

SKOPOS IN ADVERTISING TRANSLATION INTO ARABIC

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Dedication

To my late father who has always been the source of my inspiration, confidence and strength.

To my mother who sacrificed her life for me and my brothers and sister.

To my wife for her care, love and patience.

To my lovely children.

Abstract

Current definitions identify advertising to be paid mass communication designed to persuade or influence the customer. In today's world, we are witnessing significant growth in the volume of international trade as a result of globalization which requires increased transferring of advertising messages from one culture to another. Advertising translation thus becomes an important tool in maintaining and adapting the main persuasive function of advertisement in specific target market, with its specific cultural context. This thesis analyzes three print advertising text translations from English into Arabic, in an attempt to cover different advertisement forms (print newspaper ad, direct mail flyer, and advertising brochure) within different industries. Results of the study indicate that advertising translation primarily needs to adhere to the function or purpose of the translated text, which is to achieve the same effect on target market audience as on the original market. Study also shows that advertising translation is affected by the types of the text or parts of the text which are ultimately linked to their function (informative, expressive, operative). The research concludes that the *skopos* theory offers broad useful guidelines for advertising translation, the most important being the *skopos* rule, while its general approach enables and directs translators to be flexible and utilize different micro-strategies when dealing with an advertising text. The later, however, implies that the *skopos* theory should not and cannot be the only tool in translator's arsenal, since it does not deal with specific micro-strategies.

Search Terms: Advertising translation, translation macro-strategies, equivalence translation, functional translation, *skopos* theory, translation micro-strategies.

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Abbreviations

SL- Source Language

ST- Source Text

TL- Target Language

TT- Target Text

Chapter One: Introduction

Highly intensified trade and universal globalization are shaping the world into an inclusive international market for an ever-increasing number of companies. Although the aim remains the same: to sell their products to as many customers as possible, markets where companies compete diversify and companies face issues of addressing a remarkably varied target groups, with different languages and, more importantly, cultures. Marketing communications and advertisement translation of today are gaining increasingly important and cohesive roles in the exchange of economy and in bringing together consumers of diverse cultures and languages.

International markets are evolving with such rapidity that translation of advertisements is taking on epic proportions in this rapidly propelling exchange of culture and economy. Since advertising attempts to communicate across cultures, its messages need to be introduced in a way that can be understood by the target audience. This is essential for advertisement to achieve its main purpose to promote, influence and maneuver a set customer towards a favorable behavior related to a specific business offering.

In the commercial world, there is a commonly held view that translation of a text from one language into another is a relatively simple and mechanistic process involving the use of single set of skills and single approach to the task. Despite its undeniable importance of ensuring a sales impact in the foreign markets, and numerous challenges and difficulties it faces, advertising translation received very little space and attention in advertising literature, as well (Smith, 2002).

Studies and theories of advertising translation go along the lines of translation studies in general, which are on one side concerned with the idea of lexical, grammatical and stylistic equivalence, and on the other with meaning and purpose of the text which can ultimately result in free-translation. The change between earlier equivalence and later functional theories was bridged in the 1960s by linguistic theories such as Eugene Nida's dynamic equivalence theory. Despite using a linguistic approach to translation, Nida in his theory introduces semantic quality of the text message and transference of the clear meaning of the message from source into the target text.

These broad perspectives yielded more general or macro-approaches to the advertising translation where translators opt for lexical equivalence or function and

transference of meaning, while analyses of practical work resulted in so called micro-approaches aimed at answering specific issues translators face during the process of translation.

The basis of this hypothesis is *skopos* theory, one of the best known macro-theories and functional approaches to translation, formulated by Hans Vermeer (1978). Main ideas behind *skopos* theory assert that *skopos* or purpose influences a translation, and not the source text alone, and that *skopos* determines 'free' or 'faithful' translation. *Skopos* theory reflects a shift from formal translation to a more socio-cultural concept of translation. It emphasizes the need for translators to take into consideration diverse factors such as the culture of intended readers and the client commissioning the work, as well as the function of the text in the given culture. To Vermeer, to translate is “to produce a text in a target setting for a target purpose and target addressees” (as cited in Schäffner & Uwe, 2001, p. 15).

Skopos theory is deemed appropriate for this study having in mind that advertising is being governed by its main persuasive function, and that advertising translation needs to maintain this function. Although the form or style of the advertising text needs to be appropriate for this function, advertising translation needs in the same time to keep and adapt the marketing message, or in other words ensure that transferred communication has the same effect on target audience which is to provoke specific cognitive, emotional and behavioral response among the target customers.

The purpose of this thesis is to identify a range of macro- and micro- strategies involved in the effective translation of different marketing materials (one print newspaper ad, one brochure, and one direct mail flyer) initially prepared from the perspective of one culture and formulated in English language, but intended to be used for a different cultural context in Arabic language.

The hypothesis is that macro- and micro- strategies such as equivalence and direct translation of the text, other than the most basic technical data, are in itself not sufficient to achieve success and that purpose oriented approaches and cultural adaptation by means of more creative micro-strategies must be utilized. The motivation behind this thesis is to explore how translators deal with marketing materials when rendering a text from one language to another, namely which macro-strategies and micro-tools they use. To this end, I have selected three marketing pieces translated from English into Arabic. I have discussed various possible versions

of translations for some parts, and analyzed translation decisions showing the difference and appropriateness of literal translation (by means of direct transfer, direct translation, etc.) and other more creative micro-approaches (paraphrasing, adaptation, etc.) and their link to the overall or macro-strategy, or in other words the purpose of the advertisement, which is to attract attention and influence the behavior. I related my analysis to *skopos* theory in my commentary on the translation.

The thesis comprises five chapters. Chapter One introduces the topic and significance of this research. Chapter Two provides an overview of translation and sheds light on areas in translation studies. Chapter Three introduces advertising and advertisement translation and provides theoretical framework for subsequent analysis through introduction of *skopos* theory and concepts of macro- and micro- strategies. Chapter Four presents the data in form of three different advertising texts (print newspaper ad, direct mail flyer, and advertising brochure), methodology, analysis of micro- and macro- approaches used in translation and discussion of the results. Chapter Five concludes the findings of the thesis and the role of *skopos* theory and functional approaches while dealing with advertising texts.

This chapter has introduced the topic of this research and its significance, and has provided an outline of the following chapters. The next chapter will focus on the literature review that presents the definition and theories of translation.

Chapter Two: Translation studies

2.1 Introduction

In this chapter, a brief overview of translation is presented, followed by an introduction to translation studies and its gradual evolution until now. This is followed by an explanation of relevant translation theories. The theories that will be discussed are linguistic, functional and cultural as well as the discourse analysis approach.

2.2 Definition of Translation

The word translation comes from the word *tran-ducere*, which means to bring across. Nida and Taber (1982) define this concept systematically: "Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (p. 12). Snell-Hornby (1995) defines translation as an interactive process between SL author, the reader as translator, the translator as TL author and the TL reader.

Leonardi (2010) gives a wider framework suggesting that translation represents an act of communication or a form of cross-cultural communication. Similarly, Hatim and Mason (1997) look upon translation as "an act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication" (p. 1).

2.3 Linguistic Theories of Translation

Early translation studies were predominantly prescriptive in nature, directing translators how to translate and deal with specific issues arising during translation process. Around 50 years ago, the linguistic approach to translation theory emerged moving translation studies away from these previous mainly equivalence-based examinations and towards a separate science. This field of linguistics, also known as structural linguistics, focused on both meaning and equivalence and featured the work of scholars such as Roman Jakobson, Eugene Nida and Peter Newmark. They realized the fact that language was not only about structure, it also encompassed the way language was used in related social contexts.

Roman Jakobson's work was related to linguistic meaning and equivalence (as cited in Smith, 2002). He identified the following common elements of all oral or written verbal messages or 'speech acts' (paroles): the message itself, an addresser, an addressee, a context (the historical and social context from which statement is made), a contact (the physical channel and psychological connection between addresser and addressee), and a code which is common to both addresser as well as addressee and provides the basis for communication. According to Jakobson, the target text should be in accordance with the source text as much as possible and linguistic meaning and equivalence are key issues of discussion.

Eugene Nida (1964) is perhaps the first to describe translation as a science. He suggested that there are two kinds of equivalence:

- Formal equivalence which concentrates on content faithfulness and word-for-word translation. It is also known as formal correspondence, and
- Dynamic equivalence which is more concerned with context and sense-for-sense adaptation.

