

STRATEGIES AND LIMITATIONS IN ADVERTISING

TRANSLATION FROM ENGLISH INTO ARABIC

A THESIS IN TRANSLATION AND INTERPRETING

English/Arabic/English Translation and Interpreting

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### ABSTRACT

This thesis examines the importance of advertising translation in today's global world. Its overall aim is to investigate strategies and limitations affecting advertising translation from English into Arabic, and concludes that advertising translation should no longer be disregarded by mainstream translation studies, but rather should be viewed as a growing genre of translation that affects the lives of people on a daily basis.

The thesis examines how essential the role of translation is in the overall effectiveness of an advertising campaign. It aims to highlight the techniques currently used in the field and the challenges that translators face.

The thesis reviews translation theories most pertinent to translating advertisements, and identifies the necessary skills required by translators in this field. The thesis compares English and Arabic advertising campaigns and examines how different strategies used in advertising translations from English into Arabic can affect the target audience.

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## List of abbreviations

- CA: Colloquial Arabic
- IDV: Individualism vs. Collectivism
- LTO: Long-Term Orientation
- MAS: Masculinity vs. Femininity Dimension
- PARC: Pan Arab Research Centre
- PDI: Power Distance Dimension
- SA: Standard Arabic
- SC: Source Copy
- SL: Source Language
- SS: Source Slogan
- ST: Source Text
- TC: Target Copy
- TL: Target Language
- TS: Target Slogan
- TT: Target Text
- UAI: Uncertainty Avoidance Dimension

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## DEDICATION

To my father...

## CHAPTER 1: INTRODUCTION

“In translating advertisements, a translator may find it useful to frustrate domestic expectations of a foreign culture,” (Venuti, 1998). When an advertisement is being translated there are certain elements involved and certain skills needed by a translator in order to duplicate the impact an advertisement has on the domestic market in the foreign market. Advertising translation has been overlooked by scholars for years but now is the time to unveil its potential and give insight on its technicalities, because with globalization the world is getting smaller and people growing closer. Advertising translation should no longer be disregarded by translation studies. It is a hugely growing genre of translation that affects millions of people worldwide on a daily basis.

Globalization has brought many spheres of life closer together; it has influenced economies and merged businesses. With the birth of the media revolution translators all over the world became decoders, mediators and at times even negotiators. International exchange is an everyday matter and with that, advertising has quickly become an extremely lucrative business. Advertising in this globalized world means reaching out to foreign markets; this in turn has created the need for the translator’s services. One need only flip through television channels to witness the thousands of advertising campaigns flooding our screens in different languages via satellites every day. Moreover, is a new and ever-growing channel for advertisements nowadays (the World Wide Web). The internet has erased boundaries between countries and posed a challenge to advertisers that only translators can overcome.

Without the aid of a translator, an advertising campaign that costs staggering amounts of money can have absolutely no impact on a foreign or target market. The translator needs to have certain technical and semiotic skills designed for advertising translation. The linguistic characteristics of advertising gives new insights on issues of translational theory such as Reis and Vermeer’s Skopos theory. Lawrence Venuti’s foreignization and domestication theories also play a large role in advertising translation. Many scholars have touched upon the Communicative Approach in translation, and in the advertising world this theory is important because whether or not a campaign can effectively communicate its message to the target audience is vital.



This thesis begins with an introduction in Chapter 1. Chapter 2 starts by giving a brief history of translation, setting the pace for the translation theories chosen to aid the aim of this study. The theories discussed in Chapter 2 are the Skopos theory and its relevance to advertising translation. Foreignization and domestication in translation and their effects on the standardization or localization of an advertising campaign are discussed, along with modern day examples of the concept. The communicative approach is discussed, as it represents the core of the advertising translator's aim. Finally, the adaptation theory is presented and its role in the field and its importance to this study is emphasized.

Chapter 3 introduces and defines the field of advertising. The effects of advertising on culture are explained with the aid of Geert Hofstede's 'culture onion'. The importance of language use in advertising is discussed thoroughly with reference to examples. The concepts of code-mixing and code-switching in language are introduced as they are relevant to this study.

Chapter 4 introduces the role of advertisements in international business and defines advertising translation. This chapter discusses the concepts of standardization and localization of advertising campaigns with regard to Venuti's foreignization and domestication theory. The advantages and disadvantages of both concepts are listed and analyzed. The role of translation in advertising is highlighted along with a list of the skills required for an advertising translator to be successful in this field.

Chapter 5 poses the problem and contains the main research and analysis upon which this study is based. Six print advertisements translated from English into Arabic are chosen and analyzed using the theories discussed in the previous chapters. Results of the survey distributed to a random Arab audience are matched with each advertisement and discussed. Finally, some insights are given through an interview with a prominent figure in the United Arab Emirates' advertising industry in order to shed some light on what really goes on during the translation process of an advertisement campaign from English into Arabic.

The conclusion of the thesis summarizes all the chapters and is followed by images of the analyzed advertisements.

## CHAPTER 2: HISTORY OF TRANSLATION

Long before ‘World Wide Web’ and ‘globalization’ meant anything to anyone, translation was the main concept bridging cultures together; “Only when they are in contact, actually using texts, that peoples from different cultures can reach and understand one another properly.” (Hatim, 1997, p.157). It is human nature to feel the need to communicate and reach out to other people. In the past, cultures longed to communicate with other cultures, the reasons were many, some wanted to acquire knowledge in order to survive, others wanted to spread religion and some were just curious to know how the world outside their own, thought, reacted and survived. In addition, it is also human nature to be protective of ones own self and society: “Obviously, we speak to communicate, but also to conceal, to leave unspoken.” (Steiner, 1988).

This protective nature has resulted in the filtering of information; societies soon learnt that not every thought and belief from other cultures should be allowed to infiltrate their own. The idea of taking only what we need from other cultures has brought to life the concept of culture misrepresentation through translation. The confusion about what to filter what to change, what to omit and why, has added to the cultural implications.

Throughout history, a form of translation has existed in every civilization. Translation was at the core of every major project in history whether it was political, ideological or religious in nature, and was almost always supported by monarchs, aristocrats and institutions. Early Christian translators advocated literal translation, their main mission being the transmission of intellectual information. In English history, translation began to be utilized solely for religious purposes and mainly for the Christianization of Britain. Church vocabulary was introduced into the Old English language from its original Latin, Greek and Hebrew origins. Two hundred years later politics was England’s major concern and therefore translation shifted gears from religion towards law and history. The most influential form of translation in English history was Bible translation, which introduced thousands of words from Latin, and left a huge mark on the English language up to this day.

Translation in the Arab world began in the city of Baghdad in Iraq and, unlike in the West, did not have a religious purpose; it was scientific and philosophical in nature. Arab translators introduced the concept of creativity in translation and were

never bound by the source text. This could be because of the types of texts being translated, since they were not religious, translators had more freedom to create and elaborate on the subject. Translations were not viewed as the final process of transferring information, in fact they were considered as introducing new ideas and sparking new debates.

Usually translators were specialists in the fields they were translating and therefore had the knowledge to elaborate and comment on the texts being translated. The interests of the caliphs dictated the direction of translations at that time. Baghdad translators were more interested in the medicine, philosophy and astronomy in Greek texts, and the result was an enrichment of the Arabic language into a scientific language. These scientific works were also later translated from Arabic into Latin and other modern European languages.

Translation was indeed the way people in the past satisfied their curiosity about their neighboring countries' technical and scientific knowledge. Translators, however did not always set out just to empower their home nations with new information; their main goal was to further their research and contribute to the advancement of this newfound knowledge. Translators of that era were called "the great pollinators of science" and indeed they were. They helped to spread technological discoveries from China to Rome, which Egypt translators then exchanged with Europe, the Middle East and India. The translator's mission at that time was not only to inform but also to instruct non-specialists who failed to understand their masters, in fields such as pharmacology, chemistry and physics.

Nowadays, translation is not restricted to one genre or field, it has delved into every segment imaginable, such as economics, medicine, computer science and politics. Translators and interpreters who have chosen politics as their main field carry a great responsibility and sometimes fear for their lives. Only recently, British newspapers were filled with reports and even caricatures (Figure 2.1) on the recent interpreters' and translators' plea for political asylum. After British troops started their official pull-out from Iraq, their Iraqi interpreters and translators were left behind to face their fellow citizens as traitors. Ninety-one Iraqi interpreters were refused political asylum in return for their cooperation Haynes (2007) writes about the torture of one interpreter:

Holes were drilled into his hands and knees before both legs were broken and acid poured over his face. Finally, the 30-year-old Iraqi was shot in the head. His crime? To work as an interpreter for the British military in Basra. (p. 6).

Translation is at the core of every sector of the world, be it religious, political etc. and its impact and repercussions are very. It is no longer bound by the book as its primary medium for dispersing information, the boom of media translation has been unleashed to a whole new world.



(The Times Newspaper, 2007)

Figure 2.1 British newspaper caricatures

### Translation Theory

Translation theory is basically a term used to refer to the entire discipline of translation studies, it has been defined as “an attempt to explain in a systematic way some or all of the phenomena related to translation.” (Shuttleworth & Cowie, 1997). Translation theory has been around since Medieval times and mainly started with the debate between word-for-word and sense-for-sense translation. It is difficult to formulate a single theory here because translation is a multi-faceted field, which holds in its core many different sub-theories. For the sake of this thesis, however the above definition for the word will have to suffice. Earlier translators also followed the same rhetorical and grammatical principles when translating “They all proceeded in their translations by first applying grammar as a ‘basic set of tools’ and then applying the rhetoric as ‘tools in ornamentation’” (Robinson, 1997). Yet only in the past half century has the study of translation evolved into an academic subject, and only after a

1972 paper by the scholar James S. Holmes was published has it become known to the world as ‘translation studies’, and been considered as an independent discipline.

Since then, this phenomenon, that has been described by Holmes as being concerned with “the complex of problems clustered round the phenomenon of translating and translations” (cited in Munday, 2001) has brought scholars from different parts of the world and different traditional disciplines together. This allowed translation studies to be approached from every direction; some view it as a branch of linguistics or comparative literary criticism and were more concerned with structures of equivalence. Others looked a little closer to the ethnographic or anthropological branch of translation, which does not focus on the translator prior to the written text, but rather focuses more on the European anthropologist before the primitive culture.

Translation theory soon began to be viewed as a social process rather than just being a game of equivalence that plays out technical transfer processes on texts. Being in the information age and with the availability of a vast array of communication devices, translation theory has fully entered every sector in the world providing many different services, and acquiring words and phrases that cannot be found in dictionaries. “A bird’s eye view of the major issues in translation (acceptability, preference, equivalence, etc.) shows that deciding between a ‘good’ or a ‘bad’ translation cannot be reduced to a series of clear-cut, all-purpose rules” (cited in Faiq, 2004). Translation today is guided by many theories but for the sake of this thesis I have focused on just a few that I have found to be relevant to my topic.

### Types of Translation

The first theory I chose to discuss came to light in the 1970s, and was introduced by Katharina Reiss and Hans Vermeer. Although this theory predates Holz-Manttari’s theory of translational action, it still constitutes a part of her theory and is called the Skopos theory. This is defined by Vermeer as a process that “deals with a translational action which is Source Text based, which has to be negotiated and performed, and which has a purpose and a result” (cited in Munday, 2001). ‘Skopos’ is a Greek word meaning purpose or goal and that in itself leads us in the direction Reiss and Vermeer were heading when they proposed this theory. This theory focused on the pragmatic aspects of translation that pay attention to both the denotative meanings, and the way in which expressions are used in communicative situations, along with the way they are interpreted in context.

By developing the Skopos theory Reiss and Vermeer aimed at a general translation theory for all texts. Their basic argument is that the shape of the Target Text should first be determined by the function or 'skopos' that the target context is intended to fulfill. Skopos theory focuses above all on the purpose of the translation.

The skopos theory has 6 rules and they are:

1. A TT is determined by its skopos
2. A TT is an offer of information in a TC and TL concerning an offer of information in a SC and SL
3. A TT is not clearly reversible
4. A TT must be internally coherent
5. A TT must be coherent with the ST
6. The five rules above stand in hierarchical order, with the Skopos rule predominating.

The first rule basically implies that the purpose of the TT determines the translation methods and strategies in order to produce a functionally adequate or appropriate result. In order to produce a 'functionally appropriate' translation we need to ask:

- Why does an ST need to be translated?
- What will the TT function be?

The second rule is important because it connects the ST and the TT to their function in their respective linguistic and cultural contexts. This allows the translator to be the main player in the communication and production of the target text. The third rule of the Skopos theory discusses whether the TT is reversible or not. If the function of the TT does not match the function of the ST then it is irreversible. The fourth rule refers to the internal textual coherence where the TT must be interpretable as coherent with the TT receiver's situation. The TT must be translated in a way that is coherent for the TT receivers given their different circumstances and level of knowledge. Rule five refers to the intertextual coherence or fidelity rule; this means that there must be coherence between the TT and the ST or, more specifically, between:

- the ST information received by the translator
- the interpretation the translator makes of this information
- the information that is encoded for the TT receivers

In accordance with rule 6, i.e. the rule of ‘hierarchical order’, rule 4, i.e. ‘intratextual coherence’, is more important than rule 5, i.e. ‘intertextual coherence’

In Vermeer’s own words he explained the skopos theory:

What the skopos states is that one must translate, consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case.

(cited in Munday, 2001).

Translating using the Skopos theory entails the translator negotiating with the ‘commissioner’. According to Vermeer, a ‘commissioner’ is the third party involved in the translational action who commissions the specifications, instructions and requirements that the translator needs to work with when producing the target text. Here the translator, being the expert, should be able to advise and discuss with the commissioner or client the feasibility of the goal. Hatim & Mason (1997) explain that:

“The translator is, of course, both a receiver and a producer. We would like to regard him or her as a special category of communicator, one whose act of communication is conditioned by another, previous act and whose reception of that previous act is intensive”

There are advantages to the Skopos theory; for example it allows the possibility of the same text to be translated in different ways according to the purpose of the TT and the commission which is given to the translator. Vermeer, who extends the validity of his Skopos theory explicitly to legal translation, provides as an example the translation of a ‘will’ written in French. This may be translated in at least two ways depending on the function it is required to perform in the TC. If it were

addressed to a foreign lawyer dealing with the case, it would need to be translated literally, with a footnote or comment. If it appeared in a novel, the translator might prefer to find a slightly different “equivalent” that works in the TL without the need of a formal footnote, so as not to interrupt the reading process (cited in Munday, 2001).

### Objections to Skopos Theory

Like many translation theories, Skopos theory faced criticism from many scholars and not without reason. The main objection to Skopos theory is that it claims to be a ‘general’ theory, yet it is only valid for non-literary texts because literary texts are considered either not to have a specific purpose or are stylistically very complex. In either case, the Skopos theory would not pay sufficient attention to the linguistic nature of the ST nor to the reproduction of microlevel features in the TT. The second criticism revolves around the extent to which ST type determines the translation method and what exactly is the idea behind linking ST type and translation skopos.

Vermeer has tried to clarify his points addressing the criticisms mentioned above. For example, the first and main criticism was that Skopos theory is not general. After all if every text should have a purpose then literary texts cannot be included in this genre. Vermeer explains that it is incorrect to consider that actions should have an aim, rather one should view an aim as being attributed to an action, such as a literary author writing with the belief that he has a purpose to fulfill or a reader believing that a writer has written the text with a purpose in mind. Vermeer answers this criticism saying “objection 1 can be answered *prima facie* in terms of our very definition of an action: if no aim can be attributed to an action, it can no longer be regarded as an action” (cited in Venuti, 1999).

In order to prove that Skopos theory is indeed general, one should take into consideration that it can be applied in three ways and in turn can have three senses:

- a. The translation process, and hence the goal of this process
- b. The translation result, and hence the function of the translatum (TT)
- c. The translation mode, and hence the intention of this mode

The above criticism implies that literature has no purpose, implying that creating a work of literature is all about time spent with no goal or intention in the



creator's mind. Vermeer does not believe it to be so. If a writer comes up with an idea for a line in a poem, that in itself does not constitute an action, but if he proceeds to write it down then he has acted upon it. After jotting down this line the poet continues to write until a complete poem is produced. This also is considered an action, for the poet could have chosen to do something else instead of completing the poem. If the poet then goes on to publish the poem the action is continued, which means that there was a goal and intention all along. What might have started as a spur of inspiration has then been consciously driven into action that has a goal, Vermeer believes therefore, that it is quite harsh to assume that work which has a goal or intention is not accepted as art:

There may be all kinds of constraints which make the translation of poetry a special case, with its own concerns and problems, but the fact remains that there are a text producer and text receiver, standing in some kind of relationship to each other (Hatim & Mason, 1997).

Vermeer stresses that art does have an intention. Even those artists that claimed that their art has no intention, or those in the "art for art's sake" movement, still had an intention. One could argue that by making the point that you are creating art for no reason, you are actually rebelling against the idealistic movement which thereby results in the existence of an intention after all.

The second criticism that Vermeer faced with the introduction of his Skopos theory is somewhat similar to the first, but he goes on to argue that not every translation can be assigned a purpose and therefore the skopos theory is flawed or at least not universal to all forms of translation as claimed by Vermeer.

