colloquial.

v. For level five - CI – the researcher used distinctions such as the phonological features, clichés or readymade expressions besides the common words that are frequently used in this level, and the simplicity of ideas that characterizes this level.

When there is more than one level in a single advertisement, I count them all, unless the appearance of a level is rare and not noticeable.

3-5 The procedures of analysis of the data:

In order to identify the language levels that are used in the data qualitative analysis is conducted for all of the 220 TV advertisements. Upon identifying the levels, some frequency count is made to understand the percentage of every language level in use in
comparison with the other language levels, which adds descriptive data to better answer the first research question.

**The first research question:** What are the levels of Arabic language that are used in Egyptian TV advertisements, according to Badawi’s model?

To answer the first research question, the researcher identifies the total number of incidents of each language level in all TV advertisements on type one and type two channels. Upon identifying these incidents, the percentage of each language level is calculated and compared to other language levels. Then a comparison between the code choice in both types is presented in tables, with initial interpretation of the results.

**The second research question:** What are the variables that determine code-choice in Egyptian TV advertisements?

To answer the second research question, the researcher identifies the number of incidents of each language level in its category, the percentage of each language level within its category, then the results are interpreted in light of the investigated variables such as the nature of the advertised products and the different strata of addressees.

**To answer the third research question:** What are the functions of diglossic code switching in the TV advertisements?

To answer the third research question, the researcher identifies the number of advertisements that use two levels of language and the number of advertisements that use three levels. Upon identifying the incidents of diglossic code switching in each category, the percentage of code switching is calculated and compared to other categories. The
results reveal the relationship between kinds of advertised products and the nature of the language used. Based on a qualitative analysis, the functions of diglossic code switching and code mixing in TV advertisements, patterns of language usage, and social motivations of code switching are investigated.
Chapter IV

Results and Discussion

4-1 Introduction

This chapter answers the three research questions: the first part answers the first research question about the choices of Arabic levels that are used in Egyptian TV advertisements. The second part of this chapter answers the second research question about the variables that determine the code choice in TV advertisements. The third part of this chapter answers the third research question about the functions of using mixed varieties or diglossic code switching in TV advertisements.

To view the examples of TV advertisements that are discussed in the study, go to the references to find the YouTube links. To read the full text of the presented examples in this chapter, with transliteration and translation of the meaning go to Appendix A. To read samples of Arabic scripts of Advertisements from different type one and type two categories analyzed in this study, go to Appendix B.

Following the data collection process, all advertisements were transcribed in Arabic and put into ten categories under the first type of TV networks and five categories under the second type of TV channels. In each advertisement, Badawi’s model is used as a framework to identify the incidents of every language level or levels that are used in the specified advertisements. Type one and type two categories –with abbreviations-are:
<table>
<thead>
<tr>
<th>No.</th>
<th>Category</th>
<th>Type one – 173 advertisements</th>
<th>Type two- 47 advertisements</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Governmental Campaign for improving the government’s image (GC)</td>
<td></td>
<td>Resorts</td>
</tr>
<tr>
<td>2</td>
<td>Mobile networks (MN)</td>
<td></td>
<td>Food and Restaurants (F.R)</td>
</tr>
<tr>
<td>3</td>
<td>Charity foundations (CF)</td>
<td></td>
<td>Ceramic and Maintenance (C.M)</td>
</tr>
<tr>
<td>4</td>
<td>Banks</td>
<td></td>
<td>Cosmetics</td>
</tr>
<tr>
<td>5</td>
<td>Resorts</td>
<td></td>
<td>Mobiles</td>
</tr>
<tr>
<td>6</td>
<td>Appliances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Ceramic, Cement and steel (CCS)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Food</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Cars</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Clothes and detergents (C.WP)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The first Research Question:

To answer the first research question, three tables are provided. The first table for type one TV advertisements illustrates the number of advertisements in each category, frequency of every language level and percentages of it, in addition to the total percentage of each level in all categories. Results will be shown below.
Table (1) - Language levels’ representations in type one TV networks (in 173 advertisements)

<table>
<thead>
<tr>
<th>Categories / No. of advertisements</th>
<th>Incidents per category</th>
<th>CA</th>
<th>MSA</th>
<th>CC</th>
<th>CE</th>
<th>CI level</th>
</tr>
</thead>
<tbody>
<tr>
<td>GC</td>
<td>47</td>
<td>-</td>
<td>1</td>
<td>8</td>
<td>26</td>
<td>12</td>
</tr>
<tr>
<td>30</td>
<td></td>
<td></td>
<td>2%</td>
<td>17%</td>
<td>55.31%</td>
<td>25.53%</td>
</tr>
<tr>
<td>MN</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>50%</td>
<td>50%</td>
<td></td>
</tr>
<tr>
<td>CF</td>
<td>40</td>
<td>2</td>
<td>9</td>
<td>9</td>
<td>20</td>
<td>-</td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>5%</td>
<td>22.5%</td>
<td>22.5%</td>
<td>50%</td>
<td></td>
</tr>
<tr>
<td>Banks</td>
<td>16</td>
<td>-</td>
<td>1</td>
<td>3</td>
<td>12</td>
<td>-</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
<td>6.25%</td>
<td>18.75%</td>
<td>75%</td>
<td></td>
</tr>
<tr>
<td>Resorts</td>
<td>23</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>13</td>
<td>56.52</td>
</tr>
<tr>
<td>17</td>
<td></td>
<td>13%</td>
<td>17.39%</td>
<td>13%</td>
<td>56.52</td>
<td></td>
</tr>
<tr>
<td>Appliances</td>
<td>26</td>
<td>-</td>
<td>1</td>
<td>5</td>
<td>20</td>
<td>-</td>
</tr>
<tr>
<td>21</td>
<td></td>
<td></td>
<td>4%</td>
<td>19%</td>
<td>77%</td>
<td></td>
</tr>
<tr>
<td>CCS</td>
<td>21</td>
<td>-</td>
<td>1</td>
<td>5</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td></td>
<td>4.76%</td>
<td>23.80%</td>
<td>33.33%</td>
<td>38%</td>
</tr>
<tr>
<td>F</td>
<td>31</td>
<td>-</td>
<td>1</td>
<td>4</td>
<td>22</td>
<td>4</td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
<td>3.22%</td>
<td>12.90%</td>
<td>71 %</td>
<td>12.90%</td>
</tr>
<tr>
<td>Cars</td>
<td>21</td>
<td>-</td>
<td>4</td>
<td>3</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td></td>
<td>19%</td>
<td>14%</td>
<td>48%</td>
<td>19%</td>
</tr>
<tr>
<td>CWP</td>
<td>14</td>
<td>-</td>
<td>3</td>
<td>3</td>
<td>8</td>
<td>-</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td>21.42%</td>
<td>21.42%</td>
<td>57.14%</td>
<td></td>
</tr>
<tr>
<td>Total Levels ‘incidents - Levels’</td>
<td>244</td>
<td>5</td>
<td>26</td>
<td>43</td>
<td>140</td>
<td>30</td>
</tr>
<tr>
<td>Percentages</td>
<td></td>
<td>2.05%</td>
<td>10.69%</td>
<td>17.69%</td>
<td>57.61%</td>
<td>12.29%</td>
</tr>
</tbody>
</table>

The data shows that there are 243 incidents for the five language levels, in the 173 TV advertisements of type one. To identify the total percentages of each level the percentage is calculated through dividing the total number of incidents of each level by the
total number of incidents in all language levels, e.g. in the CC level, there are 43 incidents divided by 243 = 17.69% for the CC level in type one, as illustrated above in table (1).

The coming results introduce an answer to the first research question; as follows:

1- The least percentage is for the CA level, with only 5 incidents, makes 2.05%.

2- The MSA level is less in use with 25 incidents making 10.28%. Which seems closer to the CA level in percentages.

3- The CC level and level CI have relatively close percentages with 17.69 for the CC level, and 12.34 for the CI level.

4- The highest percentage is for CE level, with 140 incidents, makes 57.61%.

It is noticeable that there is a representation for all five levels in the dataset but to varying degrees. In an attempt to interpret the different percentages of presence in TV Advertisements, the researcher finds that using the CE level in 57% of advertisements reflects the nature of type one channels and their popularity during Ramadan (when most of the data were collected). The use by producers of CE to attract viewers, as the most commonly used vernacular across different social classes, is perhaps understandable.

Although the above conclusion does not conflict with Badawi (1995), he found that the CE level in his observations were used more than 70% of the time “either singularly or in combinations with other levels”. The percentage in the current study is 57%, which is less than in Badawi’s study. However, he did not mention the number of advertisements that were used in his study. The difference could be attributed to an increase in the percentage of the CI level: Badawi (1995) stated that it has little number
of advertisements in his observation. A reason for observing an increase in the percentage of the CI level in type one in the current study is the greater usage of the CI level in the GC category at 25%, which raised the total percentage of using CI. A discussion of this will be presented in answering question 2, below.

The very low percentage of the CA level is expected considering the rarity of the situations that CA could be used in real life or in commercial activates. Still it is more noticeable here than in Badawi’s study in 1995.

In the second type of specialty TV channels the results are as follows:

Table (2)- Language levels’ representations in type two TV networks (47 advertisements)

<table>
<thead>
<tr>
<th>Categories/No. of advertisements per category</th>
<th>Level’s incidents per Category</th>
<th>CA</th>
<th>MSA</th>
<th>CC</th>
<th>CE</th>
<th>CI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resorts 6</td>
<td>12</td>
<td>-</td>
<td>1</td>
<td>5</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>8.33%</td>
<td>41.66%</td>
<td>50%</td>
<td></td>
</tr>
<tr>
<td>F.R 23</td>
<td>29</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>7</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>6.89%</td>
<td></td>
<td>22.13%</td>
<td>68.96%</td>
</tr>
<tr>
<td>C.M 6</td>
<td>11</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>9%</td>
<td></td>
<td>36%</td>
<td>55%</td>
</tr>
<tr>
<td>Cosmetics 9</td>
<td>11</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>18.18%</td>
<td>81.81%</td>
</tr>
<tr>
<td>Mob 3</td>
<td>5</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>20%</td>
<td></td>
<td>40%</td>
<td>40%</td>
</tr>
<tr>
<td>Total ‘incidents (68) – Levels’ Percentage</td>
<td>68</td>
<td>-</td>
<td>5</td>
<td>5</td>
<td>21</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>7.35%</td>
<td>7.35%</td>
<td>30.88%</td>
<td>54.41%</td>
</tr>
</tbody>
</table>

In the type two TV advertisements the data shows that there are 68 incidents for the five language levels, in the 47 TV advertisements. Table (2) above shows the number of
advertisements in each category, the frequency of each language level in every category and its percentage, in addition to the total percentage of each language level in type two.

The data shows the percentages of language levels as follows:

i. Level 1 (CA) has no occurrence at all.

ii. The least percentage is for MSA and CC level with only five incidents makes 7.35% for each of them

iii. The CE level is the second in use with 21 incidents makes 30.38%. This percentage is not low and attributed to using the CE level in types of products or services such as resorts that attract middle social classes who are mostly educated.

iv. The highest percentage is for the CI level, with 37 incidents, makes 54.41%, this result is attributed to the nature of type two channels, which attracts more audience from uneducated social classes. The thing that motivates the producers of these advertisements to choose a language variety that suits the expected type of audience, in addition to the nature of products that belongs to small companies and usually sold for low prices and lower quality. The CI level is used singularly in half of the advertisements of type two TV channels and in combination with other levels in the other half. This is attributable to the nature of products, and also because sometimes these channels are viewed by some of the middle class.

Table (3) presents a comparison of the percentages of use for language levels in type one and type two:
Table (3)- Results’ comparison of language levels

<table>
<thead>
<tr>
<th>Language levels/percentages</th>
<th>CA</th>
<th>MSA</th>
<th>CC</th>
<th>CE</th>
<th>CI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type 1</td>
<td>2.05</td>
<td>10.28</td>
<td>17.69</td>
<td>57.61</td>
<td>12.34</td>
</tr>
<tr>
<td>Type 2</td>
<td>-</td>
<td>7.35</td>
<td>7.35</td>
<td>30.88</td>
<td>54.41</td>
</tr>
</tbody>
</table>

Interpreting these results, the clearest difference is that on type one channels the highest occurrence of language used is the CE level, while on type two the highest is the CI level. The second significant difference is that the use of the MSA level and the CC level in type two is limited at around 7% of occurrences and illustrating that these levels of speech are not much considered in describing the advertised products in that type of TV channels. While in type one the CC level and the CI level have an adequate interest from the producers of these advertisements, what is noticeable in the percentage of the CI level is that the most use of CI was in the GC category. It is possible to argue that this is because government campaigns attempt to address all levels of society with an explicit aim of convincing all people about the government’s policies.

Second research question:

An analysis of the variables that determine code-choice in TV advertisements:

The analysis of the choice of the CA level in advertisements, in both type one and type two TV channels:

The least number of incidents are for the CA level with only five incidents out of 243 in type one: two incidents are in the category of charity foundations and three incidents in the category of resorts. Using Classical Arabic in the charity donations advertisements matches with Badawi’s (1995) description for the situation that he
observed for level one in his study, with some differences in the characteristics used in the 2017 advertisements that used CA level where the preachers who presented these advertisements used CA mixed with CE level to address the audience. This is discussed further in relation to the third question, below.