Originally, Nida developed these concepts while translating the Bible. Nida's idea was to incorporate native culture and idioms into the story of the Bible, which entitled the translator to rearrange sentences of the Bible to convey more clearly its meaning and intention in any language. However, for Nida incorporating a cultural context is not restricted to that of religion and can be extended to all fields of translation. Translators should make their own personal choice of adjustment to produce an equivalent communicative effect (e.g. snow-white to people who are not familiar with extreme winter climate has to be altered by the translator to a more culturally appropriate element).

Nida also adopts pragmatic orientation by discussing and presenting specific structures and approaches in the process of translation and analysis of meaning (for example, hierarchical structures, also known as superordinates and hyponyms - in specific cultures hyponym "brother" may not be possible to translate but can be substituted with the superordinate "sibling", etc.).

Peter Newmark (1988) defines translation as "rendering the meaning of a text into another language in the way that the author intended the text" (p. 5). According to him, the theory of translation should discuss text-to-text equivalence rather than

simple word-to-word equivalence. Newmark designated translation into two types: semantic translation and communicative translation. He states that the majority of texts require communicative translation as opposed to semantic translation. Communicative translation is functional in its approach and usually represents the work of a team, while semantic translation is encyclopedic and linguistic in nature and represents the work of one translator. Newmark also distinguished types of texts (scientific-technological, literary, etc.) and types of words (functional, technical, common, concept words, etc.) in the relevant text.

While Jakobson, Nida and Newmark dealt with both general (macro) and specific (micro) approaches to translation, Vinay and Darbelnet were more oriented towards specific (micro) in their theory of translation procedures. They suggested seven translation procedures which are categorized as direct and indirect techniques: loaning, calquing, literal or direct translation, transposition, modulation, equivalence, and adaptation (Hatim & Munday, 2004). According to Vinay and Darbelnet, translation is a procedure which replicates texts in the same situation as in the original while using a totally different wording. They also suggest that application of this procedure can maintain the stylistic impact of the source language text. They propose that equivalence is an ideal method to deal with proverbs, idioms, clichés, etc.

2.4 Functional and Cultural Theories of Translation

If linguistic theories of translation in 1960s represented moving away from equivalence-based approaches, functional theories in 1970s represent clear breaking away. They are oriented towards the function of the TT, while text is being seen as integral part of the socio-cultural setting. Translation itself is considered as an act of communication (not as transcoding) and as cultural transfer.

Functional theories consider translator as driven by the purpose of the text, while assuming an active role in a very complex situation. Culture awareness and competence arise from experience of a culture, which is a multidimensional set of factors faced by any translator. The more a translator is aware of differences between cultures, the more effective the translation will be.

Katherine Reiss (2000) is one of forerunners of functional theories. Reiss asserts the text as the level of analysis, as opposed to the word or sentence. Her work considers communicative purpose of translation, thus representing a distinct change

from the purely structural approach. According to her, language has three functions - informative, expressive and operative, and there are four major text types:

- a) Informative, which includes design for the relaying of facts. The target text (TT) should be completely representative of the source text (ST) and include avoidance of any omission and provision of necessary information.
- b) Expressive involves a higher level of literary text such as poetry. The TT should recreate the effect desired by author of the ST. Poetic function should consider the full text.
- c) Operative elicits desired behavioral responses in readers. Example of operative text is an advertisement, which influences the viewer or reader to purchase a specific product or service. In this case, the TT should have the same impact on the TT reader as that of the ST on the ST reader.
- d) Audiomedial relates to films, advertisements etc. which are supplemented with music as well as images of the target culture in TT form.

Reiss was however criticized as rigid for considering only three functions of language, while her text typology was deemed too simple for real-life translation and its complexities (Snell-Hornby, 1995). She was also criticized for overlooking socio-cultural factors, assigning translation method to be the result of text type.

Based on ideas of Katherine Reiss, Vermeer (1978) developed *skopos* theory, which is the main theoretical framework of this thesis and discussed in length in the next chapter.

Toury (1995) introduces a systematic approach to translation. He strives to establish a universal theory that focuses on the target culture considering translated texts as “the facts of the target culture” (p. 29). Toury introduces initial, preliminary and operational norms which affect the decisions made by translator during various stages of the translation process. Consequently, these norms “affect the matrix of the text, i.e. the modes of distributing linguistic material in it, as well as the textual make up and verbal formulation as such” (p. 202). While some consider Toury’s theory a step forward in descriptive translation studies, it has been criticized for its limitation to literary translations and is not really applicable to other fields of translation.

Ernst-August Gutt (2000) developed relevance theory, which refers to a set of assumptions that both communicator and listener or reader have about the world. Relevance theory is an inference-based theory of communication that aims to explain the intended meanings intended by the communicators and perceived by the audience. The communicator produces a stimulus from which the audience can infer the set of thoughts or assumptions the communicator intends to convey. In his theory, Gutt considers translation as a case of interpretive use of language. He believes that the two translating methods, direct translation and indirect translation, are constrained by interpretive resemblance. Gutt, however, has not directly clarified the difference between direct translation and formal equivalence.

2.5 Discourse Analysis Approaches

Discourse Analysis or discourse studies are related to a number of approaches to analyzing vocal, sign language or written text. The subjects of discourse analysis include writing, conversation and communicative event.

House (1997) develops the model for translation quality assessment. Her initial interest was to give Translation Quality Assessment a scientific base that could allow its development as an actual area of study and research in the field of translation. Translation Quality Assessment is achieved by comparing the profiles of the source text and target text, classifying any differences or errors according to the different elements of register, and then making a statement about the quality of the translation (Munday, 2008). For House, the preservation of meaning is the purpose of translation.

House (1997) discusses two types of translation. The first is overt translation in which “the source text is tied in a specific manner to the source language community and its culture” (p. 66). In overt translation target text addressees are not directly addressed. Covert translation, on the other hand, enjoys the status of an original source text in the target culture, and involves a cultural filter where the translator has to apply new cultural elements to achieve equivalence with the source text. Covert translation is directly addressed to a target audience. Almost all existing texts lend themselves to covert and overt translation types (House, 1997). While political, literary, religious and generic texts lend themselves to overt translation,

covert translation is more appropriate for business texts, scientific texts, editorial articles, marketing materials and advertisements.

Hatim and Mason (1990) define linguistic aspects of translation and put a major focus on the possibilities which can be incorporated into translation from discourse analysis. The main idea of Hatim and Mason (1990) is to assert a relationship between discourse process and the practical work of the translator. They suggest that text is “a set of mutually relevant communicative functions, structured in such a way as to achieve an overall rhetorical purpose” (p. 243). They consider the translator to be a mediator between the producer of the source text and the receiver of the target text. For them, the task of the translator, who knows two languages and two cultures, is to extract from the ST the intended meaning using pragmatism, semantics, grammar, phonology, as well as discourse analysis.

This chapter has examined the emergence of translation studies and the various theoretical approaches that appeared in the last half century. The following chapter focuses on advertising, its history and link to the culture, and exploring of advertisement translation from a theoretical and practical point of view especially focusing on *skopos* theory.

Chapter Three: Advertising and Translation of Advertisement

3.1 Introduction

This chapter sheds light on advertising and presents a brief history of advertising in America and the western world and the link between advertising and culture. This is followed by discussion about advertising translation, underlying theories, strategies and approaches developed by translation theorists and practitioners for advertising translations.

3.2 What is advertising?

In their search for definition and essential elements of advertising, Richards and Curran (2002) show that practitioners and researchers throughout time used a number of different advertising definitions. Amongst recent definitions, Bovee and Arens (1994) for example, identify advertising as the “non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identifying sponsors through the various media” (p. 7).

Seeking commonly or widely accepted definition of advertising, Richards and Curran (2002) conducted a mail survey of “well-known agency executives, presidents of professional organizations, government regulators, and respected academics” (p. 68). Although the study participants did not reach a common understanding, Richards and Curran derive the following definition: “Advertising is a paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future”. Richards and Curran explain that “mediated” replaces “mass media” to include phenomenon such as social media. However, as an inherently practical activity, advertising is dependent on technological changes and development and this is one of the reasons why current definitions of advertising can also be expected to be outdated in the future.

Researchers today identify dual role of advertising, one being informative, while the other above emphasized persuasive. Informative function or simply said providing information to customers about products, brands or services is often highlighted and given the primary position amongst advertising practitioners and supporters of advertising. Information, including news, facts or knowledge comes in diverse complete and incomplete forms in advertising. Complete information,

however, requires a gamut of facts which cannot all be integrated in an advertisement. Based on completeness of information and form of advertising communication one, therefore, has to accept that advertising aims only to provide the customers with enough interesting and relevant information to influence and persuade them to make a favorable decision on the product. In modern day business, advertising represents a type of marketing communiqué that helps to promote, influence and maneuver a set target towards a specific action, most often to steer consumer behavior towards a specific business offering.