The three points made by this criticism are:

- a. The claim that the translator does not have any specific goal, function or intention in mind: he just translates "what is in the source text"
- b. The claim that a specific goal, function or intention would restrict translation possibilities, and hence limit the range of interpretation of the target text in comparison to that of the source text

- c. The claim that the translator has no specific addressee or set of addressees in mind

Vermeer goes on to address each claim starting with the first one where it is assumed that a translator does not have any goal, function or intention. He explains that a translator has to have a goal because he must keep the target audience in his mind while translating. For example, the success of a translated advertisement is gauged by the customers' reaction to it. If an advertisement is successful the text could not be better. When translating instruction manuals the effectiveness of the translation is equated with whether or not the target reader comprehended the translated manual and could in turn assemble the table that he has bought. "There is no question that such 'pragmatic texts' must be goal-oriented, and so are their translations" (cited in Venuti, 1999).

This response by Vermeer could be rebutted by pointing out that 'fidelity' of the source text requires the translator to be true to the original, hence selling a product or translating instructions effectively.

Vermeer sees this as a goal in itself, being true to the source text and making sure to deliver its message is also a goal. The second claim explains that the existence of a goal in translation restricts and limits its possibilities. Vermeer does not deny the fact that skopos theory poses some minor restrictions by prioritizing the goal of the translation, yet he believes that the main goal can be to maintain the breadth of the interpretation of the source text.

The third criticism refers to the translator not having a specific addressee in mind. Vermeer also agrees that many writers and translators work without having a specific addressee in mind, but that does not negate the fact that even writing or translating to 'the world' immediately transforms 'the entire world' into the addressee. He explains that, as long as a writer or translator is using techniques to produce work that is comprehensible, he is 'unconsciously' assuming that his work will be viewed by readers of different levels of intelligence and education. Vermeer sheds light on the fact that the problem in this case is not a translator working without an addressee in mind, because we can already see that every writer or translator has some person or group in mind, be it consciously or unconsciously.

The problem is on the contrary in fact that the addressee or group of addressees can sometimes be unclear and fuzzy, making us believe that they do not

exist. He highlights that skopos theory is not concerned with the problem of clarity and the vagueness of the addressees' profile in translation work. In short, Skopos theory implies that skopos is always there immediately regardless of the type of translation. Skopos theory also maintains that a translator should be aware that a certain goal exists and that this goal is one of many possible ones. It stresses that every reception of a text can be assigned a skopos, a simple way of putting it is that this theory "always presupposes a skopos and is directed by a skopos" (cited in Venuti, 1999). This presupposed commission can also be set by the translator himself if there is no commissioner involved.

In their introduction of Skopos theory Reiss and Vermeer introduced a new term; to Reiss's three main text types (Expressive texts, Informative texts, Operative texts, and Multi-medial Texts). According to Reiss, each of these text types is identified by its semantic, lexical, grammatical and stylistic features and they influence the way in which a text is to be translated. Multi-medial texts which were formerly known as audio-medial texts, have been added to the previous three with the emergence of the Skopos theory and they include, "texts in which the verbal content is supplemented by elements in other media" (Shuttleworth & Cowie, 1997). Reiss described this fourth text-type as the "superstructure" of the previous three because it has special requirements. Multi-medial texts require a translator to make sure that his translation of this text-type is well suited to the medium it will be used for. Examples of multi-medial texts include plays, writing for television or radio, comic strips and advertisements.

### Communicative Approach

The next theory I have chosen to explore is the Communicative Approach to translation. Based on Peter Newmark's argument, Hatim and Mason describe this approach as viewing translation as a "communicative process which takes place within a social context" (as cited in Shuttleworth & Cowie, 1997). As with the Skopos theory, this approach is more focused on the target language and target audience as well. It includes any translation that tends to prioritize intelligibility and communicability focusing on the reader; it is sometimes opposed to semantic translation. When using this approach, a translator is less concerned with linguistic units and more concerned with preserving the source text's original function and reproducing its same effect but on a new audience (Shuttleworth & Cowie, 1997).

This approach is also closely linked to advertising translation because it explains that sticking to translating the original wording of a text may result in the distortion of the original message, which is not tolerated in the advertising world. It has also been defined by Peter Newmark as a mode of translation where “the translator attempts to produce the same effect on the TL reader as was produced by the original on the SL readers” (cited in Shuttleworth & Cowie, 1997). The message that the translator is trying to deliver using this approach should conform to the linguistic, cultural and pragmatic conventions of the TL and allow the translator more freedom than other types of translation. This is needed in the translation of multi-medial texts in general and advertisement copy in particular.

Hervey and Higgins have also contributed to this approach as a type of cultural transposition, a degree of departure from literal translation. They define it as “the substitution for ST expressions of their contextually situationally appropriate cultural equivalents in the TL” (cited in Shuttleworth & Cowie, 1997). Communicative translation is a common approach when it comes to cases of culturally conventional formulae where using literal translation is inappropriate. In their book *Thinking Arabic Translation* they give an example of communicative translation with what they call the “proverbial expression” إلهي فات مات proposing these possible translations:

**Literal:** That which has passed has died

**Balanced:** What’s past is gone

**Communicative:** Let bygones be bygones/What’s done is done

They explain that the most common or “reasonable” translation would be the communicative one, yet this also depends on the skopos. If the intended purpose of the translation is not to make the ST sound clichéd then the communicative approach will be the appropriate translation method of choice. They stressed that this approach should not be abused by a translator and used with complete freedom, although at times it is absolutely necessary to revert to it when literal translation is virtually impossible. The actual act of communicating or the ‘communication act’ is an exertion of effort; one should be able to say therefore that this effort exists in variable

dimensions. The importance of the 'communication act' is therefore measured by the amount of time it requires.

Also, it is safe to assume that in order for a person to exert this much energy and effort in the 'communication act' there has to be some benefit to both himself and the person being communicated with. The 'communication act' by definition cannot be made by one party only, "the size of the act is in some way defined by the benefits one can hope to gain from it" (Pym, 2004). The other party has to know that he will benefit in one way or another, even if the benefit being offered is designed to lure him into participation. Mutual benefits are a dimension of communication acts, the theory calls for the benefits always be potentially shared, even if it is not always realized. A good example of the benefit dimension in the communication act is given by Anthony Pym where he states "a restaurant proprietor might look at how a client is dressed in order to predict if the bill is going to be paid; the client looks at the restaurant to see if it warrants the advertised prices" (Pym, 2004).

#### Domestication in Translation

Other translation theories that have been coined and discussed by Venuti are the translation strategies of domestication and foreignization. I chose to discuss these strategies because there also exists an ongoing debate about them in the world of business. With globalization, marketers are constantly debating whether to domesticate or foreignize the image of their products through advertisements, and this is in turn reflected through the techniques used in translating advertising texts. Domestication is also known as the 'naturalizing strategy' or 'cultural filtering' of texts. It is defined as a "pragmatic translation technique or strategy in which the translator gives priority to target-language fluency, minimizing the Otherness of the original and adapting culture-bound items" (Venuti, 1995). Venuti explains that this strategy has dominated the Anglo-American culture for years, describing it as a narcissistic concept, one that he is against, calling it "ethnocentric violence".

Venuti also describes domestication as "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (Venuti, 1995). This strategy has been used to minimize the strangeness of a foreign text through translation, yet Venuti argues that minimizing or even excluding the differences in cultures goes against what translation is meant to convey in the first place. This strategy of domestication has been advocated by Eugene Nida's theory of

dynamic equivalence. Nida's work was mainly related to Bible translation and he believes in relating the audience to modes of behavior relevant to their own culture. Venuti, on the other hand, sees this as an imposition on foreign cultures and their work.

Using domestication strategies in translation requires the translator to be 'invisible', which is the term Venuti uses to describe the translator's role in contemporary Anglo-American culture. This invisibility is what hides the obvious domestication of foreign texts. Domestication also involves carefully selecting texts that would be good candidates for the domestication process, for example consciously using a fluent TL style, and the adaptation and harmonization of the TT with TL preferences (Shuttleworth & Cowie, 1997). Venuti opposes the conscious use of such steps because he believes that they are used to serve domestic agendas that help create ethnic and racial stereotypes, and are biased towards cultural preferences. This strategy of domesticating texts through translation uses a "mirroring" process that Venuti (1998) describes:

The foreign text becomes intelligible when the reader recognizes himself or herself in the translation by identifying the domestic values that motivated the selection of that particular foreign text, and that are inscribed in it through a particular discursive strategy.

When reading a domestically translated text the reader finds himself identifying with an ideal-self highlighted by the translation. This view is solely the translator's and most of the time does not reflect the reality of the target audience.

#### Foreignization in Translation

Rebellion against the domestication strategy has led many scholars on a hunt for theories and practices that aim to signify the foreignness in foreign texts. Venuti stresses that the only way a translation does not succumb to this method is by consciously adopting another translation strategy, one that he calls 'Foreignization'. It is defined as a "strategy or technique whereby the translator seeks to preserve the otherness of the source-text, translating in a non-fluent way" (Venuti, 1995). Foreignization is also known as 'Exoticizing' or 'Exoticism', which is a feature of translation in which linguistic and cultural features of the source-text are taken over

into the translation with little or no adaptation whatsoever; this is done so that the translation has an obvious “foreign” appearance. Therefore, it is obvious that this concept mainly strives to produce a target-text that “deliberately breaks target conventions by retaining something of the foreignness of the original” (Shuttleworth & Cowie, 1997).

Although this concept was not fully realized in the English language, it found its ground in German. One of the pioneers in paving the way for the foreignization strategy was the German university professor and Minister of the Reformed Church, Friedrich Schleiermacher. He believed that translation would lead his culture to global domination. Instead of viewing it from the English perspective of domestication, Schleiermacher viewed translation as the highlighter of cultural differences that should be

emphasized and not eliminated. In foreignization, the text is always viewed as ethnocentric keeping in mind the hierarchy of cultural values present in the target language. It is understandable that different countries would oppose such a theory and view it as a threat to their cultural values, yet Venuti finds it safe to say that it is ‘narrow minded’ to think this way. Venuti explains that for a culture to be entertained only by what is native and familiar is ludicrous and would never lead to enlightenment in any society. It is done by “sending the reader abroad” to explore instead of handing him what he already knows.

Here the translator’s misconceptions and personal perceptions of the target culture play a large role in the final translated text. Edward Said has explained the concept of orientalism as being mainly a Western manifestation of the Arab world that does not really exist. According to Edward Said, “The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences” (cited in Patel, n.d.). For example, Said explains the concept of the oriental man depicted as “feminine, weak, yet strangely dangerous because he poses a threat to white, Western women,” and the oriental woman is “both eager to be dominated and strikingly exotic.” (Sered, 1996).

In the foreignization strategy, the elements in a text that consist as foreign in the foreign text is only what appears to be “foreign” to the target-language culture. For example, if one is translating a Japanese text into the Arabic language using the foreignizing strategy, he would introduce the word ‘sushi’ to the Arabic reader. The

word 'sushi' is a Japanese cuisine mainly made of raw fish and rice. When faced with such a word the translator has three choices:

1. Adapting the foreign word without any explanation
2. Adapting the foreign word with extensive explanations
3. Rewriting the text to make it more comprehensible to the target-language audience

If the translator chooses the first option and leaves the word as it is then he is foreignizing the text and leaving the Japanese elements to be introduced to the target-audience without making any adjustment for readers to better understand it. This choice allows for the following results:

1. The text reads more fluently
2. The text remains more exotic
3. The translator is closer to the source-culture
4. The reader of the TT gets a more genuine image of the source-culture
5. The target text is more correct
6. Globalization has made this option possible and more acceptable

The foreign, strange and exotic are considered to be a stimulus to reading and this is considered an asset to understanding a text, as opposed to being considered a barrier to it from the domestication point of view. Exposure to these differences in cultures through a text is what allows readers to be transported to the author's world. With domestication, a translator is able to change proper names of foods and even characters to better suit the target-audience, which leaves nothing to the imagination. How a company would like to market its products depends on what the skopos of the advertisement translation will be. If it chooses to domesticize a product then it would easily do what Venuti is fighting against, when he points out that:

When [the] products are foreign, the significance must be domestic but its reverberation will be intercultural: a translated ad can simultaneously create or revise a stereotype on a foreign culture, while appealing to a specific domestic



constituency, a specific segment of the domestic market. (cited in Kelly-Holmes, 2005).

Venuti mentions the word ‘fidelity’ repeatedly in his descriptions of both the domestication and foreignization strategies; fidelity in translation describes “the extent to which a TT can be considered a fair representation of ST according to some criterion.” (Shuttleworth & Cowie, 1997). The concept of fidelity in translation is used when a translator successfully delivers the “spirit” of the source text in his translation to the target text. Expressing this concept in his paper *On the Different Methods of Translating*. With reference to the translator Schleiermacher (1813) writes:

Indeed, it is his duty first and foremost to observe at least the same care for the purity and the perfection of language, to strive after the same light and natural style his author is famous for in the original language.

(cited in Lefevere, 1992).

### Adaptation

Fidelity is linked to the reliability of a text which ranges from the lightly edited to the substantially rewritten translated texts.

There are eight types of text reliability;

1. Literalism; where translation follows the original word for word
2. Foreignism; translations reads fairly fluently yet have a somewhat alien feel
3. Fluency; translation is so accessible and readable for the target-language reader as to seem like an original in the target language
4. Summary; translations covers only the main points of the original
5. Commentary; translation unfolds the hidden complexities of the original
6. Summary-commentary; translation summarizes some passages briefly while commenting closely on others
7. Adaptation; the translation recasts the original so as to have the desired impact on an audience that is substantially different from that of the original
8. Encryption; translation that recasts the original so as to hide its meaning or message from one group while still making it accessible to another group, which possesses the key. (Robinson, 1997)

With regard to this thesis, I will focus on adaptation because in the field of advertising translation it is heavily used: “an advertising campaign is designed to associate a product with sophistication uses entirely different images of sophistication in the source and target languages” (Robinson, 1997). In advertising translation there is a purpose behind the translation, to sell a product to the target audience. There is also an ongoing debate between global companies on whether or not to adapt an advertisement to a certain market or maintain its foreignness through translating its message. If a company chooses to adapt (domesticize/localize) an advertising campaign, the translator immediately becomes the localizer who must adapt the foreign image to suit the targeted consumers in the targeted societies.

Adaptation is a translation technique based on situational equivalence introduced and thoroughly discussed by Vinay and Darbelnet. Although the concept sounds logical in theory, the confusion reaches a high when the concept is practiced on actual translations. Adaptation was generally created for a receiving culture that has no experience which allows it to understand a close translation. This goes against Venuti’s theory of foreignization and stresses the need to adapt a text to its target audience in order to maintain its meaning. It argues, for example, that there is no use in closely translating the words ‘white as snow’ to a culture which has never seen snow. This concept makes sense to Nida; yet, to Venuti, although the receiving culture has never experienced snow, it does not mean that through the process of translation the audience are to be robbed of ever reading about it and living the experience through a translated text.

In formulating and designing advertisements, there is a possibility that an advertisement does not contain any linguistic adaptation whatsoever; this also depends on whether or not a company decides to domesticize or foreignize its advertising campaign. A translator plays a vital role in the adaptation of a company’s ad campaign, which is the main element in the communication process that is established between the company and the consumer. When adapting an advertisement there are many factors involved. An advertisement consists of more than just text, there are images, sounds and actors/models involved that all contribute to the communication of the message. But so far it is safe to say that the textual adaptation of an advertisement copy plays the most important role of all because, without it, the voice of the company is not heard and the message is deemed incomprehensible.

## CHAPTER 3: HISTORY OF ADVERTISING

The concept of advertising existed since ancient times, although it was not viewed as a lucrative industry then. The first signs of advertising were actually found in the ruins of ancient Arabia in the form of sales messages and wall posters. The Ancient Egyptians started the concept of advertising flyers, but instead of paper they printed their sales messages on papyrus. Asian, African and South American history all contain signs of rudimentary advertising messages, which were discovered in the form of wall or rock paintings. Ancient Greeks and Romans' first form of advertising was oral, they used street cries by peddlers selling their goods or shouted announcements for the sale of cattle and slaves along with attractive descriptions of them, stating their best qualities just like advertising does today. A good example of these street 'barkers' is even found in Shakespeare's play *A Winter's Tale* when the comic thief Autolycus sings: "Come, buy of me; come buy, come buy, buy, lads, or else your lasses cry." Later, the Romans progressed to print advertisements mostly as posters advertising gladiator matches.

In 1622, the first newspaper was established in England and with it came the first newspaper advertisement. Later in the 1800s, the American N.W. Ayer became the first official advertising agency that is still functioning today as the world's largest agency. Magazines and newspapers were created not for the purpose of informing the public but to cater for advertisers, who were soon providing more than half the magazine revenues. Advertisers are now running the media industry.

The most significant changes that took place in the advertising industry were in the post-World War II era when advertising penetrated the political agenda. Advertising was introduced to politics in the form of branding, or politician image creation, which eventually led to the political "campaign." The 34<sup>th</sup> President of the United States, Republican Dwight Eisenhower, was a mere account to the advertising agency Batten, Barton, Durstine and Osborn (BBDO) that, with advice on his television appearances down to lighting and even makeup, succeeded in conveying an image that landed him the presidency. Commercial spots were created in order to be aired advertising Eisenhower for president, and selling politics. From the 1960s the advertising industry was running on full steam and has kept growing to this day. The increase in media growth helped accommodate it, and the World Wide Web, which

has opened up a new dimension for advertisers to work with and a new world to reach.