In the other three CA level incidents such as the resorts category, the CA level is the only variety that is used in the unit of these advertisements. The three advertisements are for two large companies. Two advertisements use CA with a persuasive message stating the merits of having a house and living on an island on the north coast of Egypt, describing the amazing nature there. In a message accompanied with images for the place as a paralinguistic device. The third advertisement (see below), relies only on using CA as a linguistic device with the phonological and syntactical features of CA through use of a number of verbal sentences with case markers, and pronouncing the short and long vowels with suitable duration according to the rules of CA as well as other sounds such as the تط as an emphatic voice in خطوة. This advertisement uses music and a scene for a pretty girl riding a horse to emphasise the power, speed and beauty of their projects: the voiceover describes the advantages of the company, such as the speed of their work and how they exceed their clients’ expectations (for full text of Example 1 see Appendix A).

In Example 1, there are some characteristics of CA that provide strong distinctions between the language of the advertisement and MSA, and these distinctions align with what is mentioned in Badawi (1973):
- Verbal sentences are used in most of the sentences, which features the CA level, unlike the MSA that tends to use nominal sentence mostly (as mentioned in Badawi 1973-2012, p.131). e.g.

نعملّ بإيقاع سريع ونسبة الزمن؛ لنسبق دائماً بخطوة، ونيني كل يوم، لنعلو فوق مستوى الطموحات. تتناغم الأفكار، ونتوافق الرؤى، وتبقى ثقة عملائنا هي القيمة الحقيقية.

\[\text{ناقلاملي بيتي قين ساعو ناعسيكو} (؟)زن-زامن؛ لي-ناسبيقا داييمان بيختى، وا-نانبيّ كولا يوم، لي-ناسلوو فوقيا مستعاني (؟)ت-توماٍخت. تانانّامو (؟)ل-تافكر، وواتاتفاقو (؟)ت-رقى، واتابقا تياقع سمالاٍّين نيا (؟)ل-قيماتو (؟)ل-حابشكيايا./

‘We work in a fast pace chasing time to always be one step ahead and build in everyday; to rise above the level of ambitions; ideas blend, visions correspond yet the trust of our clients remains our true value’

- Case marking and case endings are used in all sentences, except for the last word in each sentence where it is pronounced with Sukûn, Badawi (1973) described use of a Sukûn rather than the usual case ending as one of the defining features of MSA, and as a way of distinguishing between MSA and CA (Badawi 2012. P.169).

- Long vowels are used with suitable degrees of length, more than it is usually used in MSA e.g /wa nusâbiq/ ونسبة the الطموحات /(?)-ت-توماٍخت/ and /(?)-ت-توماٍخت/ ونسبة the الطموحات /(?)-ت-توماٍخت/ and /لاحة/ لحظة . The /ظ/ is also produced exactly as it should be as interdental consonant in CA, e.g. the word /لاحة/ in the first sentence.

عيني ترى المستقبلي في كل لحظة.
/ʕaynun tarā (?a)l-mustaqbala fi kuli laḥžah/

‘An eye that observes the future in every moment’

In this example, the producer of the advertisement uses CA mainly as a prestigious variety in order to create an effect on the addressees by associating company’s brand with the prestige of CA as the role model of H variety. His aim is for viewers of the advertisement to identify the company with the trust implied by use of CA.

The research suggests that the use of CA in the dataset is connected with playing on the stereotyped notion of CA as the H variety or model that is suitable to restigious brands or topics related to Islamic guidance. This applies on both the producers of these advertisements and the addressees, because the producers choose codes of language based on their knowledge of the common ideas about language in the society. Bassiuoney (2005) argues that advertisements show the misconception of Egyptians toward the use of H and L. Advertisements which use CA are further evidence of this misconception. Instead of attracting the addressees, the use of CA becomes a barrier, especially with the less educated social classes, and unlike most of the advertisements in the resort category which use CE level to create a level of intimacy with the audience.

Classical Arabic is not a common language in advertisements or in daily life situations. The researcher considers using it as code switching even if it used in the entire unit of the advertisement. The main variables that constrains the choice of CA in the investigated advertisements are the nature of speech event (such as in advertisements for donations, where there is a need to use quotations from the language of Quran and the speaker is presenting an image which is expected to be associated with the use of CA as a
language of the Quran. Another variable is a metaphorical motivation, which is associating an advertised product with the language of Islam in order to build trust.

**The analysis of the choice of the MSA level in advertisements, in both type one and type two TV channels:**

The use of MSA level is constrained to certain patterns in code switching in most of the investigated advertisements. Usually, MSA is used on the level of a sentence at the end of an advertisement, either as a slogan or to present information such as the address of a restaurant or the way of sending money to a charitable foundation. Sometimes more than this, MSA is used as a spoken paragraph at the end of some advertisements to state the previous achievements of the charitable organization, describing the importance of its role or sometimes the donors of the campaign through a voiceover. It depends on the duration of the advertisement: most usually last around 30 seconds, but advertisements for charity are usually around a minute and a half, providing more opportunity to the producers of advertisements to use different varieties inside the single advertisement.

The charity advertisements are usually highly presented in the month of Ramadan in different times of the day but especially at nighttime, which is the peak in Ramadan. As an example, an advertisement might start with a scene for a story of a sick child with cancer, uses the CE level, then an explanation of the needs or treatment in the CC level, before ending with MSA to request donations and emphasize the importance and ways of sending donations.

MSA is used also exclusively in some advertisements especially in the CCS category, where the advertisements use a voiceover to deliver a message to the audience on the history of the company, its achievements and the advantages of buying the product.
aiming at giving the feeling of trust through using MSA as a H or prestigious language. Another reason to use MSA could be the need to express some scientific or technological topics, with lexicon not usually used in colloquial dialects. In our study, MSA is never used in an interaction situation, always as a voice over.

**Example 2** - an advertisement for a steel company: an example of using MSA exclusively in some advertisements in the CCS category in which the advertisement uses a voiceover accompanied with images from the factory.

In this example, the voice over lists the features of the company, its experience and large production using MSA with some case marking and the right use of numbers’ system in MSA, e.g.

أكثر من سبعمئة ألف طن إنتاج سنوي

/ʔakθaru min sabimīʔati ḏalfu ṭunn ṭintāgin sanawiyy/

‘More than seven thousand tons of production annually'

The use of case marking is for the first word in each sentence in most sentences, which are incomplete sentences and usually start with a subject and the predicate is understood from the context, or the opposite order, e.g.

أدق تطبيق لمعايير الأمان

/ʔadaqqu ṭatbīq li-maʕāyīri (?a)l-ʔamān/

‘The most accurate implementation of safety standards’

أعلى جودة في صناعة الصلب

/ʔaf lã gawdah fi ʃināʕati (?a)ʃ-ʃulb /

‘The highest quality in the steel industry’
Badawi characterizes MSA with the fewer use of case marking or misuse of them, and the preference for using Sukūn. (Badawi, 2012. p.169). As seen in previous extracts, the advertisement uses nominal sentences exclusively, which is preferred in use in MSA as mentioned in Badawi (1973). Phonologically, some voices appear as in MSA features such as the g ǧ which pronounced as in MSA or in Cairo dialect and ṣ ص with less emphatic degree than in CA level. However, sometimes the advertisement uses some features of CA such as in the number that is used correctly as CA. The boundaries between levels in Badawi’s continuum are not rigid which causes some uncertainty because of the similarity that could affect our identification of certain levels, but the distinctions between levels and how much the features of each level are represented in a specific advertisement are guidelines to support the researcher’s identification of levels.

The same steel company: المراكبي للصلب /ʔal-maräkbī lil-šulb/ ‘AlMarakby for steel’ broadcast other advertisements in the CI level- as can be seen in Appendix B- CCS category-, which may explain the use of MSA as a reflection of Egyptians’ perception of MSA as a prestigious variety that could reflect trust as a desired effect on the audience. The company used two different patterns of advertisements: one to create familiarity with a sense of humor using the CI level; and the other with MSA to prove capability and power to the targeted consumers.

In type two TV networks, the use of MSA level is constrained by code mixing in most cases. And, there is a certain degree of using lexicon from MSA inserted in the unit of advertisements that use CI Level; mostly as a sign of the good quality of the product or high standards of the place; such as in restaurants, aiming to create the best impression on
the audience. Also, lexicon borrowing from MSA is one of the features of the colloquial of illiterates, as mentioned in Badawi (1973) expressions or collocations are used by the uneducated social classes following their exposure to a word or phrase via the media (Badawi, 1973-2012, p.214). In some advertisements, The MSA is used to describe the technological features of a product. For example, in mobile phone advertisements which, in some cases, are mixed with the CI level and that brings us again to the present change in the two patterns of moving between levels as suggested by Badawi (1973). More elaboration on this issue is discussed in the answer of the third question.

MSA is also little used, which highlights the current situation of MSA in Egyptian society, where it is not mastered by the majority of Egyptians who can understand but cannot produce it well. As a result, it is avoided as a prominent linguistic device even as a voiceover in advertisements. This result contradicts Gully (1995) who found SA as preferred for narrative advertisements of scientific nature. Gully points out “SA (or ESA) often occurs during the course of a commercial whether in a voiceover or as a part of a scene involving consumers, to give key factual information about the products” (p.18). According to our research, this is not the case currently, with MSA underemployed in both types of TV advertisements that target different social strata.

The variables that determine the code choice of MSA in type one TV advertisements are as the same as noticed in the analysis of CA level; metaphorical variables, which aim to associate advertised products with means of prestige in order to build trust, similarly MSA is used in type two but as an embodied variety to give the means of prestige and trust too.
An analysis of the choice of the CC level in Advertisements, in both types of TV channels:

The investigated data shows a tendency to use CC mixed with other varieties. The CC level is used once in few advertisements, only ten advertisements in type one TV networks (which includes 173 advertisements). Some of these advertisements are similar in nature to the examples that were examined in Badawi 1995, such as giving a medical advice in a friendly manner suitable to the nature of the CC level, which carries both intimacy and the ability to express scientific topics. However, it is noted in this study that some advertisements that use CC exclusively tend to use it as an alternate to MSA, with the same aim of using MSA as a prestigious variety associated with expressing meanings such as pride and power and stating ideas as facts. This is noted in advertisements of categories such as GC and CCS in type one. While in advertisements that mix CC with other varieties there is usually a tendency to be more intimate and sometimes express a sense of humor, such as the coming example -Example 3-in food category for tomato sauce.

In this example, the voiceover is by a woman who is not common in advertisements, especially in MSA and CC levels. The commercial uses a stylistic device with music and scenes in high quality to attract the addressees who are mostly from educated levels of society, because the product is not cheap and the lexicon that is used generally mid or high level MSA, e.g. lexicons such as in: مرحلة الغليان .. إتقان غضبها
/ marḥalti (?)-il-VALayān.. ?itiqā-an li-Yaḍabhā /
‘boiling statue ..Saliva runs to cool it’
also in: النفس تتسدر، الابتعاع يقع، الألوان تبهت: 
‘Soul is blocked, rhythm is broken, and colors are fading’

These sentences are used to express the value of this kind of sauce. Then, the switch happens, and the voiceover starts to use the CE level to state the Egyptian food that can be done with this magic sauce, e.g.:

\[
\begin{align*}
\text{لاكيرم و تورلي يقلب الخضار،} \\
\text{مسقعه، الخضار يقلب تورلي و الكريب لما يجري فيه الدم} \\
\text{يفنى كابلوني، الصلصة الحلوة سى التي تعمل من الاكل طبخه}
\end{align*}
\]

‘Soul is blocked, rhythm is broken, and colors are fading’

The CC is used in this advertisement as a linguistic device to attract the audience and lend an air of importance and quality to the product.

Bassiouny (2005) claims that CS is used as a linguistic device to create an effect on the audience. Unlike Bassiouney (2005), in such an advertisement, this researcher tends to consider the CC level here as a linguistic device in itself without looking to the CE level that is used after it in the same advertisement. The CC level is the intended device for the commercial, because it expresses the main functions here, attracting audience and giving a prestigious feature to the product, taking into account the music and scenes that work as a supportive tool to the main linguistic device with CC.