3.3 Historical Overview of Advertising

The idea of inducing customers into exchange relationships has existed for a long time and, in spite of the fact that the United States now stands as the shining example of new world advertising, both in scope and in volume, one cannot forget that advertising originated in Europe. Long before America's colonization, the old world had already promoted its wares in the form of free samples offered on the streets or notice boards placed outside houses indicating the goods on sale within.

It can be argued that globalization started in the 1400s when Portugal established an overseas trading empire in the Indian Ocean, followed by Britain in the 1600s, when thousands of ships set sail from England to a myriad of world destinations, ultimately resulting in the British Empire. This expansion extended to the American colonies that were later to become the United States of America ("Globalization: Yesterday and today", n.d.). Technological and economic development fostered advertising to move from face-to-face selling to advertisements in the print media.

In mid 1900s the practice of carrying advertisements from the busy traders to newspaper publishers, a system that found favor with everyone involved, appeared for the first time. This first step was the forerunner of modern advertising and would evolve into agencies writing ads for customers and placing them directly into newspapers, a smooth transition into mass-communication advertising. Slogans soon became a part of advertising with catchy phrases intended to lodge in the mind (O'Barr, 2010).

The major role played by print media such as newspapers was evident from the publisher of the *New York Herald*, James Gordon Bennett (1835-1867), who increased the rates for advertisements in order to lower the price of newspapers. This

is a practice that continues today (O'Barr, 2010). The 19th century also saw traders using a combination of printing press and postal services to propagate their commercial catalogs.

In the 1920s, advertising entered the lucrative fields of automobiles, entertainment, household products and consumer electrical and electronic products. This was propelled by a giant leap in the availability of credit that made buying more possible, affordable and attractive. Mass circulation of magazines, movies and radio broadcasting helped to foster new levels of effective advertising (O'Barr, 2010).

As of 2014, the American advertising market, had grown to more than eighty times the level of the 1920s, and comprised about 176.0 billion dollars (Plunkett Research, Ltd., 2014). The triumvirate consisting of the advertiser, the agency and the medium provides the major framework for this industry. Segmenting customers and targeting products has become the new mantra, and the creative revolution of the 1960s started a revolution in audience segmentation (AdvertisingAge, 2005).

The names, material markers, logos, designs and packaging gave birth to brands that, over a period, developed a personality, represented a history, and had a defined reputation that attracted the loyalty of customers. Advertising medium evolved across radio and television, to desktop computers, and now even further to laptops, tablets, mobile devices and cell phones driven by rapid development of the internet moving the boundaries of time and space. The various arms of the media, including the press, the internet, television, radio and direct mail contribute massively to present-day advertising. This affects everyone in every aspect of daily life, including shopping, watching television, browsing the internet or even when simply walking.

3.4 Advertising and Culture

Culture can be described as a system of knowledge, values, attitudes, beliefs, artifacts and other symbols shared amongst members of a group (Gill, 2013). Anthropologists commonly use the term culture to label a group or society in which majority of people live and think in the very similar ways.

Advertising includes and portrays elements of specific culture. To serve its basic purpose of persuasion, advertisement needs to be adjusted to the cultural context. When we discuss transferring advertising across cultures, it implies the

adjustment of a message about a product or brand that has been created to include elements of the language, values, beliefs, customs of one group, to the language, values, beliefs, customs of another group or groups of people.

To illustrate this notion, we can use as an example one of the core dimensions of cultural comparison named Individualism versus Collectivism (Hofstede, 1980). De Mooij and Hofstede (2010) discuss Individualism versus Collectivism as “people looking after themselves and their immediate family only, versus people belonging to in-groups that look after them in exchange for loyalty” (pp. 88-89). In other words, while individualistic cultures more value “*I*”, self-actualization and personal achievement, collectivistic cultures emphasize “*We*”, group goals and group achievements. Whereas members of collectivistic cultures more define themselves in terms of group membership (i.e. family or peer group identity), members of individualistic cultures tend less to do so (Marcus & Kitayama, 1991, as cited in Han & Shavitt, 1994). These different values and identifications of members of different cultures are taken into account when designing marketing mass-communication, since failing to adjust to such cultural differences would lead to failure of the advertisement in achieving its main persuasive function. For example, Han and Shavitt (1994) show that magazine advertisements in an individualistic country such as USA more appeal to individual preferences and benefits, personal success and independence. Advertisements in the collectivistic country such as Korea, on the other hand, more appeal to in-group benefits, harmony and family integrity.

3.5 Advertisement Translation

Especially after the First World War, when businesses expanded their horizons far beyond their own countries borders, sellers found it imperative to carry their existing advertisement material with them. Today, in the era of globalization this need is much more pronounced. International markets are evolving with such rapidity that transferring advertisements is taking on almost epic proportions due to a rapidly developing exchange of culture and economy. So, the question remains, how can advertising make an impact in local and foreign markets, in diverse and distinctive cultures coded with different symbols? Since language is the fundamental component of marketing and public relations, translating the content of marketing communication to the local language makes an undeniable path to reach the consumer.

By definition, advertisement translation involves the transference of the source text to the local language of a market. However definitions of advertisement translation can be quite broad, “from complete transference of the source text into the target culture to the creation of a new advert for the target culture, based on the interpretation of the advertiser’s creative brief” (Smith, 2002, p. 2).

Development of advertisement translation studies is linked to the development of translation studies in general. They appear in the period when translation studies were concerned with the idea of equivalence on the bases of lexical, grammatical and stylistic analyses (Venuti, 2000, as cited in Smith, 2002). From 1970s, however, conventional advertisement translation approaches based on equivalence and faithfulness appear inadequate. A functionalist translation theory or functionalism seems worthy of consideration under the circumstances. This, however, did not appear overnight and has developed through a history of trials and tribulations. In the 1960s, for example, Eugene Nida propounded the Dynamic Equivalence theory on the strength of the vital principles of semiotics, informatics and linguistics. Nida argued that translation needs to keep the flexibility in its approach.

“Messages differ primarily in the degree to which content or form is the dominant consideration. Of course, the content of a message can never be completely abstracted from the form, and the form is nothing apart from content; but in some messages the content is of primary consideration, and in others the form must be given a higher priority” (Nida, 1964, p. 156).

Guidere (2005) suggests that during the prior decade translation of advertisements underwent a radical evolution which people now refer to as “Advertising Localization” versus internalization or global standardization of advertising translations. “Localization” of advertising involves adapting of the company's communication with socio-cultural and politico-legal aspects of targeted countries or regions. It focuses on a fundamental perspective change that takes place when transferring the modes and nature of cultural and linguistic elements from one language to another.

Along these lines, Bovee and Arens (1994) suggest four principal methods to apply when using translators:

- a) Merely rewriting the advertisements in a foreign target language is not enough. The translator must have copywriting skills.

- b) The translator must have an intimate knowledge of the product, its characteristics and the target market.
- c) The translators must live in the country where the advertisement is destined to appear and must translate into their local language perfectly.
- d) The translator must have properly translatable simple English text from the advertiser without any ambiguity or expressions of an idiomatic nature.

Mainly due to broad saturation with cultural and social aspects, translating advertisements is no easy task. It requires the translators to deal with many nuances and often pushes the translators to their limits. The translation of advertising texts also involves a plethora of practical and theoretical issues linked to the difficulties of translating of the “devices within advertising which give adverts their persuasive power”, including aesthetics of the language by means of rime, rhythm or sound symbolism (Smith, 2002, p. 16). Advertisements are “a microcosm of almost all the prosodic, pragmatic, syntactic, textual, semiotic and even ludic difficulties to be encountered in translating” (Smith & Klein-Braley, 1997, as cited in Smith, 2002).

3.6 Translation of Advertising from a Theoretical and Practical Point of View: Strategies and Approaches

When handling aspects of translation involved in advertisements, authors find it essential to outline the meaning of the word “translation” and what it encompasses. Different views have evolved about whether the word “adaptation” would be more suitable. This relates to including more than words in translation, namely video queues, for the purposes of adverts adjustment to cultural context. While some attribute an image transformation as an adaptation (Smith & Klein-Braley, 1997), other conceptualists would like to see the image change within the purview of translation. Jakobson, the Russian linguist, promotes traditional understanding of translation, where an interlingual translation relates to “interpretation of verbal signs by means of some other language” (as cited in Smith, 2002, p. 58). Jakobson believes that in the matter of translation of advertisements, the meaning lies with the signifier and not the signified. An object, according to him, therefore, attains its meaning from the linguistic verbal sign. However, many others feel that translations should integrate linguistic, visual, sound elements, thus becoming multi-dimensional. Angela Goddard (1998) says: “The word ‘text’ here (as applied to advertising) is used in its widest

sense, including visual artifacts as well as verbal language” (p. 6). Here the purpose of a message is paramount to the translation of advertisement text, and the ultimate aim of translation of the advertisement is to achieve desired results in the target culture.