A dictionary would define an advertisement as “a paid announcement, of goods for sale, in newspapers or magazines, on radio or television, etc.” (www.dictionary.com), although one could argue that this is a very general definition. What an advertisement has to offer is more than just the persuasion of consumers into buying a product or service, the function of an advertisement can also be to appeal, warn or seek support while carrying no product or notion of purchase.

Health awareness advertisements, encouraging people to get more exercise or to eat more healthily, do not sell anything but are created to warn people of potential health hazards. The ‘Think Before You Drive’ campaign launched in Dubai that will soon circulate throughout the Middle East was created as a response to the staggering figures of vehicle accidents in the United Arab Emirates. This campaign does not sell anything, rather it aims to inform and educate people about the dangers of driving and the risks involved.

Indeed, most advertisements are intended to sell a product or service and even if that was the case, it is not their only function; advertisements may also amuse, worry or warn a viewer. An advertisement is always targeted towards a certain market niche but that does not suggest that the advertisement will not have an impact on the group that is not targeted. For example, through my research I came across an advertisement for Smirnoff Vodka (an alcoholic drink) seen in Figure 3.1 it portrays a smiling young woman in a pilot’s attire leaning on a small propeller-driven plane. The slogan says “I’ve spread my wings since I discovered Smirnoff.” To a young, practicing Muslim woman living in the Arab world, who has neither the intention nor the legal and religious right to buy the product the advertisement still says something. Through the image, she can see an independent woman who is not afraid of taking risks, which could speak to her. Through the image of the plane the love of freedom and the “the sky is the limit” attitude is also shown. These meanings can be related to no matter what the product is, and whether or not it is appealing to her. Cook (2001) explains this further:

Moreover, if an advertisement is defined by its selling function alone, then one might wonder what it becomes when the product is no longer available, or when the receiver is someone who cannot or will not buy the product.



Figure 3.1 Smirnoff print advertisement

Creating an advertisement requires paying great attention to detail and being aware of the cultural impact it will have on the receiver. Advertisements are not the creation of a single person and therefore certain complications may be faced. It requires going through a detailed process with every entity working together in unison, starting with the manufacturer passing through the creative team, copywriters, and ending up with the translators.

#### Effects of advertising on culture

Advertisements portray different elements found in cultures. Before a person gets a chance to experience the culture of a new country, or even visit a museum to get to know anything about its background, he can learn many things just by flipping through advertisements on the television or passing them in the street. “All manifestations of culture, at different levels, are reflected in advertising” (De Mooij, 1998). Because the creators of advertisements have the market in mind during the process, the result is a mirror image of their lifestyle and day-to-day activities.

A good example of this is an advertisement made for the Saudi Arabian market; if a Western person watches any of those advertisements, he will quickly get a glimpse into that culture’s lifestyle. Let us take an advertisement for a brand of cooking oil to illustrate further, in the ad’s opening scene we see a group of men in

white traditional clothing (*dishdāsha*) seated around a dining table full of a variety of fried foods. The host proceeds to offer food to the guests, and then one says: "لا شكرا" (Literary) "I have had dinner, thank you," and the host says: "جربها راح" (Literary), "But my wife's food is very good, try it and you will like it". When he finally does, the hesitant guest ends up eating most out of all of them. At first glance and to an Arab viewer this would seem like a fairly straightforward advertisement, but viewing it with a foreign eye the first question that could come up would be "Where are the women at this dinner party?" and "Why is the wife only cooking and not dining with the guests?"

The response to this is that women in Saudi Arabia are not allowed to mix with men, even in the presence of their spouse, and therefore from a simple advertisement for cooking oil we have come to view a glimpse of the Saudi Arabian society. Advertisements created and aired during the month of Ramadan also shed some light on Muslim beliefs and Islamic duties. Many advertisements during this month show people waking up at dawn to pray, or gathering around the dinner table ready to eat at the sound of the prayer. This is a big responsibility, because a company should take extra care not to offend or insult a particular culture with their portrayal on their beliefs. In order for an advertisement to be effective, it should satisfy the following points:

- 1- must create meaningful associations
- 2- must be relevant and meaningful
- 3- must be linked to people's values
- 4- must reflect the role the product or brand plays in people's lives
- 5- must reflect people's feelings and emotions
- 6- must be instantly recognizable (De Mooij, 1998).

The above elements are all influenced by culture, therefore culture is the driving force and the basic concern of every advertising agency. There are some advertisements that are based on the more stereotypical notion of a culture; nevertheless they still represent an image of a culture that even if it was somewhat exaggerated still rings true. Having said this, how do we define culture? Culture can be defined from endless angles and represented by many different descriptions. But

considering the marketing angle of this paper, culture here is defined as “the values, attitudes, beliefs, artifacts and other meaningful symbols represented in the pattern of life adopted by people that help them interpret, evaluate and communicate as members of society” (Rice,1993).

More often than not, advertisers suffer from cultural blindness, where they tend to perceive all people as the same, resulting in them embracing the idea of cultural universals. Cultural universals are modes of behavior that exist in all cultures. It is true that all cultures need to eat, but at times advertisers seem to forget that each culture’s eating habits differ, their styles of cooking and ingredients are different, which is where the actual conflict appears to be. When creating an advertisement, an advertiser needs to tailor it to the target market’s culture and treat it as a unique custom made portrayal of it, rather than rely on cultural universals.

When considering culture, one is led to the work of the social psychologist and behavioral scientist Geert Hofstede, whose work is one of the most popular in the field of culture research. Hofstede equated the details of culture to that of an onion; he described culture as an onion with many layers that can be peeled off to reveal its core or content.

In Figure 3.2, we can see that Hofstede narrowed down the layers of his cultural onion to four: symbols, heroes, rituals and values. The symbols being on the outer layer indicate that they are the most superficial aspect of culture, whereas embedding the values in the inner most layer, tells us that it is the deepest manifestation of a culture, one that is harder to change or manipulate. Symbols represent any words, gestures, pictures or objects that carry meaning to a particular culture. Symbols are an ever-changing part of a culture that can be copied or borrowed, new ones are adopted and old ones forgotten, which makes them the most superficial part of a culture according to Hofstede.

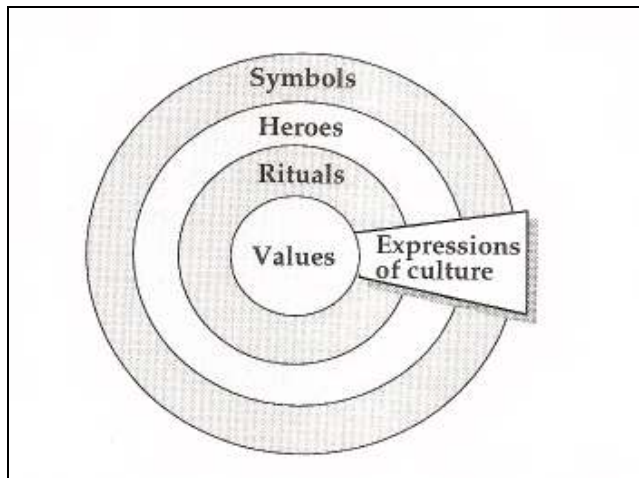


Figure 3.2 Geert Hofstede's Culture as an onion

From a marketing perspective, names of commodities can be included in this top layer as symbols. Some international brands such as Coca-Cola, Pepsi Cola and Marlboro have transcended a culture and become global symbols, yet they still mean more and have different associations in American culture in the African one. The Coca-Cola Company's version of its inception story is a valued one that started in 1886. It is a typical American success story, otherwise viewed as the realization of the 'American Dream.' Invented by John Pemberton, a poor but loveable old doctor who just so happened to stumble upon a miracle drink, Coca-Cola initially created as a cure for stomach ailments. With a stroke of luck and a mixture of carbonated water, Pemberton came up with the drink that is loved by millions today (Pendergrast, 2000). The Coca-Cola Company loves its own story and keeps reminding its customers of it, realizing that the story itself is a symbol of American society. 'In America miracles do happen,' is not an attitude many other countries have the luxury to believe.

Once we have peeled off the first layer we are introduced to the second, which Hofstede named 'heroes.' Heroes represent people, dead or alive, real or imaginary, that have characteristics that are highly regarded in a society and therefore are viewed as role- models, in other words, cultural heroes. Pepsi Cola ran a recent campaign that featured many celebrities. For each country, a specific celebrity had been chosen to represent the current role-models of their young market. In the USA, celebrities such as singers Britney Spears and Beyonce were featured, while in the Middle East celebrities such as Egyptian singer Amr Diab and Lebanese singer Elissa were chosen. Heroes in advertisements are chosen and tailored for each market individually



the way people look, what they wear and how their homes look like all have to be designed to communicate and be familiar to the market. De Mooij (1998) explains:

When discussing whether an advertising message can cross borders, it often is said that an idea or a concept can cross borders but that the execution will have to be adapted because many visual and verbal elements of advertising do not travel.

The third layer is called rituals, and represents the collective activities that are considered socially essential within a culture. This can include things such as social and religious ceremonies, ways of greeting people, respect of the elderly etc. Again, this layer can be observed closely through the advertising microscope and in doing so we find that brands are only a section of the ritual, while advertising helps create the ritual. Oreo, the famous American cookie company, famous for the sandwich cookie, created an advertising campaign promoting the “right way to eating an Oreo.” The advertisement shows the viewer three steps to eating the Oreo cookie; first you open up the sides, then you eat the icing on the inside and eventually you dip either side in a glass of milk and crunch it. These same steps have been created by advertisers as the ritual of enjoying an Oreo cookie and have been recreated and used by the company for years. These steps have eventually reached the Middle East in the form of a television commercial, in which a young boy is teaching his father the right way to eat an Oreo cookie using the Saudi Arabian dialect, which makes the Oreo ritual is a global one.

Once done with the three layers we eventually reach the core of Hofstede’s culture onion and at the center, we find ‘values’. Values are “broad tendencies to prefer a certain state of affairs over others” (De Mooij, 1998). Values are very difficult to describe because people are not conscious of them much of the time, they are preferences and dislikes that are learnt in childhood and are perfectly in place by the age of ten. Values do not translate, and therefore language is a problem when trying to describe or explain values. Certain words can mean different values to different cultures from an advertising perspective, this can cause a major concern when translating advertising copy.

Hofstede explains that every culture is an onion made up of four layers varying in depth but that should not be confused with the fact that every onion is

different, in shape, in color, in texture and even in the sharpness of odor. No two cultures are exactly alike and that is why he goes on to compare them using his very own five dimensions of comparison: Power Distance, Individualism versus Collectivism, Masculinity versus Femininity, Uncertainty Avoidance, and Long-Term Orientation. The first dimension PDI is defined as “the extent to which less powerful members of a society accept and expect that power is distributed unequally” (De Mooij, 1998). This concept is dispersed and understood by all members of a society, its main influence lies in the way members of a society give and accept authority. This understanding results in a common acceptance in the individual’s place in society as being the rightful one in their social hierarchy. A power distant culture delegates and accepts authority easily with no feelings of inferiority.

Hofstede explains that Japanese society is a good example of a power distant culture. The Japanese show no resentment towards being in levels of a hierarchy; it gives them a sense of security. Americans, on the other hand, score very low on the power distance scale, which means that they do not feel secure in a set standard of positioning and levels of hierarchy. They also do not view authority in a positive light, which makes them somewhat resistant to it. The Middle East and Arab society in general are members of large power distant cultures. Arabs take authority well and because of religious views more than cultural ones they accept their place in society as fate that is governed by God’s will. They also accept this hierarchy in the political arena. Americans feel that it is their right to question their own president but in the Arab world, this is unheard of. Arabs view respect for their leaders as being associated with nationalism and love for their country; if they question their leaders then they are not supporting their countries.

Large power distant cultures are very dependent on one another; children are raised to depend on their parents, a teen depends on his parents to pay for his car, his phone bills and when he graduates most depend on his parents to secure a job for him. In the other spectrum, in small power distant cultures children are raised to be independent adults. Because small power distant cultures loathe authority, powerful people try to look less powerful in order to be loved and respected. In such cultures love and respect is not a product of fear it is a product of understanding. Advertisers consider these dimensions when creating an advertisement; for example, by knowing that America has a small PDI advertisers create ads that boast freedom of authority.

Hofstede's next dimension is Individualism versus Collectivism, which is defined as "people looking after themselves and their immediate family only, versus people belonging to in-groups that look after them in exchange for loyalty." (De Mooij, 1998). This dimension is somewhat self-explanatory; individualistic cultures are ones that value the 'I' more than the 'We'. In individualistic cultures, personal achievement is more valued than that of groups'; their attitude is based on getting the job done rather than caring about the relationships involved in doing so. Individualistic cultures are viewed as selfish by collectivists because they are conscious of their own self and aim for self-actualization. Individualistic cultures rely heavily on direct communication whereas collectivists are high-context societies.

Collectivist societies are burdened with 'shame' and 'face' factors, loss of face means that they will no longer belong to a group and this is a societal sin in such cultures. Reputation and face is highly valued because if one shames himself he shames the entire group. Surveys show that Western countries are individualistic while Asian, African, Latin American and Middle Eastern countries are not. In individualistic cultures, there are strict boundaries between private life and work life; in collectivism there is no such thing it is acceptable to discuss and share personal issues with colleagues at work. With globalization, individualistic characters have started to infiltrate collectivist worlds, yet the pace is slow and it is still considered taboo.

A good example of this dimension is used and highlighted by advertisers in a television commercial for V05 hair-styling products (Figure 3.3). We are shown a Chinese school with teenagers wearing identical grey uniform marching to class. In the class, we see a teenage boy makes eye contact with a female student sitting at the front, they both lift the cover of their wooden desks up and hide their faces. The teacher notices and shouts something in Chinese. Both students put down the desk covers, and we see them with messed up hair looking stylish, and smiling. The voice-over says: "V05 lets you create your look, your way." They get up, hold hands and run out of the school with the teacher screaming for them to come back. The commercial ends with the slogan 'Break the Mold with V05 style.' This advertisement was aired in the US and Europe and was perfectly accepted and understood, though it was never aired in the Far East, India or the Middle East because advertisers realize that those are of a more collectivistic culture and would not appreciate their system being mocked or branded as something to be 'broken'.



Figure 3.3 V05 TV commercial

The third dimension in Hofstede's theory is Masculinity versus Femininity and it is defined as "the dominant values in a masculine society are achievement and success, the dominant values in feminine society are caring for others and quality of life" (De Mooij, 1998). Masculine societies value performance and achievement and have a high regard for status; they also lean towards extremes, 'bigger is better, fast is a blast' finding these extremes exciting and beautiful. A country that scores low on the masculinity index is considered a feminine society and is distinguishable by a more service-oriented approach and consideration towards other people. Contrary to the masculine society view, the feminine society views small as beautiful and quality of life as more important than the quantity of hours spent, and is not concerned with winning.

An important difference between the two is that in masculine societies children are brought up admiring the strong, while feminine societies teach them to sympathize with the loser. Hurting people's feelings is a concern for the feminine society and aggressive behavior is not tolerated. With regard to jobs a male can take a characteristically female job without being seen as less of a man. And when it comes to household chores a feminine society sees nothing wrong in the male sharing some of the load. Japan scores the highest on the masculinity dimension along with the US, UK and Germany encouraging winning and ultimate results. Countries with feminine cultures are the Scandinavian, French and Spanish. This dimension is especially exploited in advertising with advertisements playing on the characteristics of the masculine culture and others on the feminine one. It sets the boundaries of an advertisement's selling technique, whether an ad is using a hard-sell or a soft-sell approach.

Business analysts and critics named the infamous, mutually targeted, televised ad battles between the Coca-Cola and Pepsi Cola companies, the Cola Wars. They took place at a point in time when the companies were head to head using the hard-sell technique to compete in an advertising battle. The technique used is called comparative advertising and is defined as "a special form of advertising, is a sales promotion device that compares the products or services of one undertaking with those of another, or with those of other competitors" (Miskolczi-Bodnár, n.d.).

The legality of this practice is still being debated and although it is not illegal to use comparative advertising, it is still frowned upon and is subject to circumstances set forth by the national law. The real reason behind not using comparative

advertising freely is that advertisers fear the market would loath its hard-selling characteristics. One of the many comparative advertisements used in the Cola Wars represents how harsh this kind of competitive advertising can be.

A Pepsi Cola television commercial was aired in the US that showed a young Italian-American little girl with curly hair walking up to a restaurant counter with her grandfather and ordering a Pepsi (Figure 3.4). The man behind the counter looks like a rugged stereotypical Italian-American Mafia character.

Waiter: “What u havin’ folks?”