In type two TV channels, the CC level is used in the resorts’ advertisements category: in four out of six advertisements investigated in that category, CC is used with mixed varieties in the investigated advertisements. The CC is used to give an impression
that the level of resort is not low and is suitable for middle class customers seeking inexpensive luxury. An example of this is for a resort on the north coast in Example 4:

In this advertisement, the desired effect on the audience is well planned through its use of language. The CC level is usually associated with education and requires use and understanding of MSA plus the social factor: the ambitious nature of the middle class in Egypt, urging them to dream of moving up the social hierarchy and attain a luxurious life which they cannot afford. The commercial plays on these aspirations by stating the good features of the resort with emphasis on the low price of the apartments there. When stating the good qualities of the place, the advertisement uses CC, such as in:

ومساحة مانية كمان وجاکوزي وکمان سبا

/wi-misāḥa maʿiyya kamān wi Jacuzzi wi kamān Spa/

Also in: روومارينا الرفاهة بين أيديك

/romarina er-rafāheya bēn ?edēk/

In the previous phrases, there is some use of MSA lexicon such as:/misāḥah maʿiyyah/ combined with colloquial lexeme: /kamān /. When stating the low price, the advertisement uses expressions from low area of CE level closer to the CI level and could be used in both levels such as: affordable /?alā ?add (ʔ)il-ʔid/ علي أد الإيد

This advert serves as a good example of using code mixing in what it seems to be chaotic style but in fact, the advertisement uses every level with the right function. It uses a song as stylistic device (common in most advertisements in type two) and starts with intra-sentential code mixing using a sentence from the CE level

يئًا بينا بينا يئًا بينا نحجز وحدة فروومارينا

/yallā bīnā yallā bīnā, niğiz wiḥdah fi-rūmarīna/
‘Let’s go; let’s go, to reserve a property in Romarina’

but the sentence has a word from the MSA A unit /wiḥdah /وحدة, then the ad uses CC level in stating the good features as a persuasive strategy with stressing on the low price by using the CE level /ʕala ?add (?)+ʔilʔi?i?d/ ‘affordable’, then back to state the features in the CC level such as,

فيها أكوا بارك حمامات سباحة كمان ومطاعم وكافيهات ، ومساحة مانية كمان وجاكوزي وكمان سبا

/фиها آكوا أرك حمامات سباحة كمان ومطاعم وكافيهات، ومساحة مانية كمان وجاكوزي وكمان سبا

/fiḥā Aqua park, hamamāt sibāḥa kamān wi maṭāšim wi kafīhāt wi misāḥa maʔiyya kamān wi Jacuzzi wi kamān Spa/

‘It has restaurants, cafes, areas of water, jacuzzi’

Finally the advertisement uses CC to be precise in mentioning the method of payment, and ends up with two sentences from MSA to give a prestige to the company:

mentioning that the company has partnerships with Arab gulf companies,

روفيدا العقارية ثمرة التعاون الخليجي

/rofayda ?ilʔaʔariyya ʔamarat ?il-ʔaʔawun ?il-xalīgi/

The producer of this advertisement used the mixed varieties carefully to send his message clearly in a systematic way, moving between levels of language according to the purpose of the utterance in question. He avoids using different lexicon from English language as in advertisements for expensive resorts in type one (see Appendix A, Resorts category), these advertisements usually target addressees using some code mixing with English language to express the richness of the advertised compound or resort. Without trying to mention the price, as it is not affecting the decision of buyers who are wealthy enough to buy very expensive flats or villas.
The variables that rule govern the use of CC in TV advertisements in both types are similar: the nature of the product which is neither cheap nor particularly expensive, thus motivates the producers of advertisements to use a level that is at a mid point of the language to express some degree of prestige whilst maintaining a sense of intimacy. The addressees are the other factor that affects the choice of CC, as these advertisements target the middle class which is usually educated and the CC level is suitable for them. In some advertisements, the CC level could address some of the uneducated classes with an aim to give them an impression that they would move up in social strata if they bought such a product, e.g. the resort advertisements in type two such as Example 4. It is worth mentioning that Badawi (1995) noted similarly that advertisements play on the aspirations of the audience and use MSA to express prestige that targeted addressees could reach with buying the advertised goods. The language situation in today Egypt is currently different and the Arabic language has moved downward due to the declining use of SA in media and education. The MSA is not used in this context to persuade people of the possibility of moving up in strata because lower social classes lack competence in MSA. Thus, producers prefer to use CC rather than MSA in their content.

An analysis of the choice of the CE level in advertisements in both type one and type two TV channels:

The CE level is used with high frequency in all the categories of type one TV networks. The most usage of this level is in Banks and Appliances categories with around 75% in each category. The thing that seems suitable to the nature of CE is that it is the main code and the standard day to day language used by Egyptians. CE by nature is the
spoken language between all social classes in Egypt no matter their level of education. While in Badawi (1995) he noted using CC for banks’ advertisements, the results of this study show different use in the Banks category with the highest frequency for CE. This different result may represent a change in society where we see greater use of CE in advertisements. Perhaps the use of CC level now is shortened in advertisements and in society more than what it was 20 years ago. This result is based on the study’s approach that considers TV advertisements as one of the genres that works as an indicator of the language used in society.

One of the major advertising campaigns for banks used the level 4 to create intimacy and encourage youth to deal with banks and build careers through taking loans from banks in order to fund their own business. The advertisements for Bank EGP are a very popular campaign of advertisements broadcast during Ramadan, creating situations similar to real life through a young character named Ofa. Ofa is a nickname usually given to kids while at university which illustrates his situation in a family that underestimates his age, an analysis of one of these advertisements will reveal the variable that constrains using the CE level in these advertisements.

In Example 5 for EG Bank, the father ignores the son’s choice at the juice shop and orders mango juice for him, and the voice over representing the bank says that the bank respects you and gives you smart solutions:

/؟inta mahaddij bi-yi’dmillak ِjisab.. ِi’hna ِsamalnalak ِjisab. Egy Bank ِsandu ِhulul sahlah wi zakiyyah lil-fabab/
‘No one is giving you importance, but we are. EG BANK has easy and smart solutions for young people’.

Here we see the advertiser implying consideration of new and mostly small business and taking loans from the bank to build your career and gain the desired respect of your community. The advertisement is one of many advertisements that use humor in different ways, here, through paradox in taking the opposed direction to the youth desires, which is unexpected, Such as in:

جِنِّاً بَتُوعُ قَصِّبٍ، قَصِّبُ إِهَ وَبِتاعة إِهَ، قَصِّبُ آل قَصِّبٍ بِتُوعُ إِحْنَا.

/Ihna b-tuwwuq quṣṣab, quṣṣab ih w-bittāh ih, quṣṣab al quṣṣab bittāw ih/.

‘I’m taking sugar cane juice’

‘We are not sugar cane drinkers. What do you mean, sugar cane!! Five mango juices, mister’

This campaign was one of the most popular advertising campaigns in Ramadan 2017. Almost all advertisements for three other banks used CE level with a sense of humor in different contexts in order to create intimacy and encourage youth and fresh graduates to sign up with them. Since these advertisements are targeting young people there is no need to use higher levels in the continuum of Arabic language. Our study finds that in using the CE level in advertising categories, such as banks and appliances, age is an important determinant of the level used.
In type two, the CE level is used in all advertisements for resorts mixed with CC, unlike other categories of type two TV channels where CE is mostly mixed with CI. In this type, CE is used with a frequency of 30% due to the nature of some viewers (middle class) for these type of channels. It is expected to use CE mixed with CI because CE is the nearest level to CI and the two levels may combine in many contexts in a normal way.

The main variables that motivate the choice of CE in the dataset are the nature of the advertised services and products, and the age of addressees and their social class. The use of CE occurs with high percentage in categories such as in appliances as it targets the youth who are about to marry and need to buy such products, at the same time these products are not cheap, so middle or higher classes are also targeted customers as they can afford it.

**An analysis of the choice of the CI level in advertisements, in both type one and type two TV channels:**

With around 55%, CI constitutes the main body of type two advertisements. CI is used in four categories (out of five categories), whether it is used singly, or mixed with CE mostly and sometimes with MSA (only 3 times). The traditional features of CI as described by Badawi (1973) can be seen in some of these advertisements as in an example for a restaurant advertisement as presented with the discussion of the third question.

An example of the use of CI in type two TV channels is in the category of cosmetics where it is used 83% of the time. In this category the language is intended to address the youth as targeted customers for hair products and cosmetics for girls. The products are
usually inexpensive, and the targeted customers are mostly uneducated or of lower social classes. The advertisements use CI but usually in a fast style which reflects the way the youth normally speak, and with a stylistic device of a song by a group of singers (or a female singer in the case of cosmetics) addressing the viewer in fast sentences and urging him or her to buy the product. Another stylistic device is the use of choreography by singers or some female dancers or both. The atmosphere of these advertisements is young and dynamic: they target the young in a language they understand, set to a soundtrack of songs especially popular and well-known among the lower social classes called /mahragānāt/ the word that means festivals. /mahragānāt / is a “Technetronic folk music” which is a genre of electronic or techno dance music that originated in Cairo in 2007 with DJs music played at weddings in poor areas of Cairo, and then spread after the revolution of 2011 between youth even from higher social classes. However, mahragānāt music is controversial and never played on formal occasions. The next advertisement is a good example of the use of these types of stylistic device.

In this example- Example 6- the use of the song is a device which carries the linguistic message alongside the choreography. There is no clear content or scientific description to the hair gel, it is just stating that the gel gives a bountiful look and has amazing ingredients /tarkībah rahībah/ (تركيبة رهيبة), and the gel is famous and has a good reputation in one word /misammaʕ/ (مصمع) . The use of CI has some phonological features known for CI such as changing the ث /s/ to emphatic voices such as the ﺑ /mitzabbat/ , e.g. in:

ماش هنكشل مش هنمثلي يا هنخرح زي زمان. لو شعرك مش متزبيب عابز لمسة من الفنان
Code Choice in Egyptian TV Advertisement

/miʃ ha-nkassil miʃ ha-nmassil. yallā ha-nuxrug zayy zamān. law jafrak miʃ mizabbaṭ \ʕāyiz lamsah min (?)-il-fannān/

'we are not slowing down we’re are not acting down we’re going out like old days’

Moreover, some morphological features described in Badawi’s model are noticed. The advertisement carries a simple message with few words and tends to use clichés. For example: ترکیب رهیبه فی فیانسیه قلنا أكثر من کده ایه

/tarkībah rahībah fi Fiancée. ʔulnā ʔaktar min kidah ʔīh ?/

-‘An amazing formula tell us what is better’

In another example from a type one advertisements for a microbus -Example 7- the advertisement uses another style of songs with a famous singer, emphasizing the benefits of buying the microbus in short sentences within the frame of a song in a scene acted with a beautiful girl to persuade the addressees to buy the microbus in order to have better income and marry such a girl. In this example we can easily notice the excessive use of clichés a lot as follows:

موکرباط الفتوت ریح قلیکم،نهارنا فل بقی والانشاء معدن بقی. نسیت أيام الشقا

/mukrubāẓ ʔil-futun rayyah ʔalbukum, naharnā full baʔa

wi (?)-ʔafyah māšdan baʔa. ʔisīt ʔayām ʔif-jāʔah/

- ‘For every one going or returning every day foton is here to help you. I forgot the hard days. Our morning is beautiful, and our earning is great and will support you’

The singer in this advertisement is a famous singer and uses typical phonological characteristics of the colloquial of illiterates as described by Badawi (1973) such as, the
pronunciation of emphatic voices with high degree of emphatic e.g. ẓظ, in mukrubāẓ موكروباط, and صṣ in mukrobāṣصی موكروباض. the voice of the singer has a loud and coarse features which used to characterize the voices of men in lower social orders of Egypt. The advertisement uses simple ideas and a simple sentence structure and phrases to send a clear message expected to be understood easily among uneducated drivers who are the targeted customers. A common feature in these types of advertisements is that they use sense of humor.

Other advertisements for cars use CE and CC or MSA usually for private cars, but for microbus and pick-up vehicles CI is used exclusively to address the drivers who might typically buy them. CI is used with a high frequency for advertising cement also, targeted mainly at those working in construction: an occupation associated with the lower classes.

The data shows that code choice in Egyptian TV advertisements is determined by several variables. The main variables investigated in the study are; the addressees: the social class of addressees and the age. The products: the nature of the product, its features and price in addition to the company size. The speaker: the presented image of the speaker in the advertisement determines the varieties that he might use. Metaphorical variables, such as creating associations between a product and the means of prestige, intimacy, trust and or convincing addressees to adopt certain notions. Paralinguistic factors: the duration of advertisements as the producers of the advertisements tend to use different language varieties influenced by extending the time duration of advertisements to exceed two minutes mostly, in type one in some governmental advertisements and
charity foundations, which allow the producers of these advertisements to use some narrative and storytelling styles. The context in the TV advertisements is determined by the previous variables that may motivate the producers of advertisements to use narrative, voiceover, conversation or a role-play as example.

Third research question:

Tables (4) and (5) illustrate the percentages of diglossic code switching in each category in type one and type two. To identify the percentage of diglossic code switching in each category, the researcher divided the number of advertisements that use two or three language levels by the total number of advertisements in the specified category. For instance, there are 15 advertisements in type one with diglossic CS in the GC category, by dividing the number of these advertisements on the total number of advertisements in the category (30 advertisements) the percentage is 50% of diglossic CS in the GC category. Following that frequency count of code switching incidents, a qualitative analysis describes the functions of diglossic code switching in the data.

The analysis in this part of the chapter investigates the functions of code switching. The analysis is based on investigating functions and social motivations of diglossic code switching: including metaphorical motivations as suggested by Meyerhoff (2006); Markedness theory of Myers-Scotton; the involvement concept of Bassiouney’s (2006-2013); and the role of the speaker as claimed by Holes (1993). We consider what is suggested by Mejdell (1996) and Holes (1993) in the case of switching from MSA to ECA “when giving examples, explaining, rephrase or commenting on a previous statement”, and Bassiouney (2009) regarding mechanisms or patterns of diglossic code
switching, which can be regarded as techniques to deliver the message that is decided previously.

The frequencies of using diglossic code switching in type one TV advertisements’ categories will be shown in the table below.