Despite the importance of the advertising translation for entering and strengthening a position in the international markets, and challenges and difficulties it encompasses, translation in advertising literature has very little attention (Smith, 2002). Guidelines for translations are also lacking, and tend to be general. Complexity and numerous issues related to equivalence and free-translation or linguistic elements versus meaning and purpose, internalization and localization, restriction on the verbal or the inclusion of other symbols and signals, all imply the need for structuring to accommodate the varied approaches required for success of advertising translation.

When analyzing the process of advertising translation, scholars usually use the concept of strategies, which implies more or less planned procedure supporting translators’ decisions regarding specific elements of translation (Schjoldager, 2008). Some scholars discuss and use micro-strategies in their studies, while others examine or make decisions based on macro-strategies as frameworks or rules for translation.

Micro-strategies tend to address issues translators face on micro level, or in other words related to specific decisions and choices they have to make when translating particular words or parts of speech. One of the main issues related to micro-strategies is that many of them have originated from the translation practice, thus evolving as “rules-of-thumb” (Chesterman, 1997). Macro-strategies are related to the translators overall approach to the translation process, which can be located somewhere along the dimension with one end being extreme ST-orientation and the other end being extreme TT-orientation.

Various scholars, including Vinay and Darbelnet (1995), Delabastita (1996), and others, have applied micro analyses on the level of word and sentence. Based on the work of many of these authors, Schjoldager has made an overview or taxonomy of micro-strategies (Schjoldager, 2008). Her taxonomy lists 12 micro approaches that can be used for translation of ST texts and solving specific translation issues in both ST- and TT-oriented macro-strategies (the full list of 12 micro approaches is in Appendix).

While discussing general issues related to “localization” and cultural “added-value” of advertising translation, Guidere (n.d) also applies micro-analytical approach to the analysis of specific advertising translation examples. He analyzes “advertising

localization aspects” for both verbal and visual elements identifying adaptations related to the product (whether the brand name was transcribed, label of origin reproduced, etc.), adaptations related to the language (presence of idiomatic expressions, metaphors, comparative structures, etc.) and adaptations related to the culture (direct speech and the use of the imperative mood, changing colors, making scene or position changes, etc.). Guidere (n.d) advocates a flexible approach to translation between source and target markets, or TT-orientated macro-strategy. Advertising translation, in his opinion, must include the changes effected in the marketing campaign to bring about a semblance of the target market by using free, idiomatic and the literal perspectives.

3.7 Skopos and Advertising Translation

One of the best known macro-theories and functional approaches to translation, with very important influence on professional translation is the *skopos* theory. *Skopos* theory was formulated by Hans Vermeer (1978) and reflects not only a general shift from the principally linguistic, formal translation theories to a concept of a translation based on a functional and socio-cultural perspective, but also shows translation as a focused activity that is universal to all translation projects. This theory has its roots in communication theory, action theory, text theory, and in the movements in literary studies related to reception theories.

Vermeer (1978) postulates that, the intended purpose of the target text should determine translation methods and strategies (Schäffner, 1998). From this, Vermeer contrived the famous *skopos rule*, which states that every human action is determined by its purpose. The main point of this approach or theory is the recognition that the source text (ST) is not responsible for its effects on the translation process. *Skopos* is controlled and specified by the TT users, either readers or listeners, and their situation and cultural background.

The second rule of *skopos* theory asserts that a TT is an offer of information in a target culture and a TL, which is related to an offer of information (the ST) in a source culture and SL. This rule links the ST and TT and their function to their separate linguistic and cultural backgrounds. Third rule postulates that a TT is not clearly reversible, or in other words assumes that the function of the TT in its

destination cultural context is not necessarily the same as the function of the ST in its source cultural context (Du, 2012).

Two further general rules have subsequently been formulated which are known as the coherence rule and the fidelity rule. The coherence rule states that the target text must be coherent in nature in order to allow its intended users to comprehend it. This source text must be translated in a manner that makes it coherent within its context and becomes part of a world continuum which is easily comprehended and interpreted by the recipients. The fidelity rule correlates translation and source text with respect to intertextual coherence. It stipulates only that some relationship must be present between the two. Rule six of *skopos* theory asserts that the first five rules follow the hierarchical order with the first or *skopos rule* being the predominate one (Nord, 1997).

Skopos theory directly embraces the culture of the prospective readers of the translated advertisements as well as the function that the text must perform in relationship to the target culture. These contextual factors affect the translation of all translated texts.

Skopos theory raises translation of advertisements to an altogether new level by expounding the view that the *skopos* or purpose influences a translation, and not the source text alone. It seems more realistic to consider translations as original text production instead of in conventional conditions of equivalence with another text in a different language. The theory specifies the crucial relationship between the two based on the *skopos* or purpose of the translation. The *skopos* of a particular translation task may require a 'free' or 'faithful' translation. Making a decision depends on the purpose for which the translation is intended (Jabir, 2006).

Based on this, the expert translator can consciously decide the extent of the source text's usage in the translation, with the *skopos* (purpose) in mind for each individual case. *Skopos* theory further ordains that, though the *skopos* of the source and target text need not necessarily be similar, the target text must have a clearly specified *skopos* for a successful translation. The translator of the advertisement must not only have a clear understanding about the translation's goal, but also comprehend that any given goal is likely to be only one among several.

Skopos theory was criticized as being too simplistic, even questioned as a theory, as it lacks formulated hypothesis that can be empirically tested (Schjoldager,

2008). The rules it sets, since they have not been empirically tested, can only be accepted as description of ideal, and not true guidelines or directions.

Other critiques bring to light possible interpreting of *skopos* theory as allowing translators to choose any purpose they see fit, or even consenting to potential enlisting of translators to work for anybody who pays them for whatever purpose. To avoid such misreading but also to counter the notion of underestimation of the value of the source text, Nord (1991) introduces the concept of loyalty to stress the translators' accountability towards people especially in advertising translation:

“The translator is committed bilaterally to the source of the target situations and is responsible for both the ST sender (or the initiator, if he takes the sender's part) and the TT recipient. This responsibility is what I call loyalty. Loyalty is a moral in the relationships between human beings who are partners in a communication process” (Nord, 1991, p. 94).

Skopos theory was also subject to criticism for the lack of translation approaches at micro level and consequently, the lack of guidelines that would enable realization of the *skopos* (Gerzymisch-Arbogast & Mudersbach, as cited in Cuellar, 2008, p. 64). In answer to this, Vermeer (1989) explains that the *skopos* is dependent on “each specific case”, which is why it cannot lay down the exact micro-strategies, but makes use of ad-hoc approaches.

Vermeer says: “advertising texts are supposed to advertise; the more successful the advertisement is, the better the text evidently is” (as cited in Venuti, 2000, p. 226). He goes on to reiterate that a translator must capture maximum mileage and make the translation of the advertisement effective and attractive and that translators must have a free run in pursuit of the advertiser's goals without interference in the process of commissioning advertising agencies, proofreaders, and in applying the advertising regulations and the historic content.

Skopos provides the criteria for the decision-making processes in advertising translation and shifts the spotlight from the source text reproduction to the self-determining target text production. The ethical responsibility and expertise of the translators, who can be described as target text authors, is focused on the functional facets of translation and explaining translation decisions as they distance themselves from the narrow concepts of strict adherence or equivalence to the source text alone. In practical terms, *skopos* theory induces a re-conceptualization of the source text and brings about a functionally acceptable target text based on an available source text,

offering its six rules as tools for advertisement translation. Apart from the purpose of the advertisement translation which has to adhere to the purpose of the source advertisement linking these two primarily through functionality (rules one and five), *skopos* theory offers adjustment to the cultural context (rule two) and comprehension or the need to be clearly understood by its target audience (rule four) as tools for assessment of the advertising translation. All this is submitted to *skopos* or purpose of advertising text and all forces towards provoking the interest and motivating customers to action (rule six).