Grandfather: “A large pepperoni pizza”

Little girl: “and a Pepsi please” (in a regular American accent)

Waiter: “A Pepsi? Sure thing Curly”

(Waiter pours a Coca Cola into a glass through a machine under the counter that has the Coca Cola Company logo and is not visible to either the little girl or her grandfather)

Waiter: “Here you go, cupcake”

Little girl: “Thank you”

(Little girl smiles and takes a sip from the glass then the symphony used in the movie *The Godfather* starts playing in the background and the little girl’s voice changes to a voice similar to Marlon Brando’s voice playing the character of The Godfather with a heavy Italian-American accent)

Little girl: “Hey, come here”

(Waiter turns around scared)

Little girl: “I want you to listen to me carefully, to what I’m going to tell you. We both know I ordered a Pepsi Cola and now you’ve insulted me and my entire family by offering me this, whoever this is (Referring to the Coca Cola) But being the civilized person I’d like to give you a chance to make amends. *Capice.*” (The word

*Capice* means asking for agreement, understanding, and belief. Often used in Italian Mafia-type settings to emphasize understanding.)

Waiter: “Yah” (turns around sweating and scared and hands the little girl a can of Pepsi Cola) “Here you go.”

(Music disappears and the little girl’s sweet voice returns as she says)

Little girl: “Thank you”

(As the little girl sips her Pepsi Cola, the second waiter in the back pops his gum and all the guests in the restaurant scream and take cover thinking it was a gunshot. Little girl kisses her fingers and pulls out her palm in a typical Italian gesture of appreciation for the taste)

Little Girl: *Gracie* (Spanish for thank you)

The commercial ends with the slogan “The Joy of Cola”.



Figure 3.4 Pepsi Cola TV commercial



A milder form of comparative advertising has been seen in the Middle East. In a recent television commercial for Lifebuoy antibacterial soap we are shown a mother opening a medicine cabinet and choosing Lifebuoy soap over what seems like a Dettol antibacterial soap package, but without the Dettol logo. It is not as straightforward and fearless as the Pepsi Cola advertisement mentioned above, and may have gone unnoticed by some viewers; nevertheless it is an indicator that comparative advertising strategies are being toyed with and tested by marketers and advertisers in the Middle East as well. Denigrating a product in order to highlight your own is considered unethical with comparative advertising viewed as a weapon by many consumers; hence, the name 'Cola Wars'.

Hofstede's fourth dimension is Uncertainty Avoidance, which is defined as "the extent to which people feel threatened by uncertainty and ambiguity and try to avoid these situations" (De Mooij, 1998). The way people react towards uncertainty and unpredictability varies from person to person and ultimately from culture to culture. In cultures with strong uncertainty avoidance, the fear of unpredictability is not a concern and therefore they feel the need to create formal rules and structures to deal with it. These cultures have faith in experts and do not question them. Cultures with strong UAI also communicate more formally together and fear competition. They are more anxious and accept showing emotion as natural. Because these cultures have high levels of anxiety that have to be released, somehow you tend to notice that their voices are louder and more expressive even in relaxed conversations. Their body language and hand gestures are more expressive and consist of many movements, they are also known for being like reckless drivers who are aggressive behind the wheel. On the other hand, cultures that have weak UAI tend to bottle up their emotions and feel no need to create structure or formality in their lives.

The last dimension in Hofstede's theory is LTO defined as "the extent to which a society exhibits a pragmatic future-oriented perspective rather than a conventional historic or short-term point of view" (De Mooij, 1998), and is based on factors such as: persistence, ordering relationships by status thrift, and having a sense of shame. On the other side of the spectrum lies the short-term orientation, which is categorized by personal steadiness, protecting your reputation, and respect for tradition. It is proven that Asian countries score highest on the Long Term Orientation index whereas Western countries score low.

This model was initially used to monitor work motivation levels in different cultures, but Marieke de Mooij (1998), an advertising educator, has adapted them to advertisements with relation to consumption-related values and motives. In order to find out whether his data correlated with Hofstede's dimensions, de Mooij first gathered and analyzed a large sample of television and print advertisements in order to determine the degree of cultural values being reflected. Then he linked Hofstede's data to the 1995 results of the European Media and Marketing Survey (EMS), which is a survey conducted on European industry, and to the *Reader's Digest* Eurodata, a consumer survey of seventeen European countries. It is essential to understand the effect of Hofstede's five dimensions in order to better classify markets and tailor advertisements accordingly to avoid advertising blunders.

An advertisement communicates a message to the consumer and this form of communication is influenced by culture. Studies have shown that advertisements differ in their communication styles, some follow the high-context and low-context communication; others depend on interpersonal communication such as direct versus indirect and verbal versus nonverbal. High-context communication is found between people who have extensive information networks with family, friends and work colleagues. These high-context people tend to collect their information from the huge web of networks they have established. On the other hand, people who do not have a big information network and tend to receive segmented information from different sources are classified as having low-context communication.

Advertisers should classify the target audience as high or low-context before formulating the advertisement because people from the high-context segment can feel irritated when bombarded by too much information, therefore advertisements created for them should hold least information. Another style of communication is the direct versus the indirect modes. It has been proven that individualistic cultures such as the Anglo-Saxon world and northern Europe prefer the direct mode of communication whereas the Middle Eastern, French, Italian and Spanish cultures that have been classified as collectivistic prefer the indirect method of communication and are highly threatened by the direct method (De Mooij, 1998).

## Language in advertisements

Language is an essential part of an advertisement and it functions as a sign on its own. The language of an advertisement can be described as 'functional dialect' which is defined by Kelly-Holmes (2005) as:

A term that describes the product of a process whereby language is chosen and used for a particular purpose (hence, 'functional'), and consequently becomes a variety (hence, 'dialect') of its own because it becomes associated with a particular function."

Advertisers would like to believe that the language used in advertisements is similar to that used by the target market, but in most cases it is not. Advertisement language is different in the sense that it is planned and rehearsed, some words are deemed inappropriate and others are favored after long hours of discussion, which is not the case in a real life daily conversation. Advertisement space and time costs money and therefore the choices and number of words used are constantly revised in order to say all that is needed in the designated period. The word choice is not random as advertisers would like us to believe.

An advertisement uses paralanguage, which refers to the non-verbal elements of communication, to aid language and reinforce the advertising message. Examples of paralanguage use in advertisements could be the size and colour of fonts, and whether it is fully capitalized or italicized also makes a difference. Therefore, a careful design should accompany the text in order to complete the process of using paralanguage in helping the message (Williamson, 1978). Signs, body language and sounds are forms of paralanguage and without them advertisements are just not complete; Cook (2001) explains that:

It is not enough to say, as some linguists do, that such behavior is best understood as another semiotic system, separate from language. Firstly, the two modes of meaning are not separate. Paralanguage interacts with language and on occasion outweighs it. (p. 71).

Of course, for a person to make such a claim the statement has to be backed up. Fortunately, the power of paralanguage has been researched extensively. One of

the classic psychological experiments conducted in this field (Cook, 2001) summoned a group of undergraduate students under the false pretense that they were to take part in a different experiment. Once the mock experiment was over, they were told one of two things: to leave immediately so that they do not waste the researchers' time, or to stay and talk since the researchers liked to mingle with students. Each of these two linguistic messages was combined with one of two contradicting paralinguistic messages. Either the researcher shook the subject's hands, while smiling and making direct eye contact as he spoke; or eye contact and touch was avoided, while wearing unfriendly facial expressions. This resulted in one of four possible combinations of behavior (Figure 3.5). Subjects were later asked whether they were treated in a friendly or unfriendly manner, and their replies correlated solely with the paralinguistic behavior and what was said to them at the time, be it good or bad did not matter at all.

Verbal behaviour	Paralinguistic behaviour	Overall effect
+	+	+
+	-	-
-	+	+
-	-	-

(+ = friendly, - = unfriendly)

Figure 3.5 Paralinguistic and linguistic effects

The paralanguage used in an advertisement is directly linked to the culture and society it is created for. The audience must require some knowledge of the culture in order for the advertisement to be effective and for the message to be delivered. In every advertisement, there is a denotation and a connotation to the paralanguage being used. The denotation of the paralanguage, which is the literal meaning of the sign or message, does not necessarily have to be culturally determined. The connotation of the paralanguage, which represents its indirect meaning, can fairly be considered as being common to all members of a culture. In addition to body language and the use of fonts and sounds, prosody is also considered as an element of paralanguage.

According to Tannen it is “the patterning of sound most associated with verse and poetry, but also present in prose and in spoken discourse, especially conversation or polemic (cited in Cook, 2001). Prosody includes rhyme, rhythm, alliteration, assonance and consonance, which can be found in speech and in writing perceived as speech which is very representative of advertisement copies.

Advertising language has its own set of commonly-used adjectives that are reused time and time again regardless of which country it is aired in. For example, a car advertisement may carry words such as; power, stability, luxury and safety; an advertisement for a detergent would have adjectives such as ‘brightness, whites, new and improved’. In the Arabic language advertisements, the car advertisements would contain words like الراحة، الرفاهية و الراحة. Similarly an advertisement for a detergent will always carry these adjectives regardless of how old or recent the advertisement is: بياض ناصع، ألوان زاهية، براقه:

#### Collocations and Pragmatics

The 'collocation' of words is defined as “the regular patterns of co-occurrence in which words may be found in a given context; the way words are found together” (wikipedia.com). Examples of such words are:

In English:

- Heavy rain
- Commit a crime

In Arabic:

- امطار غزيره
- ارتكاب جريمه

This patterning of words is commonly used in advertisements and cannot be ignored. Every language has a number of expressions that are structured in a certain way and are conventionally used. Some advertisements have themselves created new collocations that have not been used before. In this case, translators may need to create their own translations of such collocations. When translating advertisements, collocations should be approached with care by considering their meanings and avoiding literal renderings.

The study of collocations has mostly taken place within the area of pragmatics. In translation studies, the pragmatic approach to translating refers to “translation which pays attention not only to denotative meaning but also to the way utterances are used in communicative situations and the way we interpret them in context” (Shuttleworth & Cowie, 1997). Pragmatics is more concerned with the meanings of words as they are manipulated by people during the communication process. Advertisements never say what they truly mean; therefore realizing the pragmatic force and intention is essential. Ads tend to tell a consumer what is good or beneficial for him/her but the true meaning of these manipulated slogans and dialogues is to sell the product regardless of the consumer benefiting or not. By identifying the speech acts and classifying the illocutionary acts of the source ad, a translator is sure to understand the source pragmatics better and thereby produce a more appropriate translation.

When creating a multilingual advertisement an advertiser will come across the concept of code-switching, which is defined as “alternation among different speech varieties within the same event” (Kelly-Holmes, 2005). Code-switching is used to complement a particular situation. It can also be used because of the level of linguistic knowledge the audience possesses; it can be a technique to mark or assert a particular ethnic or religious identity, which is also known as emblematic switching. In advertising, code-switching is used for paralinguistic purposes to add effect or form rather than enhance content. Another form of code-switching is known as metaphorical switching which, according to Gully (1996)

Occurs when a speaker wishes to upgrade his or her level of speech to demonstrate a higher standard of education or linguistic ability. In other words, this may apply to speech situations in which each of the codes represents a set of social meanings.

In Arabic advertisements, yet another form of switching is used which is known as referentially-motivated switching. It happens when a sudden switch to a foreign language or expression occurs in an advertisement. Some Arabic

advertisements proceed to describe a product in standard/classic Arabic language and then switch to colloquial Arabic for the slogan.

### Borrowing

In multilingual advertising, the use of foreign words is common practice and there are many reasons for this. The borrowing and insertion of a foreign word in an advertisement is an accepted practice, it aids in the creation of the advertisement message. A foreign word can be used to emphasize the foreignness of the product itself. This is decided when advertisers feel that the origin of the product will add value to its reputation and image. An example of this can be seen in the Evian water television advertisement campaign, where the copy is read in a French accent to accentuate the fact that the water comes from France. Thus, adding a hint of class because in Europe, the French accent is associated with both style and sophistication.

Another example of introducing foreign words in advertisements to indirectly bring forth the advertisers message is a recent television advertisement for an Egyptian telecommunications company. The advertisement shows an Egyptian family at the dinner table, the grandmother sits at the head of the table along with the rest of the family made up of a father, a mother, a young daughter, and a teenage son. The mother proceeds to give the teenage son a lecture in an Egyptian colloquial accent, on his poor academic state and his friendship with youths who are a bad influence, when the mobile phone starts to ring. The ring-tone is the music of a Hip Hop song by the African-American singer Usher. The entire family looks up and the grandmother then quickly reaches for the phone and answers: "Yo, Wassup" the mother begins to cry while the father consoles her. Then the company slogan comes up saying "Your ring tone, your choice." The last scene shows the typical Egyptian grandmother wearing a headscarf, holding a billiard cue. The background seems like a teenage billiard lounge and gives the famous American Rock & Heavy Metal hand gesture, which represents devil horns (it is made by extending the index and little fingers while holding the middle and ring fingers down with the thumb).

This advertisement has different levels of code switching along with the introduction of foreign language also. The code switching occurs when the language changes from Egyptian colloquial Arabic to African-American slang, and later changes again when the slogan copy is typed in proper English. This was done because the advertisers were seeking to relay the message to Arab teenagers, not just

Egyptian ones. I say that because the use of Egyptian language is universal as far as the Arab region is concerned. It is by far the most common language in the Arab media industry and is understood by all the different Arab countries and cultures; also, the Egyptian colloquial language is comical when put in a humorous context.

The introduction of the foreign African-American slang words “Yo” meaning “hello” and “Wassup” meaning “what’s up?” or in other words “how are you?” in this advertisement is used to reinforce the mother’s lecture, in the sense that this type of language is representative of teenage rebellious and destructive attitudes. Teenagers love this kind of music and use this type of slang on a daily basis but can also understand why their families fear and hate it and therefore will understand the connection. The fact that the grandmother and not the son uttered the words is obviously used to add an element of surprise and shocking humor, which the advertisers realize will speak to the teenage target market faster than a serious message.

The use of foreign words in advertisements should be used with caution, depending on the country in which it is planned to air. Some countries are more open to foreign words than others. “For instance, English is seen as flexible, German too is seen as more open to English words than French, which has a reputation for purism and intolerance” (Kelly-Holmes, 2005). These might be generalizations, they ring true in most cases. In the Middle East, advertisers consider the region as extremely open to foreign languages and hold no reservations about them. A recent Nescafe advertisement advertising its ‘3 in 1’ product used the slogan:

"ميتنشن؟ نسكافيه في جيبك و الطعم على كيفك"

The word "ميتنشن" is obviously not an Arabic word; it is a word created from the English word “tension”, and is now used in Arabic among teenagers. Foreign words in advertisements can have both positive and negative effects on the market. When an individual is able to comprehend a foreign language it gives him a sense of accomplishment and pride in his linguistic ability, which reflects well on the product because the individual relates that sense of accomplishment with the product. On the other hand, if the viewer fails to understand the meaning then it could have a negative effect on the product because it will make them feel inferior, and by not



understanding the foreign words used they will feel alienated. Foreign words are used as symbols rather than a way to tell the viewer something in a foreign language. As in the telecommunication advertisement shown above, the advertiser was not trying to tell us something in English but rather, for the language to be used as a symbol of Western culture.

The use of the practice of transference in advertising encourages the translator to use the source language terms instead of finding an equivalence. At times it is wiser to domesticate the foreignness of a product instead of highlighting it as a different concept from that of the target market. This is the 'country-of-origin effect' which is defined as, "the country which a consumer associates with a certain product or brand as being its source, regardless of where the product is actually produced" (Kelly-Holmes, 2005). A good example of this is the ad campaign for the Ford car the Mustang, that is known in the US as being an all-American car, representing the American free-spirited lifestyle. In the Middle East campaign for the new Mustang this free spirited lifestyle has been introduced but in a more subtle domesticated way.

The US ad for the Mustang GT starts by showing the car in an empty parking lot at night. The car revs up and speeds away leaving skid marks on the asphalt, and then comes to a complete stop. A scene of a father, in the passenger seat and a teenage son in the driver's seat appears:

Father: "Now that's what I'm talking 'bout, this is not a toy"

Son: (nods smiling)

Father: "You wanna go again?" (Smiling)

Son: "Ya!"

Then the slogan appears: "Bold is genetic. Bold moves, they happen everyday."

This advertisement portrays the American fun-loving lifestyle, the fact that the father is teaching his son about the Mustang shows that he has had one when he was young and therefore it reinforces the tradition of the Mustang and Ford Motors in American society. The son is just learning to drive, which gives a feeling of nearing freedom and independence. The father's accent has a strong American dialect also emphasizing the American company presence.

The Middle East version of this ad carries the same spirit of the advertisement but with a more domesticated image. The advertisement begins by showing a young Arab child in traditional clothing playing with his friends in the streets of what seems like a very traditional, old neighborhood, when a 1980's red Mustang catches his eye. The model of the car represents the time-frame being played. We are then taken through this child's life as he grows up and graduates along with his friends and finally gets his own 2004 red Mustang Convertible. Full of joy, he drives his friends on the open highway out the desert (which is representative of freedom and speed) and towards the modern city. All the elements of the American advertisement are still there, the Mustang being around for generations, the freedom, the target market age group only it is all packaged with a more domestic twist in order to make sense and connect with Middle Eastern young men of this generation.