Table 4- code switching in type one TV networks (173 advertisements)

<table>
<thead>
<tr>
<th>Categories/Advertisements total number</th>
<th>Two levels of code switching</th>
<th>Three Levels of code switching</th>
<th>Total percentage of code switching</th>
</tr>
</thead>
<tbody>
<tr>
<td>GC 30</td>
<td>11</td>
<td>4</td>
<td>50%</td>
</tr>
<tr>
<td></td>
<td>36.66 %</td>
<td>13.33%</td>
<td></td>
</tr>
<tr>
<td>MN 3</td>
<td>1</td>
<td>-</td>
<td>33%</td>
</tr>
<tr>
<td></td>
<td>33%</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>CF 24</td>
<td>4</td>
<td>6</td>
<td>41.66%</td>
</tr>
<tr>
<td></td>
<td>16.66 %</td>
<td>25%</td>
<td></td>
</tr>
<tr>
<td>Banks 12</td>
<td>4</td>
<td>-</td>
<td>33.33</td>
</tr>
<tr>
<td></td>
<td>33.33</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Resorts 17</td>
<td>6</td>
<td>-</td>
<td>35.29 %</td>
</tr>
<tr>
<td></td>
<td>35.29%</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Appliances 21</td>
<td>5</td>
<td>-</td>
<td>23.80%</td>
</tr>
<tr>
<td></td>
<td>23.80 %</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>CCS 18</td>
<td>4</td>
<td>-</td>
<td>22%</td>
</tr>
<tr>
<td></td>
<td>22%</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>F 24</td>
<td>6</td>
<td>-</td>
<td>25%</td>
</tr>
<tr>
<td></td>
<td>25%</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Cars 16</td>
<td>5</td>
<td>-</td>
<td>31%</td>
</tr>
<tr>
<td></td>
<td>31%</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>CWP 8</td>
<td>4</td>
<td>1</td>
<td>62.5%</td>
</tr>
<tr>
<td></td>
<td>40%</td>
<td>12.50%</td>
<td></td>
</tr>
<tr>
<td>Total Levels’ Percentages</td>
<td>50</td>
<td>11</td>
<td>35.26%</td>
</tr>
<tr>
<td></td>
<td>28.90%</td>
<td>6.35%</td>
<td></td>
</tr>
</tbody>
</table>
As can be seen in table (4), the highest frequencies of use of CS are in CWP, GS, and CF categories. The highest percentage is for the CWP category with 62% of advertisements; this result is because the washing gel advertisements usually have some scientific explanation, which tends to be uttered in MSA or CC levels. This pattern of using code switching was investigated in Gully (1996) and Badawi (1995) with no change in the current advertisements that investigated in this study. These advertisements usually introduce their message using CE for introducing a situation where the product is needed; this is mostly depicted through a conversation between two women, followed with CC with a narrative commentator or through conversation to demonstrate the effect of the special and developed scientific formula.

**Functions of Code switching in governmental “political” advertisements:**

**Pattern of diglossic code switching:**

Aiming to investigate and introduce the current patterns of code switching and code mixing, we find that the GC and CF categories present a rich data for analysis of code mixing and code switching. In the category of GC in type one where half of the advertisements use code mixing and some of them use code switching, we can notice two patterns of code switching as follows:

1- A conversation usually starts with the CI level, then moves up to CE and with random order until the end of the commercial, where it uses either level CE or CC to send the final message that aims to raise viewers’ awareness with governmental plans in
certain fields, such as the economy, education, and investment. These advertisements use the local way of narrating where the CI is dominated.

2- An actor’s voice speaks directly to viewers, where the actor is usually a journalist, TV announcer or even football player. The message with the journalist and TV announcer (who is a famous actor too) are presented in CE and CI with some use of MSA.

In the coming example I will illustrate the functions of using code mixing in the example with the journalist, where the journalist is also a TV announcer who is well known for hosting a political program.

The advertisement plays on the grey area where people do not seem to be satisfied with government policies. In the advertisement, the actor tries to convince people that they have the right to be involved in the government’s plans to obtain right judgment on policies: the message is to wait to see the results and to seek the right information. Trying to deliver that message, the actor uses mixed registers, and it is noticed that this is his style in speaking in TV programs too.

In this advertisement- Example 8-, the journalist-Ibrahim Essa- speaks to the viewer exclusively (pretending that he speaks to himself), in a deliberate effort to be involved in what he says in order to convince the audience and gain trust. We consider this type applies to the concept of involvement that is suggested by Bassiouney (2013). This is an intended technique to reach the convincing function of his talk. For example, he starts the monologue saying:
With an aim to establish one to one relationship between him and the audience, Essa uses inter-sentential code mixing in single sentences switches from CE to CI: /مُفْعَلَةَةَ زَايِي (؟)يَلْف، يَا-الْخَالَاءُ، هَلْ يَكُونُ يَا-الْخَالَاءُ، وَيَلْف؛؟/ما تُسْبَنِّيُّ ۚبَعْلَمَا / ما تُسْبَنِّيُّ عْنَمَتْ (دُونِي لا تَلْفِعَ بِعَقْلِي) /. Then goes up a little with a sentence from CC, followed with a sentence from MSA (دُونِي لا تَلْفِعَ بِعَقْلِي) /لَا تَلْفِعَ بِعَقْلِي/. 

Essa continues with this style of code mixing until the end of the monologue. What is noticed in his style is his way in koinzeing colloquial with Fusha in single sentences such as:

/ما تُسْبَنِّيُّ ۚبَعْلَمَا / ما تُسْبَنِّيُّ عْنَمَتْ (دُونِي لا تَلْفِعَ بِعَقْلِي)، or in:

عُرْفَنَيُّ كَمْوَانَيُّ قَبْلِ ما أَكُونُ صَحِيحٌ بِواضْحَنَيُّ الأَمُورِ حَتَّى لَوْ كَانَتْ وَحَشَةً

/ٍكَارَاٰفَنُّ كَا-مْوَانَيُّ قَبْلِ ما أَكُونُ صَحِيحٌ بِواضْحَنَيُّ الأَمُورِ حَتَّى لَوْ كَانَتْ وَحَشَةً /

/كَأَسْحَيُّ ٍبَعْلَمَا / كَأَسْحَيُّ ٍبَعْلَمَا / كَأَسْحَيُّ ٍبَعْلَمَا/
‘Give me information to understand as a citizen before I am an insider journalist. Even if it’s ugly’.

The journalist in this commercial uses CI to establish a relationship with his viewers and uses MSA to emphasise a sense of trust in his words and as a reminder of his intellectual level, presenting himself as a model to follow.

In this example, the journalist uses some lexicon that are stigmatized in plain colloquial of illiterates in a clear change in the nature of the colloquial of cultured which contradicts using such lexicon, e.g. /fā m(?)?il-ʔāxir ma-tiʃta Valnīf/ فَمَا الآخِرِ ما تستَغْلِيْشَ (to cut it short don’t play tricks on me). In his study about the educated spoken Arabic, Mitchell states that, “the cultured classes of Cairo or Damascus do not share the speech habits of the less privileged illiterates, or semiliterate folk in these cities” (Mitchell, 1986. p.14). Mitchell gave examples of avoiding using some lexicon from the illiterate levels in Cairo.

There are signs that this way of code mixing has now even spread into the written language of newspapers, Elshami’s results (2013) show that non-MSA levels are incorporated into the opinion articles of the three mainstream newspapers he investigated.

The TV commercials as genre are usually brief trying to deliver a message in half a minute or less, using persuasive linguistics and stylistic devices. The GC category has many advertisements that last around 90 seconds, attempting to convey political messages using language as the main device of the advertisements, and sometimes these advertisements are presented in radio stations too. This change is noticed in the last two years in Egypt and especially in 2017. This change in the duration of advertisements
and in their purpose has lead to a change in the use of language, with more talking time available causing producers to use mixed varieties of language to address different social classes at the same time. It was noticed that these advertisements used CI in 2017 with a higher presence than those in 2016. The variable of extending duration of advertisements is noticed also in type two TV commercial, where some last around four minutes and sometimes more - this affects the language used and results in a lot of repetition.

The functions of diglossic code switching in political advertisements that are found in this study are: the convincing and involvement of addressees with a purpose to gain trust and credibility.

In some of the political advertisements, the voice of authority was identified clearly in the last part of the advertisements after a role-play acted by a famous actor who appears in two characters. At the end the voice over comes to state the government achievements and advises people to think carefully and not to follow rumors. (Please see Appendix B, GC category)

**Functions of diglossic code switching in donations’ advertisements presented by preachers:**

An example that illustrates the functions of code switching in current speech of Muslim religious men is observed in two advertisements for food bank donations in Ramadan 2017, where two religious men presented these advertisements, asking people to participate in the campaign and donate money. While it is expected that they use MSA and/or CA in some degrees, they used it only to a limited extent. They did not follow the grammatical rules of SA specially the /ʔiʕrāb/ عراب or case marking. Rather,
they used the phonological and morphological features of CA as described in Badawi (1973) and mixed classical Arabic with colloquial of enlightened to create a level of intimacy with the audience whilst being careful not to violate their expected image as religious men, through using lexicon and pronunciation close to the role model language of Quran.

This way of mixing the CA with CE levels exist in TV religious speeches presented by religious men. It is interesting to note how code-mixing is used by the speaker in the advertisement where the Imam or Sheikh speaks to the viewer exclusively in this example- Example 9- starts with CC level style combining B-prefix and a verb in the present form, says:

/ bi-ngahizz li-ramaḍān / 'We prepare for Ramadan'; and then uses a full sentence from SA with some phonological features of CA. For instance, he pronounces the emphatic /ṭ/ voice as in CA. Also the long vowel /a/ with quite length suitable to CA, but he pronounces the /g/ (as in MSA).

/ʔinnu ʔiṭ-ʔaṣām min ʔakram wa-ʔanbal (ʔ)il-ʔaṣārif ʔillī mumkin tuwaggah ʔillīha ʔiṣ-ʔakah /

‘Giving away food is one of the most generous and noble deeds of charity-zaqqat’.

Unlike Badawi’s (1995) case, it is a trend now among religious men to make code switching between CA and the CE level. They do this in their speeches or the
advertisements they present for donations, in order to create intimacy, and at the same
time they use CA not to violate their image in people’s minds.

Badawi (1973), in his first pattern of moving between levels, claimed that switching occurs commonly from down to up level gradually and it rarely occurs from a low code to a higher one. However, this is not the case currently, 44 years after Badawi first argued his case: we see these changes occur in the speeches of religious men just as we see in the language used by some journalists.

The purpose of code switching in religious speeches in adverts for charitable donations is to convince, where addresssees are presumed to be motivated by the voice of a religious authority that appears through the use of quotations from Quran and prophet’s speech as in /?iṭʕām ?iṭ-ṭaʕām / إطعام الطعام - ‘giving away food’-, and in using the command or imperative verbs as in: /waggihhā fawran / واجبها فوراً - ‘Immediately give your food donations’. The voice of the authority works as a motivation for code switching alongside with another motivation which is the speaker’s presented image as a preacher which requires extensive use of CA, but at the same time he uses CE to some degree with CA in a mixed style in order to “minimize the cost and maximize reward”.

We see the preacher chose his language features carefully to persuade his viewers to donate money. This is clear not only in using some CE lexeme or article such as ئيٗ اللٍُي, but also in pronouncing g ج as in CE while he pronounces other voices as in CA . This means that he does this deliberately. Still, he keeps with CA to save his presented image as a preacher and because CA is suitable to the situation event.
Functions of diglossic code switching in advertisements that use CI level targeting uneducated strata:

In type two TV advertisements, the code switching is used differently as it can be seen in my last example in an advertisement of Kushary’ restaurant. Kushary is a famous dish for all social classes in Egypt but it is cheap which makes it affordable to workers and unprivileged social classes which are the targeted customers of these kind of restaurants.

Table (5) represents the results of using code switching in type two TV advertisements as shown below

<table>
<thead>
<tr>
<th>Category / Number of advertisements</th>
<th>Two levels C.W</th>
<th>Three levels C.W</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resorts 6</td>
<td>4 66.66%</td>
<td>1 16.66%</td>
<td>83%</td>
</tr>
<tr>
<td>F.R 23</td>
<td>7 30.34%</td>
<td>-</td>
<td>30.34%</td>
</tr>
<tr>
<td>CCA 6</td>
<td>3 50%</td>
<td>1 17%</td>
<td>57%</td>
</tr>
<tr>
<td>Cosmetics 9</td>
<td>2 22%</td>
<td>-</td>
<td>22%</td>
</tr>
<tr>
<td>Mob 3</td>
<td>1 33%</td>
<td>1 33%</td>
<td>66%</td>
</tr>
<tr>
<td>Total / percentages of CW</td>
<td>18 38.29%</td>
<td>3 6.38%</td>
<td>40.68%</td>
</tr>
</tbody>
</table>

The use of code switching in resorts’ category is the highest percentage with 83%.

As discussed before, the code switching in the resorts’ category is between the CE and levels MSA or CC. In type two, the CS occurs between the CI level (the most frequent
level with 55%) and CE. It is interesting how code mixing appeals to the advertisements’ purposes and the type of addressees in such kind of advertisements. Restaurant advertisements are a good example of code mixing, as in Example 10. In this example, the dominant variety or main devise is the CI level that can be noticed easily with the type of lexicon and expressions that is stigmatizes the uneducated social classes such as in:

/kuʃarī (?)-il-winf da miyya (?)-il-miyyah. da ?aḥsan kuʃarī f-(?)-il-gamhūriyyah/

‘Kushary El-Wensh 100% is the best kushary in town’

The phonological features of CI can be easily identified with the change of pronunciation of lexemes such as: /(?)-il-gamhūriyyah/, instead of the common pronunciation in both MSA and CE: /(?)-il-gumhūriyyah/.

The CI is used in a mixed style with some of MSA clauses, such as in:

/ kuʃarī bi-gawdah ʕalyah. kuʃarī xamātuḥ ʕalyah /

‘A high quality kushary with expensive ingredients’.

Also in / ?aynamā kunt / ‘أينما كنت ’ ‘wherever you are’

Which serves as H variety and aims to express trust in the quality of the restaurants, considering that kushary is a local and cheap dish and at the same time very popular. The advertisement uses sentences from MSA to give the address of the location at the end of the ad such as follows:
الونش سيعتشر شارع المحطة أمام مجمع المصالح الحكومية بالجيزة. توصيل الطلبات إلى المنازل أينما كنت.

الونش أحسن كشرى فمصر

/ʔil-winʃ sabastāʃar jāriʃ ʔiil-maḥāṭṭah ʔamām mugammaʃ ʔiil-mašāliḥ ʔiil-ḥukūmiyyah b-(ʔ)ilgizah. tawṣīl ʔiʃ-ṭalabāt ʔiil-ʔil-manāzil ʔaynāmā kunt. ʔiil-winʃ ʔaḥsan kuʃari fi maʃr /

-‘El-Wench 17 Mahata st, infront of mogamaa of governemental offices, Giza.