Christiane Nord (2005) contributes to theoretical and practical aspects of translation issues with her theories of extratextual and intratextual factors. According to Nord, the extratextual factors are aspects concerning e.g. sender, audience, medium and text function, while the intratextual factors involve subject matter, content, genre and register. Extratextual factors are mostly linked with macro-strategies (Nord, 2005, p. 43-141). Nord (1997) highlights three important aspects to translation: translation commission, text analysis, and translation problems and functional hierarchy.

- a) Translation commission: The translator should keep the client's request/guidelines at the forefront of their mind. The translator must compare the source text and the target text profiles and should, through analysis of the commission, note any differences that arise.
- b) Text analysis: Nord listed intertextual factors for analyzing the source text:
 - Subject matter
 - Content of text
 - Presupposition means real-world factors that should be known to the participants in the communicative situation.
 - Composition
 - Illustration or italics as nonverbal elements
 - Lexical aspects
 - Structure of sentence
- c) Translation problems: Functional hierarchy is important to establish while undertaking a translation. That is:
 - Intended function relating to translation should be decided
 - The target text of addressee's situation should be adapted

- Translation style, either source oriented or target oriented, should be based on translation type
- Problems present in text at lower linguistic level should be properly managed.

This chapter has discussed advertising, its history and link to culture, in addition to theories and strategies of advertising translation. The following chapter presents analysis of three examples of advertising materials and discusses its findings.

Chapter Four: Data Analysis and Findings

4.1 Introduction

Chapter Three explored an overview of advertising and presented advertisement translation, examining the various theories and approaches followed while transferring an advertisement text from one language to another. This chapter focuses on analysis of three examples of advertisement and marketing materials to examine how we translate them into Arabic, how the approach is affected by the purpose of the text and text type, and how to consider the culture of the target audience.

4.2 The Data

The three pairs of English-Arabic print advertisements have been selected in an attempt to cover different advertisement forms (print newspaper ad, direct mail flyer, and advertising brochure) within different industries.

Advertisement	Industry	Form	Content
Advertisement 1 - BMW 6 Series Coupe	Automotive	newspaper print ad	Arabic & English
Advertisement 2 - Dubai Electricity and Water Authority online payment campaign	Public utility / Infrastructure	direct mail flyer	hybrid
Advertisement 3 - Al-Ain Zoo brochure	Tourism	brochure	hybrid

4.3 Methodology

This study attempts to explore the communication of advertising message through analysis of advertising translation from ST in English language to TT in Arabic language, especially focusing on issues of linguistic and cultural differences. Using three English-Arabic advertising materials, this analysis aims to identify a range of micro and macro strategies used by advertisement translators in Arabic advertising to convey the advertisement messages.

Skopos theory and its rules are used as the macro-strategic framework for analysis of the advertising examples in this thesis, focusing solely on the verbal part, without analysis of the visual elements. Evaluation of the advertising translation and determining whether the translations predominantly used the ST-oriented strategy or the TT-oriented strategy will be based on six rules of *skopos* theory:

1. The translation (or TT) is determined by its *Skopos* (purpose).
2. A TT is an offer of information in a target culture and TL related to an offer of information in a source culture and SL.
3. A TT is not clearly reversible (in respect to ST).
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 as predominate rule.

Since *skopos* theory does not provide guidelines at micro level advertised texts will be analyzed for ad-hoc micro strategies such as:

1. Direct transfer (involves transferring an ST element such as word or phrase directly into the TT without making any changes)
2. Calque (involves transferring an ST element or translating it very closely resulting in TT element which is not idiomatic or natural for the target language or culture)
3. Direct translation (involves word-for-word translation, resulting in idiomatic or natural TT text)
4. Paraphrasing (involves free translation where ST elements and their meanings are provided freely)
5. Explicitation (involves making implicit elements from the ST explicit in the TT, for example by explaining something)
6. Condensation (the ST meaning is kept, but TT is delivered shorter through deletion of some of the words; in some cases it is the opposite of explicitation, since explicit information may be made implicit)
7. Adaptation (more creative than paraphrasing, adaptation aims to create the effect of the ST [on ST readers] in the TT [on TT readers])
8. Addition (adds new meaning to a sentence or part of text; while in explicitation something is explained, in addition something is added)

9. Deletion (involves shortening the ST text with some of its meaning omitted or deleted).

Micro-strategies are selected based on the Schjoldager (2008) taxonomy of micro-strategies and analysis of the TT of advertisements.

First step in the analysis will be examination of the structure of the print ad (headline, sub-headline, body copy) and the function of each element, second will be evaluation of micro approaches, based on which it will be concluded about ST or TT macro-orientation in the third step.

4.4 Analysis of advertisement examples

4.4.1 Advertisement Text One.

Source Text (English)	Target Text (Arabic)
<p>1- Headline: Hunt the road down.</p> <p>2- Sub-headline: The all-new BMW 6 Series Coupé. Designed for driving.</p> <p>3- Advertisement copy. With its sleek design, a powerful heart ranging from 320 to 407hp maximum output, and a host of innovative features, which speed up your driving pleasure the new BMW 6 Series Coupé is hungry for the road. LED Adaptive Headlights are in perfect harmony with elegant lines and shoulders inviting you to satisfy its hunger by accelerating the high-tech engine from 0-100 km/h in 4.9 sec. The 8-speed sports automatic transmission Steptronic not only ensures incredibly swift changes and significantly reduced fuel consumption. It also reduces</p>	<p>1- Headline: حدود أدائها: قوة أعصابك.</p> <p>2- Sub-headline BMW الفئة السادسة كوبيه الجديدة كلياً. صُممت لعشاق القيادة.</p> <p>3- Advertisement body copy يقولون إن الجمال في عين الناظر إليه، لكن هذه المقولة لها استثناءاتها حين تقف أمام تصميم على قدر من البراعة كما هي BMW الفئة السادسة كوبيه الجديدة. فكما تأسر العيون الساحرة القلوب، تجذبك مصابيح LED الأمامية المتكيفة الجديدة بتصميمها المبتكر الذي يتناغم بمنتهى الإتقان مع هيكل السيارة الأنيق وخطوطها الانسيابية الراقية. وفي القلب، ينبض محرك جبار تتراوح استطاعته بين 320 و407 حصنة لينطلق بالسيارة من حالة السكون إلى 100 كم/الساعة خلال 4,9 ثانية فقط. وخير رفيق لهذا المحرك الجبار، ناقل الحركة الرياضي الأوتوماتيكي ثماني السرعات مع نظام Steptronic الذي لا يضمن سلاسة الانتقال بين مستويات السرعة فحسب، بل يساعد في الحد من استهلاك الوقود،</p>

<p>background noise at high speeds, which leaves even more room for the sound of the innovative Bang & Olufsen high-end surround system. A unique experience for all senses. Call your BMW dealer today to arrange a test drive.</p>	<p>ويخفض الضجيج عند القيادة بسرعات مرتفعة كي يفسح لك المجال للاستمتاع بتجربة صوتية متفوقة تعشقها بكل حواسك مع نظام Bang & Olufsen الصوتي الفاخر. اتصل بوكيل BMW المحلي في بلدك لتجرب قيادتها اليوم.</p>
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The above example is taken from the official advertising launch campaign of the new BMW 6 Series Coupé for the Middle East. Launched in 2011, the campaign aims to inform the target market and promote the new car by highlighting its attractive design and powerful performance.

The above advertisement appeared in newspapers and other print media in the Middle East. I was commissioned to assess the Arabic text before it is released in newspaper. For this type of campaign, the original text is usually developed by an English copywriter who specializes in writing advertisement and marketing content. Once the English copy has been approved by the marketing team in the BMW regional office, Arabic copywriters start to transfer the text into Arabic. The Arabic copywriters may start writing the Arabic copy from scratch because they are not just translators. They must possess specific skills and should be able to do more than translating the source text into Arabic. However, the trend in the Middle East market is to start in English since the decision makers in senior marketing positions do not speak Arabic. In most cases, the copy is originated in English and then transferred into Arabic once it has been approved by the client.

The Advertisement 1 consists of a title “headline”, a secondary title “sub-headline”, and relatively short “body copy” with one image. In Advertisement 1, I analyze the Arabic translation of the advertisement, with focus on translation decisions and possible versions of translations for some parts, type and characteristics of the ad text and overall macro-strategy oriented on the informative and persuasive function of the ad.

The headline is designed to be the first copy the audience reads and as such grabs attention by intriguing, provocative message. The headline is translated dynamically rather than formally, to adhere to the function of this element which is attracting attention of the target audience which is culturally different for Arabic language advertisements. Dynamic translation was also selected with secondary aim

of showing creativity of the translation. However, attention is paid for dynamic approach not to be overdone to the extent that the TT has a different meaning from the ST.