#### Advertisers' use of words in advertisements

When analyzing language use in advertisements, one should not make the mistake of paying sole attention to the logical and literal meanings of the words uttered or printed; it is the hidden meaning behind them, which is important. It is the connection that the advertiser consciously creates with the viewer that makes more of a difference than the actual copy. This hidden meaning is represented by the advertiser's use of words and language, the deviant spelling or the fusion of two words together in an ad copy can all work to create and solidify the advertiser's message. This deviation in language style simply means deviating from the normal pattern of text usage. In saying that, advertisers are not spending millions in order to formulate grammatically and linguistically appropriate slogans or copy, they are doing so in order to establish a connection at a subconscious level with their target market.

Advertisers use language to create a personal interaction and when dealing with diverse markets this does not always adhere to the proper use of language and logic. Using distinctive code words that catch the individual off guard while relaxing at home reading a magazine, driving in your car using the familiar colloquial language all the while speaking directly to you and no one else, all these elements contribute to the personal interaction strategy. The code words reach us after long hours of

meticulous brainstorming and market research using techniques like deviant spelling and the fusion of words to make up one catchy word a viewer is sure to remember.

An example of this is apparent in a television advertisement for Knorr mayonnaise that is airing in the Middle East at this time. The company is advertising the new Knorr mayonnaise upside-down squeezable bottle and is doing so with a scene in a contemporary kitchen with a young Middle Eastern couple preparing a quick meal consisting of sandwiches and salad. The advertisement uses the Saudi dialect.

Wife holding the bottle says: "دكوق اكلمايكونيز"

Husband: "ايش؟"

Wife: "دوق المايونيز"

Husband: "الذيذا!"

Husband: "نجرّب نحطه على"

(Reaches for the bottle)

Husband: "سكاكطكه"

Husband: "سكاكطكه؟"

Husband: "سكاكطكه!"

(Puts the bottle down)

Husband: "آه، سلطه!"

Finally the slogan reads:

"الآن كنور مايونيز بالعبوة المقلوبة الجديدة كنور (لمكايكونيز) أسهل بالشقلوب"

This advertisement takes the deviant technique down to a single syllable, in this case the letter K that represents the first letter of the company name Knorr. When a viewer first watches this advertisement their initial reaction is that of confusion because they try to make out what is being said. When the concept slowly becomes clearer with the introduction of the subtitles in the advertisement the viewer enters the questioning phase where one asks why the letter K or ك is being inserted out of all the letters in the alphabet. However, with the voice over saying the slogan in the end it is finally understood that the K or ك comes from Knorr/كنور. "At syllable level, ads

sometimes exploit a resemblance between a product name and one or more syllables of another word” (Cook, 2001), this exact Knorr mayonnaise television ad using the same actors and play with words is airing in English too.

#### Concerns over Arabic language in advertisements

Language is the backbone to any successful advertisement yet advertisement copies are governed by restrictions of time and space. Therefore, an advertiser is forced to rely on the viewer’s background knowledge and trust that along with limited words and 30 seconds worth of visual imagery the message will be understood and received. There are informative advertisements but they have privileges that retail advertisements do not, they can accommodate more copy for obvious reasons. Retail advertisements on the other hand have to say everything in the form of a short dialogue between actors, or just a slogan. Overstating the obvious in advertisements can be the safe way to go but by using that an advertiser runs the risk of insulting the viewer’s intelligence.

Rashad Salem (2007) in his article "اللغة الإعلان... الواقع و المأمول", expresses his anger towards the use of Arabic language in advertising. He points out that in order to sell a product companies are showing no respect whatsoever to the use of Arabic language; by code switching, inserting foreign words instead of Arabizing them, using Western letters to replace Arabic ones, displaying foreign abbreviations using the Arabic language and not to mention making large grammatical mistakes in the process. Dr. Salem proposes some suggestions, which could be used in order to save the Arabic language from the advertisers’ abuse;

1. Establishing a committee in charge of monitoring and supervising the use of the Arabic language in advertising
2. Using what he calls "اللغة المخففة" which lies between the SA and the CA
3. Translating the foreign advertisement in a localized way that better suits the Arab viewers and uses proper Arabic to address them
4. If inserting the foreign language is an absolute necessity then it should be adapted or Arabized

He stresses that advertising language plays a huge role in molding and shaping people's everyday language and therefore should be monitored and regulated in order to preserve the original Arabic language. This issue of preserving the Arabic language and protecting it from the advertising world has been debated extensively. An article printed in the Egyptian *Al-Ahram Weekly* explains, "Our beautiful Arabic language is raped in advertisements, on shop façades, in the streets, in schools and universities, the opposition press warned, often likening the present situation to the darkest days of the British occupation" (Hassan, 1999). Therefore, it is vital that some standards should indeed be set to regulate the language and companies meet half way in order to preserve and rescue the Arabic language.

## CHAPTER 4: ADVERTISEMENTS IN INTERNATIONAL BUSINESS

Today corporations are running the entire world. Companies control every decision made by people and, dangerously enough, even governments. Politics has intertwined with business profitability to a degree where both merge into one enormously powerful entity. Globalization has brought worlds together and allowed companies' greed for profits to reach new dimensions and infiltrate markets that were once foreign territory. Globalization also gave birth to international business and as soon as they realized that there exist a whole new world to sell to, companies quickly started formulating different strategies to market their products in a way that would be accepted in different markets. Primarily, these strategies were greatly influenced by the diversity in cultural beliefs and behaviors of the foreign markets. The research that was once sufficient for their local market has now become irrelevant and to some companies even useless.

In the Arab world, this need for market information and research was realized first in Lebanon in the 1960s where multinational companies such as Beecham, Unilever, Procter & Gamble and British American Tobacco opened up regional offices. Because of this infiltration by foreign businesses and their need to communicate effectively with the 'Arab target market,' the Pan Arab Research Centre (PARC), Interscope and MRO were created first in Lebanon (Arthur, 1993). Creative directors had to choose what would be more effective to portray in an advertisement the culture of the consumer or the culture of the company.

Theories regarding international advertising conflict over which messages are suitable to portray when advertising to different cultures. If a company decides to portray the culture of the target audience in its message then that means many hours of research in order to study the market thoroughly: its culture, religious practices, lifestyle and values. Companies soon realized that the problem with market studies in the Arabian Gulf region is quite different from the other Arab countries because the culture, the Arab lifestyle, and even the language are substantially different. Arthur (1993) points out that:

Despite the general impression that the Middle East is one geographical entity representing a homogeneous market, common race, religion, language and culture, the reality of it is that the Middle East is a mosaic of populations

which speak different languages and come from different ethnic backgrounds.  
(p. 65).

As a response to this confusion, the Joint Industry Committee for Media (JICME) was formed in 1990 in the United Kingdom. It began studying the Saudi Arabian market by establishing some kind of proportion of the different nationalities for sampling. From then on, it moved to releasing comprehensive market research on the rest of the Gulf region. At that time, staggering amounts of money were being spent on global advertising expenditures worldwide, of which 50% was attributed to the United States alone (Englis, 1994).

A 2006 financial study by PARC revealed that advertising expenditures in both the Gulf and the Arab East namely Egypt, Lebanon, Syria, Jordan and Oman reached \$6.55billion. During the same year, the United Arab Emirates' national elections along with the launch of Du Telecom contributed a combined \$326.7million in advertising expenditures. In addition, the largest spender on advertising in the UAE was Watania-UAE, a government entity that carries out national identity programs; Watania spent a staggering \$14.5 million on television spots that eventually pushed the multinational mobile phone company Nokia from its number one position that year ([www.menareport.com](http://www.menareport.com)).

The figures mentioned above should shed light on how important and powerful the advertising industry has become not only in the West but in the Arab world too. Advertising goliaths such as Saatchi & Saatchi, BBDO, Ogilvy & Mather, TD&A, Leo Burnett and many more now have a physical presence in the Arab world and especially the Gulf Region. The presence of such huge advertising agencies have enhanced the creative mind and allowed for some tough competition. The days when a person with limited artistic ability could open an advertising shop in the UAE and produce artwork to be photo-copied and distributed are long gone.

In the Gulf, Saudi Arabia makes up the biggest advertisement market with a strong consuming power which is the reason why many of the advertisements created for the Arab region mostly portray Saudi culture and language. In 2006, however, the UAE snatched the title from Saudi Arabia as its advertising expenditure crossed the \$1 billion mark for the first time to reach \$1.06 billion, up from \$869 million in 2005. Communication and public utilities accounted for the largest percentage of advertisement spend ([www.arabiandemographics.com](http://www.arabiandemographics.com)). A few years ago and for the

first time in the history of Arab advertising a British football club, Chelsea, wore the Emirates Airlines logo across their chests. This was a feat that cost an astounding figure and showed the importance of advertising. The UAE now tops the GCC and neighboring countries in the region in advertising expenditure with an increase of 22%. Saudi Arabia came in second place, followed by Egypt in the lucrative market for advertisers list, “aggregate advertising expenditure is directly related to the extent to which an economy has developed” (Jones, 2000).

Advertisers have wasted no time in utilizing all the means of exposure there are: print media, outdoor advertising, television screens, movie theatres, online advertisements on websites and even human billboards. If there is space that is exposed, advertisers are sure to cover it. In the United States, advertising companies have hired college students to paint their clients’ logos on their foreheads and bare chests, to walk around busy streets. This goes to show that they will go to great lengths to get their message to its designated audience.

#### International advertising

International advertising is known as cross-border advertising, which refers to “advertising that originated in a country other than the one the person using the term is from” (De Mooij, 1998). It consists of using the same marketing and advertising strategy of communication in all targeted countries. This definition is not to be confused with ‘Global advertising’, which is concerned with universally ubiquitous brand names, such as Coca-Cola, Kodak film, Sony electronics and Marlboro cigarettes. The term ‘global’ is given to brands that are widely available in a large number of countries; these companies also usually use the same advertising techniques in all countries they market to.

International advertising and research has now proved that markets are not products, they are people. Yes, there are global products, but there are no global people, and there are global brands but no global motivations for buying those global brands. Every culture is unique as was explained in Hofstede’s dimensions, and this is the framework that international advertising is built around. International advertising is also built around the connection created between a brand and the consumer on a deeper level, where they can identify common ground and areas of similarity with it. A brand is truly successful when through advertising it can build a human face and create a relationship that is bound to last throughout the life of the consumer.



According to Jean-Claude Saade (2007), the Regional Strategic Planning Director of *Grey Worldwide*, there exist seven areas that can bridge relationships and build connections between the brand and the consumer:

1. Shared Values
2. Shared Roots
3. Shared Fights
4. Shared Interests/Benefits
5. Shared Lifestyle
6. Shared Hobbies
7. Shared Preferences

The first area of common ground is the strongest bonding factor between a consumer and the brand, simply because people who share similar values tend to come together and stay together. For example, if a person is passionate about the Palestinian struggle then he would immediately identify and connect with a brand that claims to send a percentage of its proceeds to help ease Palestinian suffering. This connection is deeper than just buying a product because of some persuasive advertising method and it makes a lasting impression on the consumer which harbors a connection with a mutual benefit, Saade explains, “When a brand adheres to one clear rallying value, this will become part of the brand DNA.”

The second area is shared roots, and what is meant by roots in this case is aspects such as religion, ethnicity, language, citizenship, education, profession, geography and so on. This is a strong area because when consumers identify shared roots with a brand it accelerates the bonding process and eliminates the lengthy process of familiarizing with the brand. Saade gives an example of a traveler coming across a restaurant that serves his national food; he will naturally be more attracted to eat at it rather than at a foreign restaurant.

Shared fights is the third area that can build common ties between a consumer and the brand. These are shared causes which rally people and connect them with organizations that fight for the same cause. An example of this can be seen in brands that pride themselves on being made with organic ingredients and with fully recyclable materials, or a vehicle that produces lower CO<sub>2</sub> emissions. Brands like these will immediately establish a connection with a consumer who believes in

conserving the world's supplies and caring for the environment. This strong bond, if successfully established by a company, will reap great benefits. When a company shares a consumer's fight, the consumer is willing to pay a higher price to purchase it because he views it as an extension of his beliefs and a weapon to aid in his fight for his rights.

The fourth area is a more shallow perspective but one that is clearly seen in today's market. Shared benefits, like increasing wealth, power, information or notoriety can also solidify the bond between the consumer and the brand. Some brands highlight their benefits by allowing the consumer to gain more power or wealth or even information. The Internet has allowed people access to infinite amounts of information and therefore the consumers bond with it is strong. Software such as MSN messenger has established a connection with its consumers because of the information and benefits it provides. Mobile phone companies are now marketing what they call the 'business phone', which allows its users to view files, receive faxes and send emails at the touch of a button. The consumer recognizes these benefits and relates them to better work performance hence, a better career and more wealth. Once this is established, the phone is sold and the connection made.

Shared interests is the fifth element that should be taken into consideration when building brand loyalty. People who share a certain lifestyle and specific socio-economic belonging can easily identify with each other and show similar behavioral patterns. Fashion, traveling and fine dining are all elements of a person's lifestyle, and a brand that also identifies with that will easily establish a connection with its market. High-end designer brands are symbols of a certain class and wealth, therefore when a consumer identifies with these symbols his loyalty to the brand is established. Brands like Hugo Boss, Harley Davidson, and Chanel have all established an image that goes beyond functionality of the product. People do not buy such brands because they need them, they buy them because they represent a part of their image and the personal message that they want to project to the world around them. Once a product has established its place and image in the market and the consumer has decided that this product is the material expression of his self, the relationship is strengthened and the consumer is ready to buy whatever this brand decides to offer next.

The sixth area is shared hobbies, companies that market brands in order to establish loyalty view the product as a consumer's friend or partner. Just like a good friend, the product must share the consumer's hobbies, which turns the consumer into

the loyal friend the company is looking for. An example of such a company is the brand Timberland. It produces rugged outerwear suited to the adventurous, people who like trekking through woods or hiking up mountains. The brand is anchored by the concept of the rugged outdoors culture and exists to serve this community.

The seventh and final connection is shared preferences, which constitute things such as food, drinks, clothing, cars, etc. People who like similar things are a good commodity to a brand because once a connection is established, the consumer will be more than happy to refer the product to friends who share preferences. It is agreed in marketing that word-of-mouth is the most efficient and powerful means of selling a product and generating positive attitudes.

I believe that companies should use such information to formulate their advertisements, in the Middle East companies have only recently become aware of brand image and longevity in the market. In the past, companies particularly in the Gulf region were more concerned with fast profits and that was translated in their advertising techniques. Products had rapid proliferation along with a high obsolescence factor translated into high shelf off take. This trend is slowly starting to change because today, the average longevity of expatriate stay in the Gulf is long enough for any company to establish a strong connection with their market.

In 1972, Pierre Hurbin published an article in the journal *Babel* about the possibility of translating advertising language. At the time, such a concept was highly debatable and scholars were skeptical about it. Today, globalization has paved the way for businesses to span out and become international, multinational and even global, “advertising, be it written or audiovisual, is now one of the areas of activity that most often makes use of the services of specialized translators” (Guidere, 2005). Going through the many faces of the media and coming across the same advertisement translated into several languages repeatedly only reassures us of the existence and absolute need for translators in the advertising field.

#### Standardization of advertisements

In the advertising industry, translation is considered more of a business function, which consists of adapting marketing strategies. It must be done correctly and effectively according to the skopos given by the company. International advertising consists of using the same marketing and advertising strategy of communication in all targeted countries. This method is well accepted in companies

all over the world because when an advertising campaign is standardized it is more cost efficient which keeps the accountants happy. This concept of standardizing of advertisements or Internationalization is defined as “the process of generalizing a product so that it can handle multiple languages and cultural conventions without the need for redesign” (Pym, 2004) and has been debated.

Indeed there are some benefits to it other than keeping companies happy with regard to expenditure. Many argue that this technique is effective because there are ‘universal appeals’ that are effective in advertising no matter where it is used, such as fear, anger, sadness and happiness. They argue that because globalization has brought societies and countries closer together, there is the more reason to standardize an advertisement. People in the Arab world, for example are exposed to the American lifestyle on a daily basis through different media sources. Figures also show that Arabs both enjoy and understand the American lifestyle fully, so will they not understand an advertisement produced by and for Americans translated into the Arabic language?

Findings show that an important factor in the standardization of advertisements is the product category. Products such as upscale ones and state-of-the-art technological ones, any that enable consumers to show self-expression, are often viewed similarly across different cultures. Companies such as the electronics giant SONY have profited from the concept of standardization because their products have universal appeal, therefore the same advertisements prove to be effective worldwide.

Another benefit of standardization is that it helps a company create and maintain a world brand image; this would not happen if advertisers relied only on localized advertisements. This is ideally done by creating powerful advertising that crosses international boundaries, cutting through lines of culture, nationality, religion, race and morals. This is where Venuti’s foreignization concept comes into play. If a company changes its image every time it enters a different market then to every segment in the world the brand would mean a different thing (Englis, 1994). If the Marlboro cigarette company decided to change its image from country to country, then the truly American image that it is trying to portray by using its iconic cowboy smoking in the all American open range would mean nothing to, for example, people in Japan. To the Japanese Marlboro cigarettes will not be associated with America. The standardization of the Marlboro advertisement appeals to the universal desire for

freedom and physical space. Some also argue that in the creative world of advertising, there is a scarcity of brilliant ideas in the field of communication and therefore once a great idea is chosen it is best to stick with it by standardizing it. The standardization process has two fundamental aspects: program standardization, which consists of individual advertising tactics employed across markets, and process standardization, which includes the development of a common method through which programs are implemented. When dealing with advertising we are more concerned with process standardization, which refers to the use of common methods of advertising development, and implementations that involve the development of the ad campaign, the approach to media selection and pre/post testing of the advertisement. Process standardization is based on the theory of “Think Global, Act Local” that is taking the international business world by storm.