Home delivery wherever you are’. ‘El-Wench best koshary in Egypt’

The advertisement uses the song and dance as a stylistic device, which is shared in most type two advertisements especially in restaurants’ advertisements. This type of code mixing in such advertisements is similar to Badawi’s (1973) concept about the CI level’s nature, which tends to use easy and short sentences with no complex ideas in communication, in addition to having some sort of MSA lexicon incorporated in the unit of the colloquial of illiterates that is used as the main device for communication. This type of advertisement relies the most on code mixing between CI and MSA borrowed lexemes with common switch to the MSA to give address information at the end of the advertisement.

The function of diglossic code switching in such type of advertisements is to convince addressees and persuade them through the use of clichés that indexes the unmarked meaning of high quality. Clichés play this role and create a relationship between the addressees and the explicit ideas that expressed through the shared variety.

The use of MSA as H variety or a prestige language is intended to give a meaning of prestige and good quality products, and builds an impression of trust with addressees.
The functions of diglossic code switching in TV advertisements are attributed to different social motivations. The metaphorical motivations which are the most observed in the investigated advertisements are to convince and involve the audience with the aim of gaining trust and credibility through the voice of authority (whether it is religious or governmental), through the use of CE or CI mixed with borrowed lexemes from MSA. Finally the speaker’s role in the deliberate choice of varieties in the diglossic code switching is clear with aims such as “to minimize cost and maximize reward” as suggested by Mayers-Scotton, and involvement as suggested by Basiouney (2006)
Conclusion

Introduction

This study presents considers the use of Arabic dialectic varieties in Egyptian TV advertisements based on a large dataset that covers the main types of TV networks widely viewed by the majority of the Egyptians, as well as the most advertised categories of products. The study highlights the emergence of new kinds of TV advertising in Egypt, such as political messaging on TV and special advertisements targeting uneducated social classes which reflect certain linguistic and social characteristics. The study of the language of both help demonstrate the new purposes of language usage in Egyptian TV advertising and therefore wider society.

The results of this study illustrate the code choice tendency in TV advertisements, the social variables that affect the choice of language varieties, and the ways of interaction and interference between language varieties in Egyptian society as TV advertisements simulate the daily life situations and are, of course, influenced by current language usage in Egypt.

Conclusion:

This study shows the current language situation as appears in Egyptian TV advertisements genre with a frequent use of colloquial over MSA and CC. The CE ‘standard colloquial’ is used predominantly when addressing a broad swathe of social classes with particular relevant for the youth in Egypt, while the CI have the highest
frequency in type two TV channels which are generally aimed at the uneducated social classes. We find that the CA is rarely used in TV advertisements in type one and never in type two TV advertisements. Also, we find that MSA is used with a low percentage and usually mixed with other varieties in code switching and code mixing styles, as well as the CC that is used singly with a low percentage in both types of TV networks.

The declining use of MSA indicates its situation in Egypt that is challenged by its insignificant utilization in education and media, which discourages people from using it in several contexts. Another conclusion is the downward trend in the use of the colloquial of cultured. Both MSA and CC are reducing in terms of overall use, with an increasing use of CE.

These are reflective of ongoing change in the nature and purposes of using CC in TV advertisements, which allows- to some degree- the use of CI expressions in a mixed style that was not common previously. The purpose of CC in TV advertisements today is associated with the means of attracting the audience and providing an impression of prestige and trust, whereas previously MSA that was used for that purpose.

The code choice in TV advertisements is determined by several factors. The speaker and their the desired effect such as a means of prestige, intimacy and trust and the presented image of the speaker; the addressees’ social classes and age; the nature of the product, its features, and price; and finally, the duration of the advertisements which leads to use of mixed varieties or other stylistic devices.

The data shows a tendency to use diglossic code-mixing increasingly, especially with advertisements that use CI. It is noted that the use of the MSA and CC is as
embodied varieties, while the colloquial is used as dominant varieties in code-mixing style advertisements. The use of MSA lexicon has increased in single utterances in a code mixing style. This style of speech replaces the CC in many contexts especially between journalists and TV broadcasters.

The code choice in TV advertisements is motivated by the high desire of communicating with interlocutors from different social classes: sometimes the advertisements use a single variety that is suitable to address specific social class, but in many cases the producers of advertisements choose to use different varieties to address different sectors of society or for metaphorical purposes.

The role of the speaker the producer is key: it involves planning what to say carefully to have the greatest impact on the audience. This includes determining the targeted addressees and how to address them successfully with linguistic and stylistic devices that are acceptable in their social class in order to gain their approval for the product or service which is being promoted.

The function chosen determines the code choice and requires certain techniques to deliver the message that could be differ according to the advertised product or message. The main function of TV advertisements is to convince and persuade. When a commercial carries a message loaded with notions such as in political advertisements, it requires using multiple techniques such as involvement through using discursive ways such as internal monologue, giving examples, explaining, storytelling, or other ways. Also, the voice of authority is one of the observed techniques that serve the function of persuasion. This is usually happens through the use of command verbs, using certain voice layers and warning of the consequences.
Persuasion can be the only function planned: when the message is simple and the response of the addressees is expected to be direct and quick, the use of unmarked choices plays the role of involvement as it connects the audience to the advertisement.

**Pedagogical implications:**

The findings of the current study show the centrality of colloquial as the dominant variety in TV advertisements and the increasing tendency to integrate SA and Egyptian colloquial varieties in code switching and code mixing styles. Considering that, TV advertisements is a genre of speaking that provide learners with opportunities to raise awareness of the real language situation that is characterized by a coherent interposition of Arabic varieties. The pragmatic use of Arabic in TV advertisements - that is commonly delivered in bite-size chunks- is the thing that students need it most.

The impact of learning Arabic communicatively and raising sociolinguistic awareness should also be highly valued. The new sociocultural reality that is reflected in the broadcast of TV advertisements that integrate Arabic varieties and illustrate the amount of interaction which normally occur between them forces us to consider Arabic as one language and to produce new instructional and teaching materials which reflect that reality. Teaching dialects alongside with MSA with a focus on developing students’ awareness and competence of sociolinguistics aspects of Arabic language is recommended by Trentman (2017).

This study recommends the use of TV advertisements in teaching Arabic as a foreign language as a model which represents the integrity of Arabic varieties, the real use of Arabic as one language where we can no longer afford to teach one variety and
ignore the linguistic reality that indicates the adjacent and interaction between Arabic varieties in TV advertisements and in other speaking and written situation. Arabic language programs are recommended to offer opportunities to learn Arabic in an integrated approach, relying on authentic materials that highlight the common features and the normal interaction between Arabic varieties: they should not be studied in isolation.

**Delimitations:**

1- The study does not present all kinds of media networks in Egypt or what Egyptians might watch. It conveys itself to two types of the most popular TV channels, as mentioned above.

2- The study focuses on the spoken language of TV advertisements. Written slogans and comments are not considered in identifying the code choice.

**Suggestions for further research:**

1- This study focused on exploring the code choice in the Egyptian TV advertisements. Further studies are recommended on specific areas of research especially the changing nature of educated spoken Arabic.

2- Further researches on the current features of diglossic code mixing and the interaction between MSA and the colloquial of illiterates are recommended.

3- Further studies on the pragmatic use of Arabic in Egyptian TV advertisements are recommended, as well as studies of the use of Arabic in TV advertisements in other Arabic countries.
4-Different types of research that use opinion questionnaire with both advertising producers and audience will reveal the perceptions of Egyptians toward the quality of advertisements and the language used. These studies may help producers make better adverts.
References


Ferguson, C. (1959). Diglossia. *word* 15. (pp. 325-340)


The YouTube video links of the presented examples

Example 1: (2017- June 23) – (2017- June 23)
Retrieved from:
https://www.youtube.com/watch?v=So6VoV64BD0

Example 2: (2017-May 29)- (2017-May 29)
Retrieved from:
https://www.youtube.com/watch?v=b7JQS-1WwiM

Example 3: (2017-May 21) – (2017-May 21)
Retrieved from:
https://www.youtube.com/watch?v=k-nqlu1RFYk

Example 4: (2017-June 6)- (2017-June 6)
Retrieved from:
https://www.youtube.com/watch?v=VitLY9PQ7lg
Example 5: (2017-June 1) EG BANK اعلان (العصر) 2017 رمضان

Retrieved from:
https://www.youtube.com/watch?v=3boTLbupM_c

Example 6: (2017-June 16) المدعجية اعلان كريم جل فينسيا- (16)

Retrieved from:
https://www.youtube.com/watch?v=mTJnwZl60Z8

Example 7: (2014-Mat 21) عبدالباسط حموده اعلان ميكروباص فوتون 2014 نسخه الفرح- (21)

Retrieved from:
https://www.youtube.com/watch?v=Neyjdzhj7g8

Example 8: (2017-June 5) اعلان ابراهيم عيسي حق المواطن في المعرفة ابراهيم عيسي رمضان- (5)

Retrieved from:
https://www.youtube.com/watch?v=fVOy0bK4uGg

Example 9: (2017-May 18) تطوع الشيخ أسامة الأزهري لحملة بنجز لرمضان من بنك 2017- (18)

Retrieved from:
https://www.youtube.com/watch?v=Xtz33UwiQN8

Example 10: (2014-June 28) اعلان كشري الونش (28)

Retrieved from:
https://www.youtube.com/watch?v=gvy-ODI15YY
Appendix A-The 10 examples of TV advertisements placed in the thesis

Example 1

عيني ترى المستقبل في كل لحظة. نعمل بإيقاع سريع ونساقق الزمن؛ نسبق دائماً بخطوة، ونبني كل يوم، لعلو فوق مستوى الطموحات. تتناغم الأفكار، وتتوافق الرؤى، وتبقى ثقة عملائنا، هي القيمة الحقيقية.

/Šaynun tarā (?a)l-mustaqbala fī kuli laḥzhāh. na՚malu biʔiqā’in sarī’i wa-nusābiqu (?a)z-zaman; li-nasbiqā dāʔiman bixuṭwah, wa-nabnī kulla yawm, li-naʃlwa fawqa mustawā (?a)t-ʔumūḥāt. tatanā’Yamu (?a)l-ʔafkār, watatawāfaqu (?a)r-ruʔā, watabqā ʔiqantu ʔumalāʔinā hiya (?a)l-ʔīmātu (?a)l-ʔaqqiyyah./

An eye that observes the future in every moment. We work in a fast pace chasing time to always be one step ahead and build in everyday; to rise above the level of ambitions; Ideas blend, visions correspond yet the trust of our clients remains our true value.

Example (2)

أيادي مصرية عاملة
خبراء في مجال صناعة الحديد
أحدث تكنولوجيا في مجال الصهر
أدق تطبيق لمعايير الأمان /
أعلى جودة في صناعة الصلب/
أكثر من سبعمئة ألف طن إنتاج سنوي
المراكب للصلب.. حديث الحديد/

/ʔayādī miʃrīyyah ʕāmilah/
Egyptian TV Advertisement

/xburāʔu fi magāli ʔinʕati (ʔa)l-ʔadīd/

/ʔahdaʔ tiknūlūyā fi magāli (ʔa)ʃ-ṣahr/

/ʔadqqu ṭatbīq li-maʃāyīri (ʔa)l-ʔamān/

/ʔalə gawdah fi ʔinʕati (ʔa)ʃ-ʃulb/

/ʔakθaru min sabīmiʔati ʔalfu ṭunn/

/ʔintāgin sanawiyy/

/ʔal-marakbī lil-ʃulb.. ʔadīdu (ʔa)l-ʔadid /

Egyptians workers

Experts in the field of steel

Latest technology in the field of steel melting

The most accurate implementation of safety standards

The highest quality in the steel industry

More than seven thousand tons of production annually

The original steel, AlMarakby for steel

Example (3)

The situation is boiling, fire

From the heart to all parts, saliva runs to cool it

Could she, one day, let everything suddenly and leave

I wonder, if she truly decided to withdraw, what will happen?

Soul is blocked, rhythm is broken, and colors are fading, desert, boredom, emptiness

My fault from the beginning is that I didn’t understand that she is the hero not the hero’s friend

When the spirit breathes into the wikah, it becomes cooked okra

The eggplant becomes musaka. The vegetables turn into casserole

When blood runs into crepe it becomes cannelloni

Only a good tomato sauce turns food to a dish

Harvest tomato sauce is half the cooking

Example (4)
Let’s go; let’s go, to reserve a property in Romarina. Let’s go, let’s go to spend our summer in Romarina. The most beautiful resort. The price is affordable. The down payment is little and the installments are affordable. Rofaida real estate has Aqua Park and swimming pools. Let’s reserve a property in Romarina from Rofaida real estate. The price is not too much for us, restaurants, cafes, areas of water, jacuzzi, spa and life is going to be lovely.

Romarina in front of Marina 5, north coast
All you have to do is to pay 25% and the rest through installments. You can choose from different systems of payment.

Romarina, luxury between your hands

Rofaida real estate comes from the gulf collaborations

Romarina one of Rofaida real estate projects

Example 5:

هُنَّشَرُوا إِيْهَا يا أَساتِذَة؟

أَنَا هَانِئَ مَا نِجِّهُ، مِنْ هَانِئَدَ مَا نِجِّهُ مَعَايِّ رَا جِمَاعَة؟

أَنَا مَا نِجِّهُ، أَنَا وَانِئَدَ مَا نِجِّهُ، أَنَا مَا نِجِّهُ مَعَايِ.

هاَنِئَد قَصْب.

خَمْسَه مَا نِجِّهُ يَا رَيْس قَصْب إِيْهُ وَيَبْتَاع إِيْهُ قَصْب آل إِيْجَيْنَا بِتَوْعُ قَصْب.