The headline in the given example “Hunt the road down” is translated into (حدود أدائها: قوة أعصابك) (paraphrasing). The message of the ST is that the car is so powerful that it hunts the road down. The same message is kept in the TT using the word (أدائها) which refers to the car. The phrase (قوة أعصابك) is used although it is not used in the ST since it conveys the same message presented by the English headlines. It emphasizes that this car is so powerful that you cannot afford it if you are faint-hearted. Translator used paraphrasing and explication micro-approaches appropriate for the culture, ensuring that the persuasive purpose of the advertisement and the meaning are kept.

Unlike the ST, the audience is directly addressed in TT using the pronoun (ك) because Arab consumers prefer to be engaged in the message and addressed personally (oblique translation). The colon in the Arabic headline is incorrect since the colon is usually used in Arabic only after the verb (say), unlike English in which the colon is used to explain or start an enumeration, but it serves the purpose of emphasizing and thus focusing attention. Many Arabic copywriters tend to break the rules of grammar or syntax these days, and Arab audience appears to accept this to some extent.

The sub-headline supports the headline with a different informative and again provocative message which introduces the brand and the product.

The sub-headline is translated as closely as possible to the source text. BMW is kept in English because it is the initials of the brand name and it stands for BMW (“Bayerische Motoren Werke” or “Bavarian Motor Works in English”). According to the guidelines of the BMW Company brand name must be kept in Latin letters always and may not be altered (direct transfer). The model of the car comes after and it is translated to (الفئة السادسة) which is a standard translation applied to this model of BMW cars. The term coupé is borrowed from English, which has borrowed the word from French (direct transfer).

The second part of the sub-headline contains a motto that was written especially for this car. The translation of the motto “Designed for Driving” is transferred to Arabic with a level and category shifts, to provoke the effect on TT similar to the effect on ST readers. The motto will not deliver a meaningful message if

it is translated literally to (صممت للقيادة) so the shift is obligatory and the word (لعشاق) is added to achieve the same communicative clue of the ST (adaptation).

The target text of body copy of the advertisement has seen some additions such as a word, a phrase, or a clause in order to make the translated text appear natural in the target language, either semantically or grammatically (direct translation). The clause (يقولون إن الجمال في عين الناظر إليه، لكن هذه المقولة لها استثناءاتها) is added to establish the importance of the design of the car using an English proverb (addition). It is used as a tool to grab the audience attention to the text and encourage them to read on. The chances of reading the body copy of an advertisement are not as big as reading the headlines. According to David Ogilvy, “On the average, five times as many people read the headline as read the body copy. When you have written your headline, you have spent eighty cents out of your dollar” (Ogilvy, 2004, as cited in Davie, 2014, p. 54). However, this version is calque and is not grammatically correct. An alternative could be (الجمال أمر نسبي). Also, the phrase (على قدر من البراعة) can sound incomplete. The proper version must contain an adjective such as (عال) or (كبير) after the word (قدر).

The phrase (فكما تأسر العيون الساحرة القلوب) is not in the ST but is used to make the text more appealing and highlight the role of the senses - to feel the beauty of this car which is a joy for eyes and provides the driver with a pleasant driving experience (adaptation, addition). The word (استطاعته) was used for the power of the engine while the more common translation for power is (قدرة) or (قوة). However, the word (استطاعة) is also used in the Levant region so it is acceptable. The abbreviation (hp) which stands for “horse power” in English is translated into the word (أحصنة) which is the plural of (حصان) in Arabic. Although this word seems “odd” in the technical context, this decision may be justified from the perspective of the grammar correctness. This shows that translators can face issues even in direct translation related to the target audience cultural, geographic and language differences. The target text clause (للاستمتاع بتجربة صوتية متفوقة تعشقها بكل حواسك) describes the feeling the driver will have thanks to the sound system (paraphrasing for the purposes of increasing the effect on the audience).

The rest of the body copy is directly translated listing the features and technical specifications of the car with the names of the innovations “Steptronic” and “Bang & Olufsen” kept in English in compliance with BMW guidelines, which state that all patented technologies names must always stay in English (direct transfer).

The last sentence in Arabic advertisement is a call to action like in ST to invite the consumers to call the local dealer to test-drive the car. The pronoun (ها) was used to refer to the car to be tested, but the sentence should include (هذه السيارة) to be grammatically correct.

4.4.2 Advertisement Text Two.

Source Text (English)

Target Text (Arabic)

The sample above is taken from a direct mail flyer enclosed with a monthly bill of Dubai Electricity and Water Authority (DEWA). It is sent to consumers in Dubai to encourage them use the online method of payment and get the chance to win an environmentally friendly car. This is to reduce the footfall in DEWA offices and save employee work time. The text of the flyer is originated in English and then translated into Arabic.

The Advertisement 2 is also a “hybrid” text (verbal and visual) which consists of a title “headline”, a “sub-headline” and a secondary “sub-headline” and short

“body copy” with one image. In Advertisement 2 I analyze translation of the dual-language DEWA flyer with focus on micro-approaches and macro-strategy, text type and grammatical and stylistic aspects.

The translator has tried to render all the information as accurately as possible without violating the fluency of the target text (direct translation). However, a few points are evident in the target text. The headline “Pay online, Win and Save the Environment” is translated to (ادفع واربح وحافظ على البيئة). As we can see, the translator has omitted the word “online” from the target text (deletion). This decision is obviously taken in order to shorten the headline and reduce the word count as much as possible. The translator’s choice might be justified should we consider that the word “online” is translated in the sub-headline to (إلكترونياً). However, the translator could have achieved a better translation if s/he decided to maintain such a keyword in the headline. A better alternative to the existing translation can have the following equivalence (سدّد فاتورتك واربح إلكترونياً وحافظ على البيئة). The verb (ادفع) is replaced by (سدّد) because it collocates better with the object (فاتورة) in Arabic.

The sub-headline “Pay now DEWA bill online & get the chance to win grand Prize” is translated to (ادفع الآن فاتورتك إلكترونياً واحصل على فرصة ربح الجائزة الكبرى). The translator omitted the name of DEWA in the original translation while it must be maintained to make the message clear and save the consumer from making an extra effort to get which bill is to be paid (condensation). DEWA is also the name of the brand and it has to be visible in the TT. The second part of the sub-headline (واحصل على فرصة ربح الجائزة الكبرى) is meant to be translated formally but the translator altered the meaning by adding the definite article (ال) in the target text. Translating (Grand prize) to (الجائزة الكبرى) has caused a shift in the message in the TT and the consumers may understand that there are many prizes and the car is the grand prize. A better translation of the sub-headline can be (سدّد فاتورة المياه والكهرباء عبر الإنترنت وانطلق في سيارة أحلامك) (paraphrasing). The new suggested translation of the sub-headlines retains the name of DEWA, which is a keyword that should be kept in TT even if the name of the company is shown on the top of the flyer. Online is translated in the new version to (عبر الإنترنت) in order to make the message absolutely clear to the consumer. Some people might not get what (إلكترونياً) means for payments and writing it in a more direct way enhances the message without violating the ST. Another advantage of using (عبر الإنترنت) in the sub-headline is to avoid repeating the word (إلكترونياً) which is already there in the headline. The phrase (انطلق في سيارة أحلامك) is a dynamic translation

which can be followed by the translator to clarify the benefit of paying the bill online and to make the message appealing to the target audience at the same time.

The second sub-headline (سيتم السحب على الجائزة في يناير 2012) contains a common mistake that we see a lot in the Arabic texts these days (يتم). A better alternative can be (يجري السحب في يناير 2012). The verb (يجري) is used in present tense since present tense in Arabic also indicates actions that will take place in the future.

The verb (ستتأهل) in the first sentence of the terms and conditions of the draw is best in the present tense to avoid using the future form again. The translator rendered "bill payment" to (الدفوعات المنجزة) and this could be simply translated as (تسدد الفواتير التي). The adjective (المنجزة) is not a common collocation to the noun (الفواتير) and might mislead the audience.

The second point in the terms and conditions list can be translated more fluently.

The sentence begins with the noun (المشاركة) and the predicate is the phrase (ستكون حصرية بالفواتير المدفوعة بالكامل). The phrase is syntactically incorrect and the adjective (حصرية) is not the right choice within this context. The sentence can be simply translated as follows:

(يتأهل المشترك للدخول في السحب في حال تسديد فواتير أشهر أكتوبر ونوفمبر وديسمبر بالكامل عبر الموقع الإلكتروني).