There are three common misconceptions in the standardization of advertising process:

1. Advertising concepts based on strong image cues are able to cross borders more easily than campaigns based on copy
2. If the associative values are universal, image strategies can be used cross-culturally.
3. Advertising themes or concepts can be standardized while only the execution may need adaptation. (De Mooij, 1998).

The translation process is considered the biggest problem when it comes to standardizing advertisements. Therefore companies resort to using visuals to solve the problem. Only a few advertising ideas survive the journey to the other market and most never make it. One of the few concepts that work equally everywhere is the country-of-origin concept where for example, a “French perfume must look French”. But with increasing political conflicts in the world today the concept of nationalism is prevailing, and the results are showing in product sales. When considering this approach nowadays, international marketers must fully understand the military, economic and diplomatic relationships between the product’s country and the target market’s country.

If consumers are angered by a country’s political agenda, they tend to boycott its products. Many Arabs for example, refuse to buy a product if they become aware that it is owned by an Israeli company, because it goes against their political and

religious ethics. This in turn has made the country-of-origin concept weak and companies quickly realized that they are better off concealing the nationality of the product. One established brand that has never traded on national origin is Nivea, thereby surviving so long by enabling the consumer to perceive it as a national brand “It has been suggested that the level of animosity towards the produces country can predict consumers’ likelihood of purchasing products” (Taylor, 2002).

#### Localization of advertisements

On the other side of the globalization spectrum we have the concept of localization, also known as specialization, which is defined as a strategy that “involves taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language) where it will be used and sold” (Pym, 2004). Everything nowadays seems to be turning to localization; it has certainly become the trend in international businesses’ marketing techniques. Product categories have also become essential in the localization process, where standardization relies on products with universal appeal, localization relies on culturally bound products which include consumer products and products with simple technologies (Taylor, 2002).

The World Wide Web has certainly been affected as well. International companies such as Nokia and Ikea have not only included a “translated” version of their native websites, they have also created an entirely different website reconceptualized for each country. These adapted websites have localized themes ranging from changes in language and subject matter, to different colours and font types. After selecting the region you are from, the Nokia website wishes the Arab region “Ramadan Karim” during the Holy month of Ramadan, displays images of the Ramadan lanterns and offers phone downloads of Islamic software ([www.nokia.com](http://www.nokia.com)). The Ikea website also prompts its users to select their country, and by clicking the United Arab Emirates link you are taken to a website with images of their localized advertising campaign along with images of Sheikh Zayed Road and the Burj Al-Arab in Dubai ([www.ikea.com](http://www.ikea.com)).

In his paper, *The Translation of Advertisements: from Adaptation to Localization*, Guidere defines localization of international advertising campaigns as “consists of adapting the company’s communication to the specificities of the local environment of the hosting countries targeted by the campaign”. The local

environment in this case consists of both the socio-cultural components such as religious, social, commercial habits and ethical norms, and the politico-legal component that includes issues dealing with the nature of the countries political system, the restrictions imposed on information included in advertisements and certain products.

This strategy involves going through a creative process that consists of finding an equivalent expression in the TL that communicates the same message as the original. Because it requires different skills and works on a different framework than translation it has been coined “Transcreation” in the field of advertising. We have witnessed many examples of the costly implications that occur when these components are ignored (such as in the standardization strategy) resulting in the costly campaigns failing miserably, “a perfectly literal translation may urge users of a product to apply their food, ignite their clothes, or weld false eyelashes to their eyes. Millions of dollars have been wasted on promoting cigarettes with low asphalt” (Slater, 1984).

Mistranslations through the standardization strategy have cost companies time, effort and money. An example is when Pepsi introduced its slogan “Come alive with the Pepsi Generation” and chose to standardize its campaign to introduce it to the Chinese market. It translated or rather mistranslated the slogan and told the Chinese that “Pepsi brings your ancestors back from the grave”. In Italy, a campaign for Schweppes Tonic Water translated their brand name to “Schweppes Toilet Water”. A recent Adidas global campaign introduced in the Middle East distributed huge billboards all over Arab cities with an image of the boxing champion Mohammed Ali and a slogan that read “Impossible is Nothing”. The decision to standardize this campaign resulted in a word for word translation into Arabic that appeared across Arab nations as "المستحيل لا شيء", a decision that many observers said rendered the phrase meaningless (El Sawy, 2005).

These mistakes do not only waste money, they also scar the company’s image and reputation. In both cases, the translator is needed, but during the localization strategy the translator plays a pivotal role because rather than just literally translating the advertisement as in the standardization method, the translator holds the full responsibility of adapting the advertisement to the local market and making sure that the socio cultural restrictions are considered. A translator specialized in advertising

communications considers that his form of translation involves words with multiple meanings and definitions that often do not have direct equivalences in a foreign language. He has to identify and understand the symbolic form of an advertisement before re-creating the text “cultural correctness, as well as linguistic accuracy, is vital in translations” (McClenahan, 1995).

The standardization versus localization dilemma has been going on for decades and is considered by organizations to be a complex decision. Yet the truth of the matter is, there are varying degrees of each concept, and there exists a wide area in between standardizing and localizing which encompasses many different strategies built on areas from both concepts. Companies are trying to gain the best of both worlds by not fully converting to one or the other and have created the “glocal” advertising strategy, “The result is that an increasing number of firms have adopted the notion of global strategies, but regional or local executions” (Taylor, 2002).

This indecisiveness when it comes to standardizing or localizing is called the “contingency perspective” and IBM has proved to be a good example in practicing it. The company has decided to show the same advertisement footage worldwide with the addition of subtitles of the local language. Another company that follows the contingency perspective is the McDonald’s Corporation, it operates in more than sixty countries with a relatively standardized strategy, yet all the while paying attention to local tastes. In Europe, a customer can purchase beer at the local McDonald’s restaurant, and exclusive to the Middle East the “McArabia” burger is found on the menu along with the McDonald’s “Date Pie” which is a Ramadan ‘special,’ as a cultural modification to the “All – American” apple pie.

#### Graphic and textual adaptation of advertisements

International advertising is concerned with managing the ‘other’ while maintaining the original spirit of the product. When this is done through adaptation, two things should be taken into consideration – graphic adaptation and textual adaptation. Although we are more concerned with textual adaptation, it is also vital to briefly explain the process of graphically adapting an advertisement in order to communicate the product message to the audience. An example of graphical adaptation is the advertisement for Fairy washing up liquid. The company is trying to communicate the message that by using Fairy liquid the consumer can save money because a few drops of it can go a long way. The English version aired on British



television showed a Western couple entering their house. The husband switches the lights on and to his surprise his friends jump up and shout “Surprise!” At the same time the light bulb pops and all the lights go off. The next scene shows the same couple washing the dishes and noticing that only a few drops of Fairy liquid are going a very long way while the slogan says:

“Cheap light bulbs... FalseEconomy”

“Fairy Liquid... FairEconomy”

Meanwhile the Arabic version airing in the Middle East shows differences in graphical adaptation. We are shown an Arab couple, the husband dressed in a ‘*dishdāsha*’ (native dress) and the wife wearing fully covered clothing and a headdress or scarf. Yet, there is also the addition of the mother-in-law because in Arab culture the mother-in-law is a common feature in the life of any married couple. The mother-in-law proceeds to switch off light bulbs around the house emphasizing that the wife should be thinking of economy and less expense, then she hands the Fairy liquid to the wife as another lesson in household economy. The next scene explains to the consumer that the mother-in-law is indeed the husband’s mother because they are shown sitting on a sofa (the husband and his mother) watching the television when the wife pops her head in and switches the lights off on them. The slogan then reads "فيرى التوفيرى".

Fairy managed to maintain the concept of economy successfully in both advertisements while still using different images graphically adapted to their target market. With regard to the iconography the same graphic elements were maintained in both versions by showing both couples as being young and having no children but despite the common settings we immediately see the difference in movement, dress code, gestures and of course the inclusion of the extra character, the mother-in-law.

At times, the image does not pass the politico-legal parameters and is one that is not accepted in the market culture, therefore it has to be adapted to suit it. These parameters differ from one culture to the other. In France the law requires all advertisements to use the French language exclusively. In Saudi Arabia, the code stipulates that, “It is forbidden to show all or part of a woman’s body except for the features of the face, and to make any illusion whatsoever in advertising to the

relationship between man and woman” (Guidere, 2005). If these laws are not respected a translator risks the rejection and censorship of the entire campaign. Usually when an image does not pass the legislation in the Arab region it could be because of nudity, this is dealt with by using blurring techniques of the exposed areas and most times a black marker is used to hide any indecent exposure on print advertisements.

The other aspect of adaptation is the textual adaptation of the advertisement, which illustrates, among other things, the ideological dimensions of the advertising message. We have established that localization of an advertisement means adaptation of both the image and text to suite the local market therefore we have to agree with Guidere when he explains that localization in advertising has a formula:

Adaptation of Text + Image + Praxis = Localization

The addition of the Praxis element is used because, it is the area where we put the theory to practice and apply knowledge to it. Without it, the formula would be incomplete.

#### Role of an advertising translator

The advertising translator must be able to both encode and decode the cultural signs in the advertising communication and master cultural codes that sell. Advertising translators, or ‘copywriters’ as they are coined in the advertising industry, tend to use classical Arabic or *fus-hā* when translating an advertisement. This, according to pro-adaptation advertisers, result in advertisements being stiff and rigid; they favor the use of colloquial Arabic instead. Colloquial Arabic can make it easier to communicate a message to a certain culture and is very useful in marketing food products. However, as mentioned in the previous chapter, in the Arab region there exist many colloquial languages (Egyptian, Lebanese, Iraqi, etc.) which may cause confusion if the target market is more diverse.

Also being a consumer and a market research statistic, one can say that classical Arabic is much needed in some advertisements to convey the content as well as the message. Classical Arabic is poetic and structured, it could add a touch of class and style to luxury products. The most important aspect for an advertising translator is

to share the same objectives with the entire advertising team who created the original advertisement. These objectives are to inform, persuade and motivate their audiences. Once an advertisement is handed to the translator his challenge becomes to preserve the integrity of the creative work while adapting it to another language, culture and market.

The translator's role in advertising translation is three-fold:

1. Understanding the culture of the target audience
2. Considering legislation of the target countries
3. Translator must possess the "added-value"

Besides his technical and semiotic skills, a translator should understand the culture of the audience he is translating to in order not to cause offence. Considering Hofstede's dimensions of national culture: Individualism/Collectivism, Masculinity/Femininity, Uncertainty Avoidance, and Long-Term Orientation, an understanding of minor details of the target's cultural patterns is necessary. It is not enough to simply know the language, because in advertising there is a purpose to the translation to sell a product and sell it well. It is up to the translator to translate and advise in the adaptation of an advertisement because in international advertising he is the "localizer".

He must also thoroughly understand the laws and regulations of a target country because it is crucial to the survival of an advertisement. This is an added responsibility that an advertising translator is expected to take, as opposed to translators in different fields. Laws governing misleading and comparative advertising, for example, differ from country to another and must be understood before an advertisement is finally approved, or it may be banned. The third important skill that an advertising translator must possess is "added-value," which is counted in with the technical knowledge of cultural nature, for example:

- Adaptation of dates and hours, weights and measures, currencies and addresses that often vary according to countries and languages
- The meaning of colors and the symbolism of geometrical and architectural forms that differ from one country to another

- Cultural stereotypes and the social clichés being used in the target societies (ethnic preferences, religious convictions, national spirit etc.)

(Guidere, n.d.).

### Six Degrees of Transcreation

There are several methods a translator can use in order to help him avert potential translation disasters. Even if a brilliant translator is hired to adapt an advertising campaign, translating errors may appear. Therefore, it is usually beneficial to have a second translator working in conjunction with the first, perhaps one that is more familiar with local jargon and unusual idioms, in order to “backtranslate”. Backtranslation is considered one of the best techniques used in advertising translation to reduce translation errors. Using this method the first translator translates the copy or slogan into the target language. Once this is done the second translator translates the target language text “back” into the original language.

Some companies see no need for this process and consider it as a waste of time and money; but research shows that companies which use backtranslation have avoided costly advertising blunders and saved the company’s both face and money. An Australian soft drink company realized the value of backtranslation when it decided to enter the Japanese market. The company had created a slogan “Baby, it’s cold inside,” which had proved successful locally, and the company decided to use backtranslation before introducing this slogan in Japan. The message backtranslated to “Small mosquito, on the inside it is very cold.” The confusion seemed to be in the word “baby”. In Japan, “Small mosquito” is a local colloquial expression for a small child and with that, the actual meaning of the English slang word “baby” that means “woman” would have been lost had the company decided to go with the first translation (Ricks, 2006).

Since it takes many months to create an advertising campaign, a company should also give the translator enough time to creatively translate the product slogan and advertisement copy, because it has been established that a simple literal translation of an advertisement will not suffice. Another aspect to which a translator in the field of advertising should pay critical attention, is the type of media being used for the advertisement. For example, the translator’s approach would differ from a

print advertisement to a televised one because of the need for dialogue and acting. In a print advertisement, the usual material to be translated is the advertisement copy and the product slogan but when the advertisement is made for television then the entire idea and interaction between the actors and the camera must be included in the translation.

The market research that was done and given to the creative directors of the campaign should also be handed to the translator, because he too has to understand and study the general characteristics of the audience. He might grasp the native knowledge but he still needs to identify the age groups and sex of the target market. From this information he can establish the level of formality and correct tone to be used in the advertisement. Depending on the education levels of the target audience the translator may decide to add more to the advertisement copy in order for them to better understand the benefits and specifications. There are some aspects in a culture that a translator knows to be untranslatable and that no matter how experienced he may be he will not be able to deliver the message correctly to the target audience.

One example of an untranslatable point in advertising translation is humor. It is almost impossible to translate humor to different cultures what is regarded as funny by some is often not considered so by others. Therefore, it is best that advertising companies wanting to enter new markets avoid using it. Christa Tiefenbacher-Hudson (2006), the managing director of the multilingual marketing communication firm Triplelink in the USA, reveals that in order to ensure the success of their work, the firm has developed a proprietary process which it calls the “Six Degrees of Transcreation”. This process was developed in order to set a criterion for adapting advertising material for different international and ethnic audiences, and helps in determining the degree of differentiation required to ensure the effectiveness of the material.

The Six Degrees of Transcreation include:

1. The brand essence and values associated with the brand
2. The origin of the brand
3. The brand positioning in the marketplace
4. The media used to promote the brand
5. The creative expression of the brand (in words and visuals)
6. The language of the brand

If a translator is to keep these six degrees in mind while adapting an advertisement the outcome should be successful. The first degree is one that a translator has to understand but cannot change through the process of translation. The second degree should be considered because just as with the country-of-origin effect, it could have either a positive or a negative impact on the audience. Therefore it should be considered in order for the translator to decide whether or not to emphasize it.

The third degree of transcreation is provided by the marketing team, the role of which is to direct the translator to the positioning of the brand against the competitor in the marketplace. The fourth degree considers the type of media being used for the particular advertisement, which could change the style of the translation completely. The fifth degree needs some thought, because the creative expression of the original advertisement does not always translate well into the target audience. Therefore it should be considered before attempting the translation in order to make some modifications to the translated text where needed. The sixth and final degree according to Teifenbacher is language, where this should be the first degree in any other form of translation, in advertising translation it is the last. When it comes to sales, language need not be perfect, it needs to deliver the product's message and be understood by the consumer, thereby maintaining the attitude or "the end justifies the means" (Teifenbacher-Hudson, 2006).

## CHAPTER 5: THE ANALYSIS

### Method of Analysis:

The impact of advertising varies from one culture to another, and the measure of an advertisement's effectiveness cannot be attributed to one single element. The effectiveness of an advertisement is measured by the sum of the different elements involved in its creation. One thing that scholars agree on is that an advertisement is effective if it succeeds in communicating the desired message and thereby ultimately selling the product. Advertising translation is responsible for the correct delivery of the message to international markets, therefore making it one of the key elements in the success of an advertisement.

This study attempts to explore the degree to which advertising translation can communicate the same message to different cultures successfully, and ensure that an advertisement is as effective to the target audience as it is to the original audience. Using six English-Arabic print advertisement pairs, this analysis will pinpoint a range of techniques and strategies used by advertisement translators or localizers in Arabic advertising. The study will also reveal the true effectiveness of an ad by surveying a diverse group of consumers in the United Arab Emirates who have answered a questionnaire regarding the same six English-Arabic advertisement pairs being analyzed. An interview with a prominent figure in the United Arab Emirates' advertising industry is also conducted to shed some light on the inside workings of advertising translation.