أَنَا عَنْدِي حُسَاسِيّه مَالِمَانِجِه

صُوْت إِيْجَيْنَا عَمَلَلَك حَسَاب إِيْجَيْنَا عَمَلَلَك حَسَاب إِيْجَيْنَا بِنْك عَنْدُك حُلُول سَهْلَة وَزُكَّيَة لِلشَّيْب

كتَابَة: EG BANK

كل ماهو سهل وذكى:

/ha-tifrabu ?i?h ya ?asatz?ah?


háxud ?ásab


?an?i ?and?i has?asiyyah mil-mangah
Voice: ʔinta maḥadij bi-yiqmillak ḥisāb. ʔiḥna ʕamalnālak ḥisāb. Egy Bank ʕandu ḥulūl sahhah wi zakiiyyah lil-ʃābāb

EG Bank kul mā huwwa sahl wa ʕaki/
What do you want to drink guys?
I’m going to take a mango juice, who’s going to take mango with me folks?
I’m mango taking, me too, me too
I’m taking sugar cane juice.
We are not sugar cane drinkers. What do you mean, sugar cane!! Five mango juices, mister
I’m allergic to mango!!
No one is giving you importance, but we are.
EG BANK has easy and smart solutions for youth.
All that is easy and smart EG BANK

Example (6):

كل طريق ومشينا عليه واللوك ثابت فالأوكية والجو مش هيأر فيه. والشكل جامد يا فيانسيه مش هنكيل مش هممثل يالا هنخرج زي زمان لو شعرك مش متزيط عايز لمسة من الفنان. دا كريم جل الشعر يبلعم فيانسيه من الأول آخر دا كريم جل مستم. تركيبة رهيبة في فيانسيه قلنا أكثر من كده يبه نفس التركيبه الرهيبة في فيانسيه. فيانسيه أكثر من كدا يبه

/kull ʕari? wi-mʃina ʕalīh, wil-Look sābit fil ʔukkiḥ wil-gaw miʃ ha-yʔassār fīh w(ʔ)iʃ-ʃakl gamid ya Fiancée. miʃ ha-nkassil miʃ ha-nmassil. yallā ha-nuxrug zayy zamān.law ʃaʃrak miʃ mizzabbat ʃāyiz lamsah min (?)il-fannān. dā Cream gil ʔiʃ-ʃaʃr bi-yilməʃ Fiancée min il-ʔawwil ʔaxir dā Cream gil misismaʃ. tarkībah rahībah fi Fiancée. ʔulnā min kidah ʔīh ? nafs it-tarkībah ir- rahībah fi Fiancée. Fiancée ʔaktar min kidah ʔīh ?
The great look Fiancée, on every road we step on and the look is fixed and ok, the weather is not going to affect it, this is a cream gel, we are not slowing down we’re are not acting down we’re going out like old days.

If your hair looks nasty you need an artist touch and your hair shines all in all it is a famous gel

An amazing formula tell us what is better

Fiancée what is better, the amazing formula in Fiancée.

Example (7):

("ismaḥūlī) kullukum il-Foton taḥt ʔamrukkum, ʔilli rāyiḥ willi rāgiʃ kull ṣum, mukrubāz ŝil-futun rayyah ʔalbukum, naharnā full baʔa wi (?))il-ʔaʃyāh mašdan baʔa. nisūt ʔayām ʔiʃ-faʔah.

ʕiʃnayya fī wiṣṭ rāsī wil-Foton mukrobāṣi wir-rāḥah jī? ʔasāṣi- is-sikkah baʔit sālka.

("ismaḥūlī) kullukum il-Foton taḥt ʔamrukkum, guwawā ʔiḥ barrā ʔiḥ ʕalīḥ matūr ʔalīḥ ʃasīh

yixallī saḥbuh ʕayyīf bīh wi-yiddalaʃ. wardiyya ʔitnīn law matīn, il-Foton bi-yʃaʃʃ b-

(?))issinīn hayiʃtāl minnak wallah yūm hayxastaʃ. bil-ʔalwān nazzilūḥ fī-ʔum id-dunya gammaʃūh. il-Foton bīnna ʕaʃ-ṭarīʔ nugūmiyya wibḥa? wi haʔiʔ/
Allow me everyone, foton is under your service

For every one going or returning everyday foton is here to help you

Foton is my microbus and my eyes are focusing and the roadvertisements are clear

It is too comfy, and I forgot the hard days. Our morning is beautiful, and our earning is great and will support you

Allow me all of you, foton is under your service

Inside and outside is great with excellent motor and body,

It lives for ages and never breaks down very strong can go for one and two rounds and more. Foton is with us on the road to be stars.

They make in colors and sample it in Egypt. From Modern Motors

Example (8):

أنا جوايا صوتي صوتي صوت صدق، صوت يقوق صدق وصوتي صوتي صدق. صوتي صدق، صوتي صدق، صوتي صدق، صوتي صدق. صوتي صدق، صوتي صدق، صوتي صدق. صوتي صدق، صوتي صدق.

شحة قوي كده صحتك وصوتي صدق وصوتي صدق. صوتي صدق، صوتي صدق. صوتي صدق، صوتي صدق. صوتي صدق.

ويقوقواي اوعي تقوت حاجة والصوتيين دولا معايا في كل لحظة في حياتي. كل كلمة بكتبها ويقولوها وباشرها ملازمين تفكيري في كل تفصيلة في حياتي.

بس انا مقرر اشتعل للبلد دي وشغلي يا سادة أساسها المعلومة فماالآخر ما تشتغلنيش ، ولا تستخف بعقلى.

نورتي فهمي عرفني. ما تسبينش عديم المعلومة. إديني المعلومة كاملة عرفني كمواطن قبل ما أكون صحيح.

بوطن الأمور حتى لو كانت وحشة، وقل لي الحاجات الكريسة عشان لما نعرف بتقدر المسئولية. دا حقي كمواطن. دا حقي كمواطن.

صوتي: كل واحد فينا جواي اتنين مشابيين عكس بعض. لان ما حدش فيه عارف الحقيقة، من غير ما تعرف مش.

هشوف الصورة كاملة.
I have two voices inside me one says believe and the other says don’t believe. A voice says don’t miss a detail and the other says go easy for your own health. It’s already working great. I have the two voices with me in every single second of my life in every detail of my life.

But I decided to work for this country and the base of my job is information with every word I write, say, and publish. Give me the whole information don’t leave me lacking information, enlighten me and provide proper knowledge, to cut it short don’t play
tricks on me and underestimate my mind. Give me information to understand as a citizen before I am an insider journalist. Even if it’s ugly tell me and tell me the good points too it’s my right as a citizen because when we know we tend to appreciate the responsibility.

Every one of us has two voices contradicting each other because either knows the truth.

A voice: without knowledge you’ll never see the whole picture

A written slogan: citizen’s right of knowledge

Example (9)

بنجھز لرﻣﺿﺎن إدو إطعام الطعام من أكرم وأثنيل المصارف اللي يمكن تُوجِّهُ إليها الزيده. وجهها فوراً إلى المؤسسات اللي بتقدم للإنسان الطعام

/ bi-ngahhizz li-ramaḍān. ʔinnu ʔiṭṣām ʔiṭ-ṭaʕām min ʔakram wa-ʔanbal (ʔ)il-maṣārif ʔillī mumkin tuwaggah ʔilīha ʔiz-zakah. waggīhā fawran ʔilā ʔal-muʔassasāt ʔillī bitʔaddim lilʔinsān ʔiṭ-ṭaʕām./

We prepare for Ramadan; giving away food is one of the most generous and noble deeds of charity-zakkat. Immediately give your food donations to charities now as we are preparing for Ramadan.

Example (10):

وﻧش ياء وﻧش ياء وﻧش ياء وﻧش. أحمِن كشّري دا كشّري الوئش. تاكل منو تقول هات تاني دا أحمِن كشّري فمشر. هتاكله ضهر وعصر. فيه دور اول ودور تاني ومكان للعائلات. كشّري بجودة عالية كشّري خاماته عالية. كشّري
اﻟوﻧش. تدخل تاكل مش هتqv오k. كشري الوﻧش ﻋn نjours . ﻋn رأي المثل ما قال: كشري الوﻧش دا مش شمال . كشري الوﻧش دا مبة ﻋن كشري فالجمهرية.

الوﻧش سببناش شارع المحطة أمام ﻋن المصالح الحكومية بالجيزة. توصيل الطلبات إلى المنازل أيهما كنت

الوﻧش أحسن كشري ﻋn ﻃn (شعار منطوق ومكتوب)

/ winʃ ya winʃ ya winʃ ya winʃ. ?اhsan kufarι da kufarι il- winʃ. takul minnu ti-ʔūl hāt tānī, da ʔahsan kufarι fī maṣr, ha-takluḥ ḍuhr w-ṣaṣr. makān 1(?)-ʔaʔilāt tākul witʔūl hāt. kufarι bi-gawdah ʕalyah. kufarι xamātuḥ ʕalyah. kufarι (?)-il-winʃ tudxul tākul miʃ ha-tʔūm. kufarι (?)-il-winʃ sabaʕ nugūm. ʕalā raʔyy il-masal ma-ʔāl : kufarι (?)-il-winʃ dā miʃ jīmāl. kufarι (?)-il-winʃ da miyya (?)-il-miyyah. da ʔaḥsan kufarι f-(ʔ)-il-gamhūriyyah.

ʔiλ-winʃ sabastāʃar jāriʕ ʔiλ-maḥāttaḥ ʔaʔmām mugammaʕ ʔiλ- الماضِلِي ʔiλ-ḥukūmiyyah b-(ʔ)-ilgīzah. tawṣīl ʔiṭ-ṭalabāt ʔiλā-(ʔ)-iλ-manāził ʔaynamā kunt. ʔiλ-winʃ ʔaḥsan kufarι fī maṣr. (written and uttered slogan)/

Best koshary is koshary El-Wensh ya wensh ya wensh ya wensh

You’ll eat noon and after noon and say give me more, this is the best koshary in Egypt.

We have first and a second floor and a section for families

A high quality koshary with expensive ingredients

As the saying says “koshary El-Wensh 7 stars get in and you’ll never leave”

Koshary El-Wensh 100% is the best koshary in town

El-Wench 17 Mahata st, infront of mogamaa of governmental offices, Giza.

Home delivery wherever you are

A written and uttered slogan: “El-Wench best koshary in Egypt”
Appendix B- Examples of advertisements in Type one TV networks

GC category:

1) أنا ست مصرية يعني مش بس دا اللي بيحركي ودا كمان ( أشارت لعقبها ثم قلتها) ، ودايماً عندي إحساسين ، واحد بيقوللي إحنا مانشين صح والثاني بيقوللي هو احنا رايحين علي فين. إحساس يقول لي أخيراً إحنا طالعين لذام ، وإحساس يقوللي لأحنا راجعين لورا. نتهت التخليطت. نتهت والخليطت دى عند كل الناس بس. بس أنا قررت أعرف واعرف الناس قيمة الحاجة اللي في مصر. مسكت في حاجة ورگّرت عليها. المُنتج المصري ضعفته وعرفت الناس عليه ، وصدقوني الناس لما يعرف بتقهم ويتادر المسؤولية.

صوت: كل واحد فينا جواة اثنين مانشين عكس بعض. إذا ما حدش فيهم عارف الحقيقة ، من غير ما تعرف مش هتشوف الصورة كاملة.

حق المواطين في المعرفة (شعار مكتوب فقط)

2) آه. ودني يا غم

عَستمار. قناة السويس الجديدة. كُلوا فلوس الغلابة. ترعة أقسم بالله. أقسم بالله ترعة ويكولك قناة. حول اللفة يا ابني

حول اللفة يا محمد.

شافي خلل والأقدار.

إنت عارف القناة اللي انت ألبثها دي بسم الله ماشئ الله. بسم الله ما شاء الله يتشيل خمسة سنين جمه ببعض ثلاثة رايح واتنين جاي ، ومن غير ما يحکوا مشروع قومي دولار يا ابني.

رجع اللفة يا محمد.

يا ابني أتفِ الله اللوز بقي بعشرين وعشرة للتسعة وتلاتين.

طلب اقولك حاجة بس منشيحش. أنا ليا ابن عمتي جوا أوى.

جوا فين؟

شش. بيكولل كل حاجة مدروسة كوبuestos أوي. بسم الله ماشئ الله. بسم الله ما شاء مزارع سمك ، خمساً ميليون فدان، شرق التكريمة التفريعة نفسها . عاصمة إدارية جديدة. رأس برس مع اليابان يا معلم.