The last sentence in the terms and conditions part is very long in the TT and the translator has added quite more words to the translated version (paraphrasing) while it can be rendered using fewer words without violating the meaning of the ST. A shorter version can read as follows (direct translation):

(يمكن التسجيل في خدمة mPay عبر الموقع الإلكتروني <https://mpay.dubai.ae>)

4.4.3 Advertisement Text Three.

Source Text (English)	Target Text (Arabic)
<p>The Wildlife Destination for the Whole Family</p> <p>Founded in 1968, the zoo is one of many great legacies left by the late Sheikh Zayed, the 'Father of the Nation'. Sheikh Zayed's proclamation that mankind should conserve our environment and preserve it for future generations provides</p>	<p>الوجهة العائلية الأمثل للعيش في أحضان الطبيعة</p> <p>تأسست حديقة حيوان العين عام 1968 لتمثل جزءاً من الإرث الغني الذي تركه القائد الراحل الشيخ زايد آل نهيان "والد الأمة". فقد كانت رؤية الشيخ زايد رحمه الله بأن على البشر حماية البيئة والحفاظ عليها للأجيال القادمة، لتكون مصدر</p>

inspiration for one of the most progressive conservation projects in the world.

Located in Sheikh Zayed's hometown in the Abu Dhabi Emirate, Al Ain Zoo is a family destination, providing education and entertainment in a natural outdoor environment. Al Ain Zoo offers the ultimate wildlife experience, wonderful fun-filled activities, learning about conservation and the opportunity to explore a collection of more than 4,000 animals from 186 species .

EXPANSION PROJECT: Al Ain Wildlife Park & Resort – In touch with Nature

As part of the Abu Dhabi Government's commitment to wildlife conservation, both within the UAE and internationally, we are transforming the area around the existing zoo into a new development dedicated to exhibiting and conserving desert wildlife on an even larger scale. This sustainable leisure and learning destination, called Al Ain Wildlife Park & Resort, will provide an extraordinary opportunity to explore the desert environment while enjoying a world-class tourist destination .

Al Ain Wildlife Park & Resort is set to become one of the world's most prestigious holiday destinations, bringing people closer to the amazing natural wonders of the desert. Taking inspiration from the culture and values of the United Arab Emirates, the park is a symbol of the country's commitment to wildlife conservation and is set to become an international biodiversity center, providing a vibrant and fascinating demonstration of sustainable desert living.

إلهام لإقامة أكثر مشاريع حماية البيئة تطوراً في العالم.

تقع حديقة حيوان العين في مسقط رأس الشيخ زايد بإمارة أبوظبي، وقد نجحت منذ تأسيسها في ترسيخ مكانتها كوجهة عائلية مميزة تقدم الأنشطة التعليمية والترفيهية في إطار بيئة طبيعية خلابة. حيث يستكشف الزوار من كافة الأعمار طبيعة الحياة البرية في الحديقة ويستمتعون بوقت حافل بالأنشطة الممتعة والمفيدة فيما يتعرفون إلى المزيد من الحقائق حول حماية البيئة ويستكشفون مجموعة قوامها أكثر من 4000 حيوان من 186 فصيلة مختلفة.

مشروع التوسعة: متنزه العين للحياة البرية.. أقرب إلى الطبيعة

ضمن التزام حكومة أبوظبي تجاه حماية الحياة البرية في الإمارات العربية المتحدة وخارجها، يعمل خبراؤنا على تحويل المنطقة المحيطة بموقع حديقة الحيوان الحالي إلى مشروع جديد مخصص لعرض الحياة البرية الصحراوية وحمايتها على نطاق أكبر وأشمل. وتقدم تلك الوجهة الترفيهية المستدامة، والتي تحمل اسم متنزه ومنتجع العين للحياة البرية، فرصة مذهلة للزوار تتيح لهم استكشاف البيئة الصحراوية فيما يستمتعون بوجهة سياحية عالمية المستوى.

ومن المنتظر أن يصبح متنزه العين للحياة البرية أحد أبرز الوجهات العالمية الراقية للعطلات، كونه يقربك من عجائب الطبيعة المذهلة في البيئة الصحراوية. وقد استوحى تصميم المتنزه من الثقافة والقيم الإماراتية العريقة، ليكون رمزاً يجسد التزام البلاد بحماية الحياة البرية ومركزاً عالمياً للتنوع الحيوي ومثالاً حياً على الحياة الصحراوية المستدامة.

A visit to Al Ain Wildlife Park & Resort, whatever the season or time of day, will be a journey of discovery. Endangered animals, rare plant life and an exotic landscape await the eco-traveller. Arabian, African and Asian desert safaris will educate and inspire, while luxurious hotel accommodation and amenities, superb entertainment and exquisite dining will satisfy the most discerning guest .

CAPTIVE BREEDING & CONSERVATION PROGRAMS

A visit to Al Ain Zoo will contribute to animal conservation and support our work to save endangered species. With a dedicated team of vets and experts from around the world providing the highest standards of animal welfare, the zoo's captive breeding programmes play a vital part in the conservation of some of the world's most endangered species with special emphasis on antelopes & gazelles and desert carnivores – such as the Arabian oryx, Addax, Scimitar-horned oryx, Mhor gazelle, Arabian leopard, Sand cat and African wild dog, to mention just a few.

ومهما كان الموسم الذي تزور فيه متنزه ومنتجع العين للحياة البرية، فلا شك في أن المكان سيحملك في رحلة رائعة من الاستكشافات المذهلة، حيث تنتظر الحيوانات المهددة بالانقراض والنباتات النادرة والطبيعة الساحرة. كما تنظم رحلات السفاري الصحراوية ذات الطابع العربي والإفريقي والآسيوي لتمنح الزوار الإلهام والمعلومات الغنية، فيما تلبي الفنادق الراقية والمرافق الترفيهية الفخمة والمطاعم العالمية رغبات الزوار على اختلافها.

برامج تربية وتكاثر الحيوانات وحمايتها من الانقراض

عند زيارة حديقة حيوان العين فإنك تصبح تلقائياً أحد ناشطي حماية الحيوان وداعماً لعملنا الدؤوب من أجل إنقاذ الفصائل المهددة بالانقراض. يعمل فريق من الأطباء البيطريين والخبراء من مختلف أنحاء العالم على تقديم الرعاية الفائقة للحيوانات التي تعيش في الحديقة، بينما تلعب برامج تربية وتكاثر الحيوانات دوراً بارزاً في حماية مجموعة من الفصائل المهددة بالانقراض، مع التركيز على الغزلان والظباء والحيوانات الصحراوية من أكالات اللحوم، كالمها العربي والمها معقوف القرن وغزال المهر والفهد العربي والقط الرملي والكلب الإفريقي البري وغيرها الكثير.

Sample pages from Al-Ain Zoo brochure (Arabian Travel Market, 2012)



The above text is a part from an advertising brochure to promote Al-Ain Zoo (Arabian Travel Market, 2012). The text of the brochure is originated in English and then translated into Arabic.

The Advertisement 3 is also a part of a “hybrid” text and consists of “headlines”, and “body copies”. In Advertisement 3 I analyze translation in Arabic of the dual-language Al-Ain Zoo brochure with focus on micro-approaches and macro-

strategy, text type, the grammar and contextual aspects of the language in terms of the target groups, their culture, etc.

Relevance for the target receptor in this text is achieved by making objects static and creating a subject (visitor/s) who moves throughout the text. For example, the sentence “A visit to Al Ain Zoo will contribute to animal conservation and support our work to save endangered species” is translated into:

(عند زيارة حديقة حيوان العين فإنك تصبح تلقائياً أحد ناشطي حماية الحيوان وداعماً لعملنا الدؤوب من أجل إنقاذ الفصائل المهددة بالانقراض)

Here is another example of how the translator engages the consumers in the communication and makes them part of the story they created: “A visit to Al Ain Wildlife Park & Resort, whatever the season or time of day, will be a journey of discovery. Endangered animals, rare plant life and an exotic landscape await the eco-traveler” is translated into:

(ومهما كان الموسم الذي تزور فيه منتزه ومنتجع العين للحياة البرية، فلا شك في أن المكان سيحملك في رحلة رائعة من الاستكشافات المذهلة، حيث تنتظرك الحيوانات المهددة بالانقراض والنباتات النادرة والطبيعة الساحرة)

The visitors are always addressed in Arabic text, unlike the English text that focuses on the zoo, its features and facilities (oblique translation). However, the translator has overlooked some grammatical issues in this sentence, and the correct one would read:

(ومهما كان الموسم الذي تزور فيه منتزه ومنتجع العين للحياة البرية، فإن المكان سيأخذك في رحلة رائعة من الاستكشافات المذهلة، حيث ترى الحيوانات المهددة بالانقراض والنباتات النادرة والطبيعة الساحرة)

It is also notable that the translator has adopted a free approach in so many occasions in an attempt to make the target text appealing for specific target group and specific culture and to make it as clear and fluent as possible (paraphrasing). The first headline “The Wildlife Destination for the Whole Family” is translated to (في أحضان الطبيعة). As we can see, the phrase (في أحضان الطبيعة) is not a direct translation for “Wildlife” but the translator’s choice is acceptable since “Wildlife” in Arabic is (الحياة البرية) and this term might not be suitable to the target audience or does not clearly reflect that the promoted place is a zoo (oblique translation). Another shift made by the translator is the translation of “late Sheikh Zayed, the ‘Father of the Nation’” which is transferred in Arabic to the phrase (القائد الراحل الشيخ زايد آل نهيان "والد الأمة"). The translator has added the word (القائد) and this is absolutely justified for cultural and media requirements (oblique translation).