## Analysis of advertisement pairs

### Ad 1: NOKIA

The first advertisement is for Nokia, the Finnish world leader in mobile phone production (Figure 5.1). This particular print advertisement is for the “Nokia 6120 Classic” model. Visually this advertisement looks like a standardized one because the Arabic version uses the same image as that used in the English advertisement. The advertisement lacks local themes that are sensitive to the local market. There is an image of a young male in a suit carrying what seems to be a number of different technological devices related to communication while walking outdoors. The background is the night time landscape of a cosmopolitan city that contains no landmarks which would enable the audience to identify which city it is. All these visual elements have already established that the effectiveness or success of this advertisement is now completely in the translator’s hands. Firstly, we look at the original English copy,

SC: “Everything you need to keep in touch. Without keeping a lot.”

By adding the SC to the visual imagery used in the advertisement we should be able to identify its skopos. This particular model from Nokia boasts varied software and specifications that would enable the consumer to use the phone for much more than just making calls. The skopos of the advertisement is to show the audience how much more they can do with this phone, without the hassle of dealing with extra technological devices. With the skopos established and kept in mind, we can now look at what this translator has done with the TC.

TC: "كلّ ما تحتاج إليه لتبقى على تواصل. دون أن تحتفظ بالكثير."





Figure 5.1 Nokia Ad pairs

The translator in this case has used a quite literal approach with the copy. Just like the image of the advertisement, he chose to standardize the text too. In advertising, this choice would only be valid if the skopos had been maintained through the translation. In this case, the skopos has been met because the literal translation has communicated the original message and told the audience that this phone will give you all you want in one small piece of equipment. There are no cultural elements involved or touched upon in the SC, therefore the literal approach did not have a negative effect on the TC.

The second aspect is the translator's choice in using classical Arabic or *fus-hā* in the copy instead of colloquial Arabic. This also is a well-calculated choice because looking at the original English advertisement we can tell what market Nokia is trying to target this product in. The phone seems to be targeted towards professional, males who would find these extra specifications a positive addition, which would make their working life easier. This target market would appreciate being addressed in a professional manner hence, the use of *fus-hā* as opposed to colloquial language. Colloquial language would have lessened the importance and professionalism of the product. The translator made a wise choice based on his target market to translate the copy using classical Arabic yet if he had considered the concept of collocation when

translating he would have created a more memorable and linguistically correct sentence. The English slogan is linguistically incorrect the words “keeping a lot” are not used in the proper English language. The translator should not have continued the mistake in the English advertisement and using collocation strategy should have changed the words

"على تواصل" to the correct term "على اتصال". The speech act theory of pragmatics would have helped the translator to realize that his choice of words in this sentence is not correct. Let us then move down to this phone’s original English slogan.

SS: “be more free”

“be more nokia”

TS: "خليك اكثر مرونة"

"خليك اكثر نوكيا"

In this case, the translator chose to translate the word “free” with an Arabic equivalent “مرونة”. This is not the best linguistic translation of the word because the Arabic word “مرونة” implies a different meaning than the word “free” in English. The translator also chose to use language or code mixing by translating the slogan into colloquial Arabic. This was done because “be more free, be more nokia” is a slogan that implies a hard-sell strategy. The company successfully used this in the original market yet, as it has been established in the previous chapter the hard-sell technique does not work well in the Arab world and is considered face-threatening. Therefore, aided with this knowledge the translator chose to soften this strategy by using only one word "خليك" and successfully changing the company’s strategy to better suit his market, as a true localizer should. According to the survey I conducted, 90% of the respondents thought the original advertisement was effective overall. 40% said they would buy the product after seeing the advertisement. When shown the Arabic version, 70% thought the translator did a good job in communicating the intended message. All those surveyed said they understood the translated message and there was no confusion whatsoever.

## Ad 2: TOYOTA

The second ad I have chosen has to do with a more expensive product, the automobile. In this case it is the Toyota all terrain vehicle, FJ Cruiser (Figure 5.2). The Toyota brand name has been well established in the Middle East and specifically in the Gulf region. It is known for its exceptional 4X4 ability to glide easily through miles of soft desert sand. The company has already created brand loyalty and a strong bond with its market in the Middle East region. That is not to say that attention should not be given to the translation process in Toyota's multi-million dollar advertisement campaigns. As always, when analyzing advertisement translation one should pay close attention to the advertisement as an entire creative expression starting with the image.

Another standardized image is used in both versions, with nothing to aid it in the effectiveness process except for its translated text. The image shows clear blue skies, a calm ocean below and an edge of a rocky cliff on which stands the Toyota FJ Cruiser; in the sky we can see a hang glider heading towards the car in an attempt to land on it. The advertisement visual shows us the outdoors in all its glory and makes the point of showing the vehicle on top of it all. The skopos therefore is showing the consumer the ability to scale great heights with this unstoppable vehicle. The hang glider indicates that the target market for this vehicle is made up of sport and outdoor enthusiasts, or it could be drawing on the consumers' wish to become such a person.

The English advertisement contains both copy and slogan. Naturally, the copy is extensive because with such products it is essential to list all vehicle specifications.

SC: "The FJ Cruiser is the definitive 4X4 SUV. With a powerful 4 litre engine, it is equipped to take-on and conquer any terrain, and keep coming back for more! And with cool, retro styling and an amazing sound system, you and your friends are sure to have great fun going places."

TC: "هذي هي كروزر الجديدة بالكامل، سيارة دفع رباعي رياضية حقيقية. قوية القلب – بمحرك ذي ٦ اسطوانات سعة ٤ لتر، استشرع معها قوة الدفع الرباعي و الطرق الوعرة، خذها أينما تريد، تعطيق ما تريد. أنيقة المظهر، بتصميم خلفي فريد و نظام صوت فائق، يأخذ الإثارة معك أينما سيرت."



Figure 5.2 Toyota Ad pairs

After reading the Arabic copy, it is clear that the translator of this advertisement made some critical errors both linguistically and creatively. He started the copy with the word "هذي" which implies that he might have decided to use the colloquial Arabic used in the Gulf region or the *Khaliji* language, yet as we continue reading, he seems to have abandoned that idea and adopted classical Arabic instead. Although we realize that the Toyota Cruiser range is a successful brand in the Gulf region, using the *Khaliji* language in such an advertisement is not an effective adaptation technique. In order to adapt an advertisement there must be an interaction between the linguistic signs and the graphic signs. For example, if the image showed the vehicle in the desert or displayed any local elements then it would have been wise to use *Khaliji*.

The word "cruiser" was obviously not modified or adapted because it is a part of the brand name, therefore it should not be changed or tampered with. There were a few additions in the Arabic copy, one of which is "بمحرك ذي ٦ اسطوانات". Although this specification is included in the fine print at the bottom of the advertisement the translator felt the need to include it in the main copy, probably because he assumed that Arab consumers would not read the fine print. There are other additions of a less technical nature such as; *خذها أينما تريد، تعطيق ما تريد* and *قوية القلب، استشعر معها*.

These additions personified the vehicle and made it seem more like a friend than an object. This is not found in the original English copy because Western culture is more concerned with the number of specifications they would get for their money, as opposed to the Arab culture which is more concerned with appearance and brand connection.

I have underlined a word in the TC that is misspelled in the ad; the word تعطيك was spelt تعطيق. Spelling mistakes in an advertisement campaign that cost millions and represent such a large brand name appearing in all the major Arab magazines and newspapers is the translator's responsibility, and one that should not be taken lightly by company management.

There are also some mistranslations found in the copy. In the SC the words "retro styling" were used which the translator replaced with the words تصميم خلفي "فريد". The word "retro" means "a fashion reminiscent of the past" (www.dictionary.com) yet it is apparent that the translator mistook the word for "rear" hence the use of the word "خلفي". This is where a translator's grasp of both the local and foreign culture is tested, and unfortunately this translator has failed to understand the word and ended up printing a false claim that the company itself did not know about. This again is a serious error in advertising translation because it will affect the selling points of the vehicle. Another mistranslation that is not as critical, is found in the sentence:

"ياخذ الإثارة معك أينما سيرت". When the translator chose this sentence he was implying the vehicle's sound system. Where in the original the sentence read, "you and your friends are sure to have great fun going places," it is a reference to the vehicle itself and not the sound it makes.

Having analyzed the copy, we move to the vehicle's slogan, which centers the ad visually, and graphically implies its place and importance in the advertisement.

SS: "THE NEW FJ CRUISER. GO PLACES."

TS: "FJ CRUISER الجديدة بالكامل ما شَي يعيقك!"

The TS seems to be in better shape and is less mutilated than the TC, yet again we see the inclusion of the Khaliji colloquial language with the word "شَي". Unlike

the previous Nokia advertisement this inclusion makes no addition to the product, in fact it seems out of place sticking out in a negative way.

By analyzing this advertisement, it is clear that the translator is in fact an amateur in the field. The skopos of the advertisement can almost be seen if we squint hard enough, and the translator's confusion can only be understood by the consumer as that of the company. Even if the translator was weak and inexperienced, all the translation problems shown could have been avoided if backtranslation had been used.

The survey results were conclusive with the analysis. 60% of people surveyed liked the entire original advertisement along with the slogan. When handed the Arabic version the initial reaction was good, although 60% thought the slogan was too colloquial, which made the car seem less important to them. Giggles followed the reading of the advertisement copy when 90% noticed the spelling mistake. Surprisingly 65% noticed the mistranslated "retro styling," which I had thought might go unnoticed. When asked if they would buy the car after reading the Arabic version, 80% of the people said that if they were to buy the product it would be because of the brand name and not the advertisement itself which they described as "weak".

### Ad 3: LIPTON

The third example is a print advertisement for a food product. The brand is Lipton, a Scottish company famous for its tea products grown in Ceylon. This particular advertisement is for the classic Lipton Yellow Label line. The original English version of the advertisement seen in Figure 5.3 shows images of various fruits and vegetables of which the last item on the list is a single Lipton Yellow Label teabag. The fruits and vegetables, are listed in alphabetical order starting with apple and ending with turnip followed by the Lipton teabag. Although the image is simple graphically, the skopos of the advertisement is not quite clear; the image could mean that tea is a part of your diet for example. It is not until we read the slogan that we can identify what the company is trying to tell the consumer.

### SS: "ANTIOXIDANTS FROM 'A' TO 'TEA'"

The company has long been marketing their product as premium quality tea but from the appearance of this advertisement it is evident that the company is jumping onto the "health trend" wagon, and repositioning its product as an essential

part of a healthy lifestyle. Therefore, the skopos of the advertisement is to inform and enlighten both the current and new consumer about the benefits provided by Lipton tea. Their target market is health-conscious people of different age groups. The SS emphasizes the placement of the images and uses a play on words to replace the letter “T” with the word “TEA” to establish literarily the point that has already been made graphically.

Having established the company’s skopos, we move on to the Arabic translated advertisement. The same advertisement has been used graphically, with the same list of fruits and vegetables in the same placement; nothing has been changed in the visual aspect. Yet we can immediately see the problem facing the translator. By not changing the fruits and vegetables the translator confronted his first hurdle. Adapting the same concept is not possible because no fruits and vegetables in the advertisement start with the first letter of the Arabic alphabet "أ". Noticing this problem, the translator decided against literally translating the slogan and adapting the health awareness skopos instead. The result is:

TS: "كل ما تريد في الشاي"



Figure 5.3 Lipton Ad pairs

The translator could not carry the alphabet concept or the play on words used in the original; yet in my opinion, his choice in translation still did not maintain the skopos. He oversimplified the slogan, and eliminated the code word “Antioxidants” that the entire advertisement is built on, thereby leaving the consumer confused about the skopos of the ad. If the slogan was backtranslated, the translator would be faced with an English slogan that reads “All you want in tea” and this would cause confusion. Lipton has a line of flavored tea, so this leaves the Arab consumer wondering whether this advertisement is promoting a new line of Lipton fruit flavored tea, and he might never guess that it means antioxidants.

By choosing to eliminate this code word, the skopos of the advertisement was not met. It is not until the Arabic consumer reads the entire copy on the bottom of the advertisement, which is typed with a very small font size, that he gets to comprehend what Lipton is saying. The translator made the mistake of not paying attention to the fact that the English version left nothing to the imagination, which was done because people do not usually read the fine print when it comes to food products. Technological products and ones that consumers are unfamiliar with would require the consumer to pay attention to the entire copy, but when it comes to food the slogan should be effective.

The rest of the copy was literally translated and the translator was wise to do that because the information is concerned with health and medicinal values of antioxidants that do not require any creativity in the translation process. This leaves us with the CSS and the CTS:

CSS: “TEA CAN DO THAT”

CTS: "الشاي قَدَّها"

This is a quite successful translation of the original. With the use of the colloquial Arabic, the translator has given a relaxed feeling to the product, which is what one would expect from a good quality tea. In addition, I believe that the shorter the translator makes a slogan, the more effective it is. The translator was faced with a problem that he was wise enough to realize yet inexperienced enough to deal with



effectively. The translation was not incorrect as much as it was ineffective; it has failed to deliver the skopos of the product.

The survey results showed that the translator did indeed confuse them. When shown the original advertisement all the people surveyed said they understood the purpose of the ad and the message. When shown the Arabic one 80% thought the translation was unclear and the slogan confused them. They also explained that they expected the slogan to be more informative. When asked whether they would have taken the time to read the print had they come across it themselves the answer was a unanimous “no”.

#### Ad 4: HARVEY NICHOLS

The fourth example is a print advertisement for the London-based Harvey Nichols department store (Figure 5.4). Harvey Nichols offers only luxury, high-end products and services and was formerly operated exclusively in London, in the United Kingdom. It opened up branches in the Gulf region first in Saudi Arabia and recently in 2006 entered the United Arab Emirates’ market. The English version of the advertisement shows a well-dressed, fashionable woman standing in a dimly lit bedroom, gripping a red cushion and gazing down towards the bed. Lying on the bed is a large piece of paper torn from a calendar with the day and date printed on it, this piece of paper is reading a book. From the image, we can see that the advertisement is aimed at females of the age group of approximately 25 years and above, who are wealthy and have an eye for high-end fashion. The skopos of the ad is not quite clear from the image. We move on to the slogan;

SS: “KILL THE DAY”

“HARVEY NICHOLS”

The skopos becomes clearer; the advertisement is saying ‘kill time by shopping at Harvey Nichols.’ If you are a rich woman with plenty of time on your hands then this is the place for you. The Arabic version has not been graphically tampered with or visually adapted; it is obvious that the company is standardizing in order to emphasize the foreignness and exclusivity of the products and services offered at the store. This leaves us with the slogan;

TS: "تمتعي بقتل الوقت"  
"HARVEY NICHOLS"

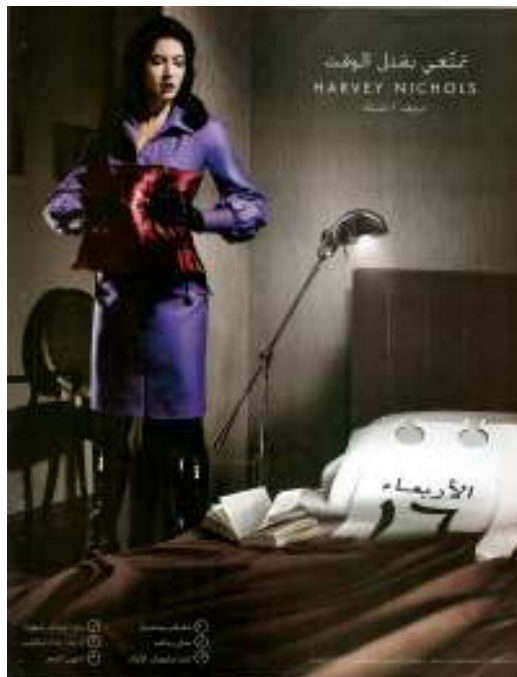


Figure 5.4 Harvey Nichols Ad pairs

The translator went for the literal approach because the comprehension of the image depends on the use of word "قتل" in order for the consumer to understand the somewhat strange visual concept of the advertisement. He also added the word "تمتعي" which I believe he used to benefit the visual aspect of the advertisement. The English slogan is made up of three words so naturally, for the advertisements to look uniform in layout the Arabic versions needed to be translated into three words and I believe it has been specified in the skopos, hence the addition.

This advertisement is using a very Western approach of advertising that involves using dark humor, which the Middle Eastern consumers may not appreciate as much as the Westerners would. In addition, the word "KILL" in bold letters represents a hard-sell approach that Arabs do not really respond to. The translator did a good job in the translation because the skopos of the advertisement has been maintained, although the translator having some knowledge of the Arab market, it would have been beneficial if he brought to light the factors that would make this advertisement less effective to Arab cultures as opposed to Western cultures.

The survey showed that this advertisement was received well by the audience, 95% of the people said they thought the idea was "fresh" and different. The same number of people also understood the original ad and its slogan. Concerning the Arabic slogan, the survey showed mixed results. 54% of the respondents thought it was a good translation, which went well with the image, the remaining 46% thought that it could have been better, and some did not appreciate the use of the words "تمتعي" and "قتل" in the same sentence.

#### Ad 5: SAINT HONORÉ

Example number five is advertising a female gold, diamond-encrusted watch by the French luxury watchmaker Saint Honoré (fig. 5.5). Since this advertisement is directed to the female market its visual aspects are very feminine, with a background displaying a portrait of a blonde woman with light colored eyes and soft features. The advertisement is covered with images of scattered light pink flowers and among them is a photo of the advertised watch. The advertisement does not contain a lot of text; this factors tells us all you have to know about a watch holding such a famous brand name is how it looks like.