راس برس مع اليابان. يه.
الواقع بيفول إن مصر محتاجة تعمل مشاريع كبيرة في كل القطاعات، طب إيه اللي اتعامل في آخر سنتين مصر بدأت في ستلاف وسجادة مشروة فؤدي بتكالتنة مهولة في كل محافظات مصر المشاريع دي شغال عليها النهارده أكثر من ألف وخمسة شركة قطع خاص وربعمية مكتب استشاري وحوالي اثنتين مليون عامل. طب كل اللي اعمل دا كفاية لأ طبساً والكل عرف أش مش كفاية. لكن لو مش عارفين الحينية مش هنوف الصورة كاملة
حق المواطن في المعرفة (شعار مكتوب)

(3) بثُّلك إيه! أنا فيهمت زواتك تخذي دي اسمها عضة النمر" وخ" (صوت نمر)
عمل حسبتك يا كشمير، وبات الفائورة عشان عابزة أمشى.
فائورة! أملك دي! بصي يا بنتي الجواز اللي بتبددى بفواتير مبتعشر كثير. وتخنل نفسك افضرة ليه.
إيه الألعيب دي يا كشمير. يا جمعة لازم ناخد فائورة مش بيوان سعار على أي خدمة أو بضاعة هشتربيها عشان
محدش ياخذ حننك.
يا عم كشمير النماذشة اللي خدتها منك امبارح طلعت شابطة. أنا يا ابني اديتك فائورة!
لأ. حضرتك مدينتيش فائورة خالص.
خلاص بييبي الشياط من عنككم. رجعه عنككم.
صوت: ضريبة القيمة المضافة. احسها براحتك ثلاثينها فيصولحتك (شعار مكتوب ومنطق)

**MN category**

(4) يا لهوي دا فاضل ثلاث ساعات معلولة هالجا أفطر بره. اصحي فين فوؤ صحينك مية مرة.
أنا واد خلائحة لاصة ومية مية ولا أي حاجة حاجة تروح عليا.
يا بونوبيا ناية بالماتية
هاسيتك على هناك.
هاجيب كنافة نافة ومهلبية.
لازم تستنى دورك. إجينا هنا من قبلك. ما حد ينالك حاجة. ارجع يا بني احتشكل.
عم بني عاملى حوارة عندي بس ورايا مشوار. أنا ود خلاصة لاصة ومية ولا أي حاجة حاجة تروح عليا.
ذهب الناكيسي عدى وسابني برزبه ركبت أنا فيه. شفت الفزوا فلت دي حلوة هوديني قبله.
عشانك انتى أخد غرز واطر واغير سكتي. دا انتى واد زوق وطلعت كيوبت وقيك شبه من قطني.
تقل يا بني تعالى عندي دول كلو أكلى. تعالى جنبي
ابدك دي يا شلبية. مه مانا اللي تروح عليا. بيت
دا واد خلاصة لاصة ومية. ولا أي حاجة حاجة تروح عليا
صوت: عشان مافيش حاجة حاجة تروح عليك أورارنج عملتك باقة فوكس دول فيها 90 وحدة أساسية وثلاثين وحدة هدية ،
تستخدمهم دنائيه، ميجاباينس ورسائل، واللي هينتهي منهم مش هروح عليك.
معاك في اللي بيمك أورارنج. (شعرة مكتوب ومنطوقة)

CF category:

(5) أنا زين أنا اسمي زين يوسف أنا عندي عشر سنين أنا بروح المدرسة كل يوم صحابي في المدرسة
عملوا حفلة وأصووا شعرهم عشان شعري كان هيفيج
أصعب اللحظات لما سمعت كلمة ابنك عند سرطان لما شعره وقع أول مرة وهو فخضني لما كان يبتسملي
وهو تعبان أوي عشان يطمئني إن هو كويس
اللي يبهفixin الأضا شوية إن يبقى له علاج أو له مكان أقدر أعلان فيه. وأطممن إن في حد مستنى ابني. أنا يطلب منوا
تتبرعوا لمستشفى خصمي خصمي، عشان أي أيم ابنها أو بنتها مريض بالسرطان متحسس إن ضهرها للحيكل
أمهات مصر يستنادوا إنهم يلاحظون مكان علاج ولادهم بالمجان وبالدائم الإمكانات العالمية.
صوت: عشان تعالج كل مريض بالسرطان في مصر بأحدث الأجهزة اللي اتعلج بها زين فأمريكا ببني النهاده
مستشفى خصمي خصمي. أكبر مستشفى في العالم لعلاج السرطان بالمجان. خصمي خصمي لعلاج كل مريض
بالسرطان صغير أو كبير (كتابة: كل الأعمار. كل الحالات 100٪ مجاناً) مهما كانت حالته ميزة في الميزة مجاناً.
$/!!\text{Banks category:}$

\\((6)\) بنى حبيبتي وتور عيني اسمها جميلة، هي حياتي وأحبى وروحى ونوارة العيلة. كنت لما يبتعد تلتي الدنيا فرحانة. شاكرة وكل أصحابها يحبوا يلعبوا معاها، وفي يوم جيت ألبيلها بطارى عثمان أبسطها ونع الزيت على وشها حرقة ودمرت حياتها. وجريت بها لكنّ مستشفى نحاول ننقذها قالونا أسفين يا امو جميلة ما فيش هنا علاجها

صوت:

هيّا دي حكاية جميلة ويبيجي مليون عيلة. حكاية واحدة ل مليون واحدة مش بس جميلة أكثر من ربعيّة وتمنين ألف بيشوها، بيموتوا كل سنة لأنهم ما بيلأوش مكان يعالجهم من الحروه. مستشفى أهل مصر أول مكان لعلاج الحروه بالمجان التبرع على حساب ثمانية وتسعين تسعة وتسعين في كل بنوك مصر.$/!\\((7)\) البابا ممكن المصرف\\(اوضيلي هذا. التليفون والعنوان على الظهر.

العنوان؟

وإممضا هذا، واختها هذا. لا دي مش اختها. لا ليه يا خي بتشتيب. هنضطر نعيد الوراه كلها من الأول تاني. روح بأ صؤرلي البطالة وتعالي.

بطاله إيه يا بابا أنا ابنك.

افضل بنا خش عند النبي خلص وركق على مخلص الأستاذ.

صوت: التريدب بوظ أي علاقة في بنك إن بي كا سيّننا المّعاملات اليومية. إن بي كا عشر سنين علاقة ناجحة بين عميد وبنك\\(شعار البنك المكتب: NBK الوطني بنك تعرفه وثق به.\\)
8) كتابة: الأمل اللغة الجدة. النخوة
صوت: كلنا برهنا بظهورنا بس أخلالنا وقينا هما أجل حاجة الناس يشوفوا فينا.
تزيزوا بالأخلاق
كتابة: البنك الأهلي المصري
بنك أهل مصر

Resorts category:

9) ناس كتير بتسألنا حكايتنا بدأت إزاى وفين
هي صحيح بدأت إزاى؟
هه، أكيد بدأت في مكان جميل جدا.
فاتسمنا. أو كنا فاكرين كدا، واتلْتْكْت. انتَلْكْت. وعملت لفته رومانسية،
ومش هتعملها تاني يا عمرو.
وجه الوقت اللي استعرض فيه مواهي.
وانا قررت أفضس سبطرتي.
واسطتها عرفنا إن هيه دي البداية.
هيه يمكن ما ابتتش كدا.
أبوه بس دا اللي كان أكيد هيحصل لو كنا رحنا نيونوبوليس.
المكان اللي في وقت تستمتع بالديزاينز والفيو دا. لن الرومانسية الحقيقية محتمة حياة عملية.

كتابة: نيونوبوليس فكر عملي.. عيش نيونوبوليس
صوت: نيونوبوليس من وادي دجلة ديفلومنت

10) اسلام عليكو.
هي بلا يا أصحاب بينا نسهر بينا نفرح
على شط بحر الهوي

رسيت مراكينا

الشموص نواحنا وحبابينا

ويلي ياسبني عودي ولو سواي بأي في الخيال

ويلي ياسبني عودي واحشني تاني لعب العيال

خلاص هبيطر هخش بالب فايت

هطل الدَّخان أنا مش هحتاج اللييتر

من الطيارة انط افتح باراشوت

هنفس للسواقة م الزحمة هكت

ليلة عيد ليلة عيد الليلة ليلة عيد

تعالي بينا نسهر بينا نفرح

ليلل شويازنا نسهر وليه مانسهروش

طعت يا محلا نورها شمس الشموعة

طعت يا محلا نورها شمس الشموعة

طعت يا محلا نورها شمس الشموعة

موسي كورست
روح اتيبسط طول السنة

(11) أصحاب المهبيرين عابزينكا يا عز . ها

جهزين؟

نمشي أحسن دول تنمية متر

تنمية متر . بايكس طبعاً

وشلة الدايت عابزينك كدواني

ثمانية كيلو إيه . عشر كيلو

هنمشي عشرة كيلو ؟

نمشي إيه عشرة كيلو كباب عاش عغو عقوم اللي بنحرنه دا .

إنت نفسك جواك عز يحب السرعة وكدواني يميز للروزان.

متركب يا ميغو ؟ مبحش زحمة العبوات ، وبعدين دي واطية أوي

طب امسك دا هينفعك

تسدج جه فوقته.

مش هنا دا للنسخات

ملكش دوعة أصا بسلتح من هناجها فوقته فعلاً . أه

عاشن كدا أي سيتي صمها أكبر مصممي العالم كأول مدينة بالفور دي للديزاين والبلان . الدايمشش الأول للبتك

واللاجون ، والثاني لطريق العربات والتالى لكورنيش ، وفاجراب بيتلك على جزيرة لوحدة . أي سيتي في التجمع

ودلوفي فاكتوير . أول مدينة للمشاة فيها كورنيش أد كورنيش اسكندريه ، وطريق زكي مخصص للعربات على نقل

تاني بعد عن الكورنيش.

كل المجهود دا ومبخش ، طب ما تزود السرعة شوية يمكن تكس.

ما بتسحمش.

ماونتين فيو أي سيتي
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عثمان إنّه تستحيل أقلي ما فكل حاجة (شعار منطوق ومكتوب)

(12) عندما يكون بيتك في جزيرة كل شيء يختلف، الهواء الرملي، لون البحر والنخيل. بين مزيج من ألوان الطبيعة الساحرة لابد وأن تختلف الحياة.

بو أيلاند نبني بيتك هنا وسط جزيرة صممتها هذا بخبرة خمسة وثلاثون عاماً. في أكثر الشواطئ جمالاً وأطولها امتداداً. بيديك عبد الرحمن. بو أيلاند. اختر بيتك اختر جزيرتك. الآن

Appliances category:

(13) يا علاء اللّه يصدا في زرار نائم. البس غيره أنا وأحمد كان جاي يزورنا بنت خالتي سمر وجوزها عماد حبيبي بو حميد، حبيبي يا عمة وانت عامل إيه فمصاريف العيال.

شوية ولقيت علا عالة تشارلي فجيبنا تورنيدو.

جمعك المانش وانا بقيت يعني هادي خادص فجيبنا تورنيدو.

الحمام علي فكرة من هنا.

المانش خلص وعماد ارتح عالآخر حبيبي أريجها أكثر. منور يا عمة فجيبنا تورنيدو الليلة كانت جميلة وأي وكان نفاسم ما يمشش. ما بسري يا عمة.

بسري طب ما نفعد.

باب انتقل حبيبي أدخ ذش قبل ما اتمني فجيبنا تورنيدو وسرم وعماد حاجو تورنيدو.

تورنيدو لكل حاجة في البيت. بوجودة عالمية، وأسعار مناسبة جداً وكعناه بضمان العربي ما تجيب تورنيدو.

دا عماد!

العبري صناعات النقة
(14) وقتى أهم حاجة في حياتي بأصطباعي طريقة تغيّر شكلني. بوظيفة تنظيم أطوطب أساليب حياتي ودا اللذي ببختي داها ودعا
بالي من نفسي. ونا داها أوي يعني لإن سنة ودا سنة البيت ببختي وحياتي تغيّر معه، ودا اللذي خلاني اختارت غيالة
الإلكتروستار لأنها بتوفرلي مية ومسحوع وكهربا. وتفضل تشاركنا كل لحظة حولة.
الإلكتروستار البيت ببختي

(15) كتابة: يونيفرسال حبيبي يا رقة
فين الأستاذ اللي مش فاكر حاجة؟
هوى دها
مش فاكر دورك؟
لا
طيب فاكر دول؟
لا
طيب فاكر دول؟
لا
بصن إحننا هنبديي من الأول خالص فاكر دي؟
ماما
دحللي المدام بحالة
حبيبي يا رنة، فاكر والام لا. فاكر والام لا. فاكر لما طبخت الأوزي، شهرين بعد أما بثبيت جوزي.
فاكر والام لا.
فاكر المكرونة بايديا ومرزحتين بيبحو عليا.
فاكر والام لا.
مليون أكلة راهية وجاها وأول بأمان متخافش عليا. شغل ما يقولش لا. كل البيت يبوقولا أنا نفسي، وست عيون يبوقولا
عليا.
فاحر واخلا لأ.
قول كان إيه دا حقا حلم واخلا علم.
أنا خايف يا ليلي يطلع إعلان أو فيلم.
حببي حبيبي يا يونيفرسال.
يونيفرسال لأيام حلوة فاحرا وايام أحلقي هتفتكها

CCS category:

ككلمة وبن. ملعش يا صاحبي متر علاش نفسك
أصل إنت مشوفش إيه اللي حصل. الظاهر إجنا ملونش مكان غير الأوهية دق.
مش يمكن تكون صدفة.
الحكاية دي مش أول مرة تحصل. جوون جوون. هبهه أوفسياط.
أنا عندي الحل المراكمي.
المراكمي!
حديد الحديد.
سعاد أنا جبتي المراكمي يا سعاد
المراكمي للصليب .. حديد الحديد.

هوا دا الليل في وقت مرحنة مصر آنانا هبني بلدي. شال كثير على شهير حفل في الظروف الصعبة ككل.
بالشباب احتد واجه بالشيب كسب التحدي. حديد المصريين جيل بيبني جبل جديد. تكنولوجيا جديدة ليانا تحمي.
وتحافظ علينا جيل جديد من حديد مش هيبقى بعيد علينا. حديد المصريين منسيش ولاد بلدنا في الصعيد وفبينا عثر
فالمصانع زاد وكثير واللي جاي إيه أكثر وبابيدي حالف ليبني كل شبر في البلد دي. حديد المصريين جيل بيبني جبل.
جديد مش هيبقى بعيد علينا
جدد المصريين جبل جديد من حديد

111
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(18) حياتي بتلقيها سنة في البتاعة، ونهاية. فالله رحمة ينجيني.