SS: "Get the Paris style"

"SAINT HONORÉ"

The Skopos of the advertisement is seen in the slogan, market the watch to females and portray the class of the watch by using the country-of-origin approach. Paris is known as the fashion capital of the world, therefore, considering the product, it was a wise decision by the company to use the country-of-origin approach. The Arabic advertisement has been standardized in order to maintain the foreignness of the product thereby also aiding the country-of-origin strategy. Visuals were not changed. Although the product is being targeted at Middle Eastern women the model in the advertisement has not been changed to suit the Arab facial features. The Arabic version still shows the same blonde, blue-eyed model used in the original. The Arabic translation reads:

TS: "أناقة باريس... لك وحدك"

"SAINT HONORÉ"



Figure 5.5 Saint Honoré Ad pairs

At first glance, this may seem like a straightforward translation, yet if we look closer we can see that although the visuals have not been adapted to suit the market, the translator still managed to portray his knowledge of the target market culture by adding the words "لك وحدك". This approach was not implied or used in the original English text but was added by the translator because he understood that in the Middle East it is no longer impressive to be wearing an expensive watch. What really sells nowadays is the exclusivity and the idea of having something that not many people have. This addition, however subtle it may seem, evokes this need in the target audience and makes the consumer feel like this particular watch was made for her alone.

The use of classical Arabic again is used for the impact and classiness it adds to the product. The pause in the middle of the slogan has not appeared in the original so why did the translator feel the need to insert it? Some people might want to argue that the slogan would have worked just the same if it were not added, I disagree. The translator understands that by inserting this pause in the middle of the sentence he has shown the subtleness and class using language, reinforcing both the visual message and the luxurious product. The skopos of the advertisement has been met yet it would not have been possible if not for the translator's detailed knowledge of the target market's culture and his subtle yet effective addition to the slogan.

Survey results showed that the advertisement was liked. 99% of the people surveyed thought the advertisement portrayed femininity and liked its visual image as well as its simple slogan. The remaining 1% thought that the image was too crowded and was indifferent about the slogan. When shown the Arabic version, all agreed with the standardized image and thought the translated slogan was good.

#### Ad 6: BMW

The next advertisement is for the luxury automobile maker BMW. The brand boasts a history of elegance in the production of automobiles and is one of the biggest names in the industry. This particular advertisement is for its new 5 Series line (Figure 5.6), the English version shows BMW car parked in front of a shop window in what looks like a French or Italian market setting, judging by the looks of the old stone road and classic European buildings. In the shop window, we see a female mannequin dressed in a fashionable short dress and sunglasses.

SS: "Dear Fashion Designer, Please do not forget that the driver expects perfect craftsmanship and admires attention to details."

The skopos of the advertisement is to sell the car, yet the image is quite confusing as to who they are selling the car to. By the looks of the advertisement, it could be to both males and females but with the addition of the female mannequin, there appears more of a feminine inclination. The inclusion of the text, which speaks to the "fashion designer"- therefore at first glance the target market- is unclear. The fashionable setting attracts the female market and the text emphasizes the point that this car was designed with fashion and style in mind. BMW is not a fan of localization when it comes to marketing techniques and is known for its single global campaign that seems to work well for. As expected, the Arabic version is the same advertisement from the visual sense. Therefore, it is the translator/localizer's job to somehow make this advertisement understandable to its Arab market.

TS: "عزيزنا مصمم الأزياء، إن السائقين يقدرون صنعتك الرفيعة و عنايةك الشديدة بالتفاصيل."



Figure 5.6 BMW Ad pairs

The translator began with a literal translation because the dedication of the text should be straightforward. However, one can immediately see the change in the meaning of the translation into the Arabic advertisement. The English slogan is asking the designer to keep the consumer in mind because the driver of a BMW expects nothing less than perfection. The Arabic version on the other hand makes no such request and changes the sentence into a compliment to the designer.

The translator could have easily translated the text word-for-word and left the meaning untouched but he chose to tamper with it. Why? I analyzed this ad trying to find the reasons why the translator changed the voice of the advertisement and I concluded that the translator may have eliminated the request style because he thought it would confuse the target market; by asking the designer to “not forget”, the consumer may feel that the designer might not know what he is doing. By making BMW tell the designer that people love your work it emphasizes that the consumer already loves the car and accepts its new fashionable design therefore indirectly and using the soft-sell approach implies that the car is already a fashion must-have.

The translator took a risk by assuming this confusion would occur and based his translation upon it, whether the confusion would have existed had he translated the ad word-for-word he would not know. But what we know is that he saw a potential problem and used an alternative strategy to avoid it. This is indeed what a translator should do when faced with such a problem, even if he is unsure of the target audiences’ reaction, he should follow his instinct and adapt the translation accordingly. The use of classical Arabic as opposed to colloquial is a correct move because since the text implies that the BMW company is addressing the designer then it makes sense that it would be in a professional manner.

The survey results showed that 70% of the people surveyed both understood and liked the original advertisement while the remaining 30% could not understand the concept and thought standardization in this case is not the best strategy for the company. When shown the Arabic translation the numbers changed, and 65% of the people thought the advertisement was more confusing in Arabic. Comments were made that the entire advertisement should have been adapted to the target market because they could not understand what the car had to do with the “fashion designer,” and if that could not have been done then the translation should have been more sensitive to the market and rendered the slogan differently.

## Interview

As part of my research, I decided that since I have analyzed the ads and surveyed the audience it would only be fair to speak to someone from inside the advertising world. I therefore interviewed Mr. Idris Lein, the Chief Creative Officer and partner of one of the world's major advertising companies, TD&A DDB FZ LLC. He has more than 25 years of experience in the field of advertising. When asked about the different skills an advertising translator should have he explained that unlike interpreting, advertising translation needs time in "craft" the idea into the target language. The advertising translator should also be familiar with the art of copywriting in order to be able to "adapt" and not just translate the message to the target.

Mr. Lein also said that the translator must be familiar with the product or service being advertised and must understand the advertising/marketing brief which helped create the original English version. I then asked Mr. Lein about the aspects an advertising translator should keep in mind during the translation of advertising copy. His response was:

"First, you need to make sure that your source text (usually English) is clear and accurate. To some degree, a bad original document will result in a bad translation. You need to know how to adapt the communication to the consumers the ad is targeting and should know how to compare texts, seeking the words that would properly fit into the context (specialist words) and revising parts of the text. You must also know the nuances of both languages and their grammatical norms. The semantic field of a word can never fully correspond to the semantic field of the same word in another language. You also need to avoid "word for word" translation and convey the essence of the communication". (personal communication, September 23, 2007).

I then asked him about the debate concerning the standardization or localization of advertisements. He responded by saying that adapting international communication into a local language is one of the biggest challenges. Mr. Lein mentioned the concept of "think global, act local" and that it has become the motto of the industry nowadays. He also stressed that truly localizing an advertisement is an art. I mentioned the literal translation technique and asked whether it is used much in the translation of advertisements. He stressed that translators should do their best to



steer away from it because it never conveys the original meaning. The essence and meaning of the original message should be conveyed without being literal. He commented that “We have often seen raised eyebrows, incredulous looks and much whispering and smiles when a slogan or headline was merely “translated” into Arabic” (personal communication, September 23, 2007). I asked him to explain the stages advertisement copy goes through until it is finally approved.

He explained that:

1. Accuracy of translation is done first by back translation then checked by the writer who wrote the original copy in English.
2. The writer of the original copy checks for clarity and naturalness in the translation in what they call “check for accuracy.”
3. Finally it is checked by the client or the client’s Arabic speaking team and then approved.

If an advertisement copy or a slogan is mistranslated, what happens to the translator? Mr. Lein said that firstly it would cause a lot of laughter, but once the laughter is over it becomes a serious issue. It sacrifices both the production company and the advertising company’s face, thereby costing the agency its clients and its reputation. I asked him about the worst translated advertisement he has ever come across and he replied that the Frank Perdue chicken company had an English slogan that said, “It takes a tough man to make a tender chicken.” When translated into Arabic it said, “It takes a virile man to make a chicken pregnant”. To conclude the interview, I asked Mr. Lein his thoughts on the importance of advertising translation in the Middle East, and he responded:

Even in a world without borders, the days of “one size fits all” advertising are quickly being replaced by “one size fits one”. It is very important to modify messages to the necessities of local markets and the brand or the product (personal communication, September 23, 2007).

Finally, he emphasized the great need for the introduction of advertising translation as a part of translation studies and that it should be a requirement in academia.

## CONCLUSION

The world has become borderless. Countries waging wars over geographical segments are becoming less and less significant to a world that has become intertwined through globalization. Guns and warfare are no longer as important in these battles as information. Accessing information is not a difficult task, but understanding it is. Multinational corporations are ruling the world aided by the communication devices we are now exposed to. Corporations own everything; even wars are now sponsored one way or another. These companies' way of communicating with us is via advertising. The messages sent by corporations through advertisements are designed to persuade and convince us of buying products or using services, thereby informing us of their views. In order for us to gain an edge, we have to be able to decipher this mass of information, which is only possible through the use of translation.

Chapter 1 is an introduction to this thesis. When researching for Chapter 2 I came across many events and issues that have shaped and changed translation throughout history. I felt the need to include a brief glimpse of the reasons translation was born, and the way it has evolved through both time and geography. This evolution of translation has finally resulted in its insertion into the language of multinational companies through their advertisements. With it came the use of translation theories in advertising techniques. Skopos theory is a major component of advertising translation because it depends on the purpose of the translation. Advertising is based on communicating a message to the target market and when an advertisement is translated its message should be communicated in a similar way, and is expected to produce the same reaction from the market. The communicative approach in translation also explains this concept. This study would not be complete without the inclusion of Venuti's domestication and foreignization theories because they form the embodiment of the standardization versus localization debate in advertising.

Chapter 3 introduces the advertising world and gives a brief history of its conception. Advertisements are the major form of media we are exposed to on a daily basis, therefore it undeniably has effects on a lot of our culture and society. The aim of this chapter is to emphasize this point and show in detail how so many aspects of our culture are affected and shaped by advertisements. The role of language as an

integral part of a culture is established in this chapter, and the importance of its use in advertising is shown. Language use in advertisements is the key element in selling a product and achieving the desired result. Some language techniques used by advertisers are code switching and code mixing which are also explained in this chapter.

Once the impact of advertisements has been explained and emphasized Chapter 4 goes on to discuss its importance in international business. Here, advertising translation is defined and explained thoroughly; its localization and standardization strategies are discussed. To justify this study the role of translation in advertisements is discussed and although I have found literature in this field to be quite rare, I have tried to gather what I can and come up with a list of skills required by advertising translators, which I have included.

Chapter 5 encompasses the culmination of the entire study and using the theories discussed, analyzes six different English print advertisements and their Arabic translations. The advertisements are analyzed according to the theories listed in the previous chapters and the knowledge gained from researching this thesis. Comments on the effectiveness of the translation and whether or not the skopos had been met are but a part of the entire analysis. A survey has been conducted where random Arab consumers comment on the same advertisements referring to the original at first and then comparing it with its Arabic translation. They commented on true effectiveness of the translation and its weak points. An interview with a prominent figure in the advertising industry has also been included to give the study an inside perspective of translation in the advertising world.

All in all this study has been conducted to prove that advertising translation is an important genre of translation, and that its inclusion in translation studies is essential. Guidelines have to be set for advertising translations. More material has to be discussed and written on the subject in order for it to be given the attention it truly deserves. Mistranslations in politics can cause war, and mistranslations in advertising can cost millions, deface companies and help to destroy a language.

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APPENDIX A

CULTURE EXAMPLES



Figure 2.1 The Times newspaper caricatures





Figure 3.1 Smirnoff print advertisement

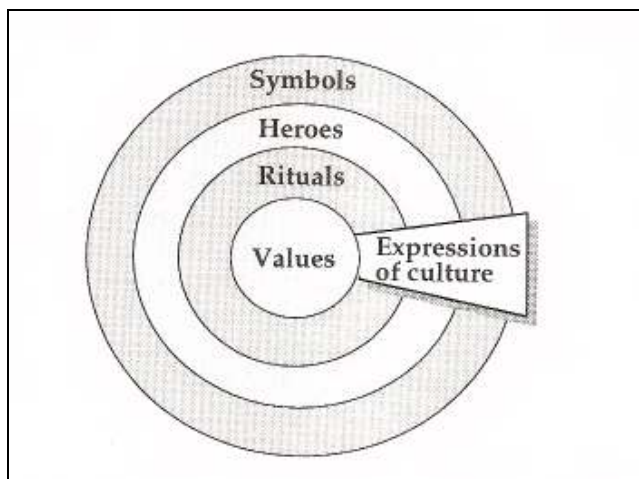


Figure 3.2 Geert Hofstede Culture as an Onion



Figure 3.3 V05 TV Commercial



Figure 3.4 Pepsi Cola TV Commercial

Verbal behaviour	Paralinguistic behaviour	Overall effect
+	+	+
+	-	-
-	+	+
-	-	-

(+ = friendly, - = unfriendly)

Figure 3.5 Paralinguistic and linguistic effects

APPENDIX B  
ADVERTISEMENT PAIRS



Figure 5.1 Nokia Ad Pairs



Figure 5.2 Toyota Ad Pairs

### ANTIOXIDANTS FROM "A" TO "TEA"

 Apple	 Banana	 Carrot	 Broccoli
 Corn	 Garlic	 Grapes	 Lemon/Lime
 Green Pepper	 Lemon/Lime	 Orange	 Pomegranate
 Spinach	 Tomato	 Onion	 Tea

Antioxidants block oxidized lipoproteins and other agents in circulation. They are beneficial because they reduce plaque that clogs arteries and reduces the risk of heart disease.

Lipton Tea Can Do This!

### كل ماتريد في الشاي

 تفاح	 موز	 جزر	 بروكلي
 ذرة	 فلفل	 عنب	 ليمون/ليمونج
 فلفل أخضر	 ليمون/ليمونج	 برتقال	 رمان
 سبانخ	 طماطم	 بصل	 شاي

كل ماتريد في الشاي...

Lipton الشاي الشاي

Figure 5.3 Lipton Ad Pairs

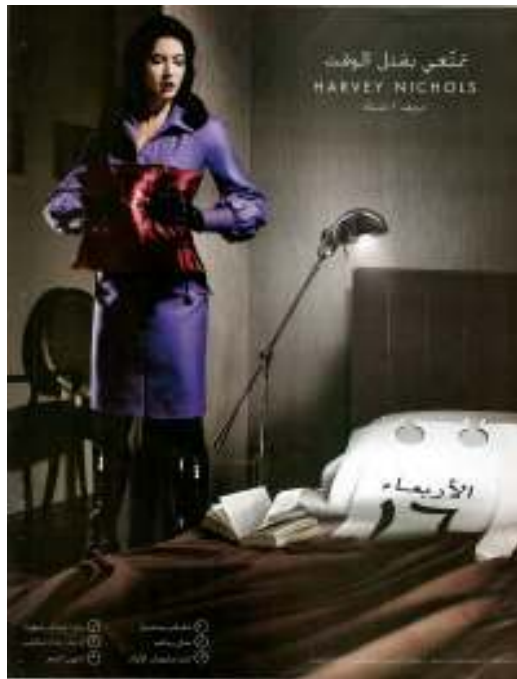


Figure 5.4 Harvey Nichols Ad Pairs





Figure 5.5 Saint Honoré Ad Pairs



Figure 5.6 BMW Ad Pairs

APPENDIX C  
QUESTIONNAIRE SAMPLE

## Questionnaire Sample

1. Do you understand the purpose of the English advertisement?
2. Is the English advertisement effective? Why?
3. Would you buy the product after seeing the English advertisement? Why?
4. Would it have been better suited if the advertisement was adapted (localized) to the target market?
5. Is the image in the Arab version relevant to the Arab market?
6. Did you understand the Arabic translated slogan?
7. Does the Arabic slogan portray the same meaning as the original?
8. Is the Arabic advertisement effective? Why?
9. Would you buy the product after seeing the Arabic advertisement had you not seen the English version first? Why?

APPENDIX D  
INTERVIEW SAMPLE

## Interview Sample

1. Where are you currently employed and what is your job description?
2. How long have you been in this field?
3. What are the different skills that an advertising translator is required to have?
4. Does an advertising translator possess skills that other types of translators do not if yes what are they?
5. When translating advertisement copy what important criteria should be kept in mind during the process?
6. From your experience, is it better to standardize advertisements or localize them, and why?
7. When translating a product slogan or advertisement copy is it better to use literal translation or not? Explain.
8. Once advertisement copy or a slogan is translated how many stages does it have to go through to get final approval?
9. If an advertisement copy is mistranslated what can be the repercussions?
10. What is the worst translated advertisement copy you have ever come across?
11. How vital do you think advertising translation is nowadays and especially in the Middle Eastern region?
12. Do you think that advertising translation should be offered as a requirement in translation studies?

## VITA

Linda Ahmed Hamade was born in Doha, Qatar. She was educated at a local public high school in Doha. She moved to the United Arab Emirates to join the American University of Sharjah where she received a Bachelor in Visual Communication in 2004.

Ms. Hamade continued her education by enrolling in a Master's program in English/Arabic/English Translation and Interpreting at the American University of Sharjah. She was awarded the Master of Arts degree in Translation and Interpreting in 2008.