السعادة هي سيراميكا كليوباترا.

(19) أصوات سيارات إسعاف ومنزل مهدم.

مراتك طلعت. ناتاشا حبيبيتي.

كله منك ومن وش النحس.

بس حل أو كده يا خويا. بس. خلصنا بأه. إنن هتأملنني سنة في البتاع دا واللا إيه.

بتركلها تكيف يا خويا دا أنا ست سنين جواش ومشوفش من وشك مروحة.

يا ولية الصنف دا متعود عالوسنة الرطوبة تفرده.

أعسق شوشت حبيبي.

هيه.

متنحت في إيه ياد.

أنغذلك اللي دا منين ياباشا.

متنفذ من الكف دا.

بس دا مسالح يا باباشا.

مصلحة يعني يستحمل. لآ.

من ساعة ما هلت علينا وشها نحس عالعمارة كلها.

النسك يخرج بيوت صحيح. بس ما بهدش عمارة يعني متسركش وايني يبتلك بسمنت الممتاز. أسمنت يستحمل معاك ضغط السنين. أصل البيت هو الأساس. والأساس لازم يكون ممتاز.

Food category:
Code Choice in Egyptian TV Advertisement

في الفرونتونة التي فوق الباب.

يا سلام!

أوينة الأولاد بلدية وبلدية شترنكا.

طب وعدين عليك تسب السلف فحاله.

دانا ناري أفرسحلك صاحب كبيبي بلو هخليبالك مطر. ميهه مما هتشنننا.

صوت: مش أي حاجتين يبتكونا مع بعض يعملوا ميكس. سيب الميمكسات للي بيفروها فيها. ميمكسات زيجو بمش مكشتب مع المليون징. دولوتي زيجو حجم عائلتي يعني كيس أكبر بيشبع أكثر.

زيجو. إحنا بتوغ الميمكس

(21) ليه كل حاجة ليها لون. ليه البرونز دي لونها أحمر ومش أي أحمر. واشمعني النعماع أخضر لون المانجة الأخضر. صنفة والا لمصودة. الألوان لغة. كل لون فطبيعة ليه سيب. ولينا نبص على ألوان الفاكهة هنلاقيها بتوفهمنا.

الفره بين الفاكهة اللي جاهزة تتناك اللالي مش مستعده تسبب الشجر. فعين احنا عشان نغير ألوان الطبيعة.

مشروب لمار بدون إضافة أي ألوان

(22) حكاينتنا معكن ابتنت من زمان. ستين سنة احنا معناكم في كل مكان. بسكو مصر أسعدت عائلات كثير.

فرحنا من الصغير لكبير. وعشان الأجيال الجديدة عدننا مهمين فكرنا وطورنا وبالجديد راجعين. وبمناسبة إنا أصل الكهلك ومش أي كهلك بناعمنكو كم كم كهلك ريد بلنت لأول مرة في العالم.

بسكو مصر أصل الطعامة. ستين سنة حلو والتي جاي أحلي.

Cars category:

صوت باللغة الألمانية وترجمة مكتوبة: مصابيح أمامية زينون، جنوبي سبور سبيتشر بوصة.

| وسائط هواية صوت | برنامج الاتزان الإلكتروني مصري | absol |

| الكلام دا ألماني وأولب كمان الماني بس ممكن تسال عليها بالمصري في كل معارض منصور، وعليها خصم كمان عشر تلاف جئيه. أوبل أسترا القوة والثبات |

113
نُطبق الشروط والأحكام مع منصور أنت في آيد أمينة

كتابة: منصور بيدمكل 10000 جم خصم

لأسعار تبدأ من 315000 جم

هذا العرض ساري حتى نفاد الكمية

(24) الله للل لل له الوداد دا مين الوداد دا مين ده الوداد دا ايه دا (جزء من أغنية شعبية)

هي الدبابه احولتي ليه عشان دبابة وانا شفرونليه . صحيح يا اسوات النزل مقامات . كله يركن شفرونليه الدبابة

الشكل الجديد قيمة النصف نزل

كتابة:

الزم شديد

القوة حديد

الرزق يزيد

(25) افتح صفحة جديدة مع قرض السيارة من بنك مصر بأطول فترة سداد بتصل لسبع سنوات وتمويل يصل لمئة في

المية من قيمة السيارة , مع بنك مصر ارمي ورا ضهرك

الشعار: بنك مصر تعمل معاً لخير بلدننا

C.WP category:

(26) ) النّطن بينكلم مصري ورموي بمية اجمل نيل. افتح أي دولاب فيلكنا هتلاني بوكسر من قطونيل .

المدرسة للجامعة لشغلى لليلة الدخلة العمر طويل

خطوة بخطوة فكل نجاجي راحتي بتبدأ بشراب قطونيل .

افتح أي أميص فيلكنا تلاهي فائلة من قطونيل .

قطونيل اللّطن بينكلم مصري (شاعر منطوق ومكتوب)

(27) ) ضاحكو عليّنا زمان بحزم وترنجات ، والقضي اللهدا اشكي بالبولتينات. دلوني خبيّا صورنا وألو علينا

عاهات . موستتنا ماتت غدرت بينا كلنا ، موستتنا ماتت ألو هتعيش مية سنة. أوعاك تكون فاكر نفسك مش زيّنا

هيجيلك يوم و تاخد مكانك جنبنا .
Appendix B- Examples of advertisements in Type two TV networks

Resorts category:

(29) كاربيبان الساحل الشمالي، من غير مبالغة مكان خيالي، دي فيها كل حاجة كانت في بالي أهالي واحلي. ومراتي وعيالي. جواه أوتيل سبب نجوم هبتي وححدك تحليك. لو مش فاضي تروح في يوم أومر بأجروها ليخ. كتبكة: وحدات فندقية، هناجرلك وححدك كاربيان عايضاك تستجم. وكل دا يساع جنان وإسط ريحنا سوا. بانيين وشغالين تشطيب مروحتش اشتري الهوا. التصميمات صراحة زوقيها عاليه هتعيش هناك أجمل أيام واحلي ليالي. كاربيان الساحل الشمالي، من غير مبالغة مكان خيالي. كاربيان عايضاك تستجم. إحدى مشروعات ويفز للتطوير العقاري وإدارة المشروعات.
(30) From this point of view, consider the possibilities, which may lead to different situations and choices.

(31) From this point of view, consider the possibilities, which may lead to different situations and choices.

F.R Category

(32) From this point of view, consider the possibilities, which may lead to different situations and choices.
(33) أنا راية سنة أولى وانا هاطلح الأولى عشان سيناكولا دايمأ في البيت. وانا رايح على مدرستي، وعامل
وواجي فكراني. فرحان جوي مبسوط جوي عشان شارب سيناكولا.

عشان اعرف أحل المات افتحولي الأناناس، والليمون والبرتقال هيخلوكي كمان طرازان. وأكل الكتب أكل، والنباح
عايز نفاج.

هاتني سيناكولا يا وله. عشان أحل المسألة.

هتعلم واتهندي واتدكر وإتفوق. بس تجيوا السيناكولا على طول في البيت.

هاتني سيناكولا يا وله. عشان أحل المسألة.

سيناكولا لأزنم تكون في البيت.

سيناكولا انسى إنك عشانش (شعار مطوط مكتوب)

(34) طواجن البارنس البارنس البارنس البارنس دي دخلت موسمه جينس. يابو جلابية وبدلة وجينس بالا تعالى كل
بارنس. أحلى طواجن محشية واللا طعم الملونية. تعالى عباس العقاد. البارنس مدينة نصر. أوعي الموزة وطعم
الكفتة واللافة وسر الخليط. واللا الكوارع. وجمالها دا جامد جداً مفوقها. تُرم عضمك مش أونطة.

البارنس مدينة نصر البارنس دا مشرف مصر. أحلى شيفات وصلوا العالمية. البارنس دا أحلى إدارة البارنس جامد

بجادة.

البارنس. خدمة توصيل ميا المية. البارنس.

طواجن البارنس شارع عباس العقاد. مدينة نصر. لخدمة التوصيل تستعاشر ميا ثانية واربعين.

كتابة: استعداد تام لإقامة الحفلات

C.M category:

(35) كل حاجة ولها كبير. اللعب على كبير. كينج

تكسب يا كبير. ها. شايكم.

الشغط على كبير. دا انتِ نيلة أوي.

دا با شغل على كبير.

كل عيلة وليها كبير. إنتِ الكبير. هه
Code Choice in Egyptian TV Advertisement

هوا دا الكبير.

مش كل من دة مسمار بنا نجار يا حاج.

ولا كل من أرط صامولة أخد عملة. رُصاح ياد.

دا بنا كلام على كبير.

السيراميك مالوش كبير. دلوتني السيراميك بنالوه الإمبراطور.

شاهدوا سيراميك الإمبراطور في معرض سيراميكا ماركت. وأنا عرض عيد الأم ومفاجآت ضخمة للتجار.

سيراميكا الإمبراطور. أوي بلاطة وأحلى دبكر.

(36) ليه صيانة زانوسى تستشتر مية وستيين

تدري تروحي لكوايير مش مضمون.

لولاش آلش ما يوش عشتر عمرو أه عاش عيشة الدراويتش.

سيبي نفسك لخلوصي يا مدام يوسي.

آه هلا.

مش أولئك يا بوسى تكلمي زانوسى

صيانة زانوسى تستشتر مية وستيين.

خدمة عملاء مخصصة. قطع غيار أصلية.

سرعة الخدمة ضمان صيانتك مع زانوسى

تنبيه هام: نرجو من عملائنا الكرام الاتصال على الرقم المعتمد . تستشتر مية وستين (كتابة وصوت)

كتابة: تخلي الشركة مسؤوليتها تماماً عن أي أرقام أخرى

Cosmetics category:

(37) روح هات روبيال جل. اsumer كلامي مستغريش. أنا جابيكل جل خطير. روبيال جل ميبيزرش دلوتني

صغير وكبير . طب بص شوف هاولك إيه الجل بتاعنا منه فيه التركيبة تركيبة سرية ومكوناته أوروبية روبيال جيل

118
Code Choice in Egyptian TV Advertisement

معانا يا صاحبي وفقل الدول العربية وفقل الدول العربية. اعمل قصة ولوك جديد رويال جيل مصرى مفيد لرفع شعرك
بلاسر وسبيط وحلى بالكل متقليد روينال جيل ملك التسبيت. روينال جيل مغزلي مفيد. روينال جيل ملك الجل
(38) دماعي طنت فكت منى الشعر من جماله متفانى، بلوب واكس جامد وفسمع. واكس يلفع واكس يسبيت
بلوب واكس ماركة عالمية. اسمه متفانع أصله يلفع وفثالشعر حاجة مش عادية
بلوب واكس لفغ وثبت
(39) على طول دايمًا معايا ومفعوله أكيد حكايه، وفوايده كثير. مش هستغنى فيومن أنا عنعه. لازم أجيب أنا دايمًا منه
فظل المشاورة. يومي كن له جميل والفراء كبير. أنى النمر دى إيه الجمال دا.
دا كريم أورجالالايت نور كل دنيتي دا كريم أورجالالايت حل مشاكل بشرتي. دا كريم أورجالالايت لإزم يبني
فتشملي. دا كريم أورجالالايت أسام حب الشباب. دا كريم أورجالالايت للولد وللبنات. دا كريم أورجالالايت في كل
الصيدليات. أنى النمر دا

Mobiles Category:

(40) كان في تليفون زمان أوي نوكيا منزله، كان شكله شيك وكأنه موضة محدش مشك ورماه. تربمه فالحيط
وبيرجعله عايش ميوقلش أغه. نزلت عليه أجيال كثير فضل سابق مكانه. من جيب لجيب لستنز والوجاج افتخري. تسأل
عليه بويلك دا ماضي وانطفا. أخذ وجهه فنوبه لحد موصله افتخري. نازل منه الجديد فطيع حتى فشكله وألوائه. ثلاثه
تنتمية وعشتيرة. يائي يا مان نزله أندرويد وكاميرا خلفية كمان بفلاش ليد وارنتن وهكتور كاميرا كم. الله
برحم زمان شكله أحمد بلال. حمل عليه كل الصور ألعاب فيديواته. ياليا ستور وافغاية ينزج مهالك
واتسابج فيسبوك فكاك بأوز هواتك سمره على أد جيبك وعمره معاك هيثول. نوكيك ثلاثه تنتمية وعشرة رفع
تاني وأحص من زمان وتوفر منه أربع ألوان. مش كدا وس دا كمان نزل بكمار خلفية وفلاش ليد وكمان ممكن
تستخدم كشاف فالضمنة

الجهاز بيد عم شرحتين وكارت ميموري لحد اتنين وثلاثين جيجا. وعليه نظام أندرويد وتدن تحمل من بلاي
ستور كل اللي نفسك فيه. فيسبوك وواتس أب وألعاب وسرعته جبارة وميبنجش ويعني معاك فکل المهام الصعبة
الموبايل ثلاثه تنتمية وعشرة رفع كمان وبأسعار زمان فقط بتلتمية خمسة وسبعين جنيهه
ولو اشترى جهازين تاخذهما ستمية وخمسين الحق العرض وابست اولادك وشيلهم موبايلات أو أذمه هدية
تشركك لو عايز نوكيا ثلاثه تلقية وعشرة الجديد أفين وسعتاشر اتصل على زيرو حداثة ثمانية وعشرين
أربع عشرت تلاته

(41) كل الشعب المصري دماغه شغالة وأصلي، لو تليفون هشيل جي تايد عدة راية وأوبشن جامد
tلفون الرسمي للشعب المصري، جي تايد