The same applies to the addition of the (آل نهيان) although it is not in the source text. Mention of the full name shows respect for the late sheikh. The term “Father of the Nation” is literally translated into (والد الأمة) while there are other few other names that can be used by the translator such as (مؤسس دولة الإمارات) or (الوالد المؤسس).

The main observation that can be made is that the translator has added a lot of adjectives and adverbs to the TT (paraphrasing). This decision is justified since the purpose of an advertising text is to promote the goods and services. However, such additions should not be at the expense of the size of the text because it can lead to a drop in target audiences’ attention.

Some examples of the different procedures made by the translator are shown below:

“Located in Sheikh Zayed’s hometown in the Abu Dhabi Emirate, Al Ain Zoo is a family destination, providing education and entertainment in a natural outdoor environment.”

(تقع حديقة حيوان العين في مسقط رأس الشيخ زايد بإمارة أبوظبي، وقد نجحت منذ تأسيسها في ترسيخ مكانتها كوجهة عائلية مميزة).

The addition made to the above sentence includes (نجحت منذ تأسيسها في ترسيخ مكانتها) and this is a successful decision made by the translator to enhance the appeal, fluency and readability of the Arabic text. The noun (وجهة) in this example is prefixed with the preposition (ك) which is a common mistake. The translator should have used (باعتبارها وجهة) to avoid such a mistake.

“Taking inspiration from the culture and values of the United Arab Emirates,…”

(وقد استوحى تصميم المتنزه من الثقافة والقيم الإماراتية العريقة...).

The translation of “Taking inspiration” into (استوحى) is not the right choice as inspiration in Arabic does not go with the action of design and a more suitable translation would be (وترتكز فكرة تصميم المتنزه على عناصر مأخوذة من الثقافة). The adjective (العريقة) is not in the ST and is added by the translator to describe the culture and values of the UAE (paraphrasing). This is an acceptable choice should the translator paid more attention to the grammar. The correct form would be as the following: (من ثقافة الإمارات وقيمها العريقة).

The translator used (فيما) as a connectivity tool between the two sentences (يتعرفون إلى المزيد من الحقائق حول حماية البيئة) and (ويستمتعون بوقت حافل بالأنشطة الممتعة والمفيدة).

Basically (فيما) is an adverb and cannot be used to link sentences or paragraphs. An alternative translation can be:

(يستكشف الزوار من كافة الأعمار طبيعة الحياة البرية في الحديقة ويستمتعون بوقت حافل بالأنشطة الممتعة والمفيدة، وفي نفس الوقت يتعرفون. المزيد من الحقائق عن حماية البيئة).

Two more changes were suggested in the above alternative translation: the first one is removing the preposition (إلى) since the verb (يتعرف) does not take any prepositions, and the second one is replacing (حول) with (عن) because (حول) is an adverb and it is incorrect to translate “about” into (حول). Another connectivity issue is observed by using (كونه) in the third paragraph:

(ومن المنتظر أن يصبح متنزه العين للحياة البرية أحد أبرز الوجهات العالمية الراقية للعطلات، كونه يقربك)

This word (كونه) should not be used for connectivity and it has to be (فهو يقربك) or (إذ أنه يقربك). The last part of the same paragraph includes some missing phrase before (مركزاً عالمياً للتنوع الحيوي). It must read:

(وكي يكون المتنزه مركزاً عالمياً للتنوع الحيوي ومثالاً حياً على الحياة الصحراوية المستدامة)

Some of the common mistakes made by most translators, especially in Arab media nowadays are also found in the TT. The translator used (سيحملك في رحلة) (calque) while the proper Arabic term is (يأخذك في رحلة). S/he used the word (كما) to connect two sentences. The conjunction letter (و) can be simply used because (كما) is used for simile and not as a conjunction tool. Another example of the common mistakes is in (برنامج تربية وتكاثر الحيوانات وحمايتها من الانقراض) which should be (برنامج تربية الحيوانات وتكاثرها وحمايتها من الانقراض). The last sentence in the same paragraph also has a serious mistake. The animal (المها العربي) is counted as carnivore because the translator mentioned it after the word (أكلات اللحوم) directly. The correct translation should be as follows:

(مع التركيز على الغزلان والظباء والحيوانات الصحراوية التي تشمل المها العربي والمها معقوف القرن وغزال المهر، وكذلك أكلات اللحوم ومن ضمنها الفهد العربي والقط الرملي والكلب الإفريقي البري).

“A visit to Al Ain Zoo will contribute to animal conservation and support our work to save endangered species.”

(عند زيارة حديقة حيوان العين فإنك تصبح تلقائياً أحد ناشطي حماية الحيوان وداعماً لعملنا الدؤوب من أجل إنقاذ الفصائل المهددة بالانقراض).

The above represents a very successful decision made by the translator. S/he changes the structure of the target text and transfers it to a personal message giving the visitor a very good advantage by visiting the zoo (فإنك تصبح تلقائياً أحد ناشطي حماية الحيوان) (oblique translation, paraphrasing). Grammatically, the sentence should read

(فإنك تصبح تلقائياً أحد الناشطين في مجال حماية الحيوان). The adjective (الدؤوب) is also a suitable adjective that is added by the translator to describe (عملنا) and it represents a successful choice.

4.5 Discussion of the results

The results of the analysis show that several factors seem to affect the approach to the translation and choice of micro-strategies. The purpose of the advertisement and the purpose of the advertisement translation have predominate influence, but the choice of the specific approach in terms of micro-strategies partly relates to what Reiss refers to as text type, although this is more applicable to the parts of the text in these particular examples. Whether the part is more informative, expressive or operative seems to influence the degree of “freedom” in the translation and choice of micro-strategies with regard to their appropriateness to more equivalent or more dynamic translation.

The first example in this study was taken from the official campaign of the new BMW 6 Series Coupé for the Middle East with the aim to inform the target market and promote the new car by highlighting its attractive design and powerful performance. It was mostly translated dynamically through usage of oblique translation (especially personal addressing adjusted to Arab cultural context), paraphrasing, adaptation and addition to adhere to this function of attracting attention and emotionally engaging and connecting with the target audience. Dynamic approach was not overdone to the extent that the TT gains overall different meaning from the ST, although more emphasis was put on the car design. Formal translation was applied to more technical parts which requested direct translation and direct transfer (brand name, new technological solutions, etc.) but still following the overall meaning or message of the ad which emphasizes sensory enjoyment.

The second example was a direct mail flyer enclosed with a monthly bill of Dubai Electricity and Water Authority (DEWA). It was a short ad, aimed at transfer of information and popularization of online bill payment, and thus less emotionally engaging and expressive compared to ads 1 and 3. TT was adhered to these main functions, and translator was focused to render all the information as accurately as possible without violating the clarity and fluency of the target text. S/he opted for micro-strategies such as direct translation, deletion, condensation. This example however shows that shortening of the TT has to be done carefully to avoid omitting

important information (deletion of the word “online” from the headline omitted part of the meaning of this important part of the text). This example also shows that more free translation using paraphrasing when transferring information (the last sentence regarding terms and conditions of registration) should be focused on this purpose, and not done at the expense of clarity; in other words opting for direct translation would be more appropriate for the function of this part of the text.

The third example was a part from an advertising brochure aimed at promoting Al-Ain Zoo. This was more descriptive and more emotionally saturated text, informative but less fact focused. It used free translation approach, mainly paraphrasing, in an attempt to make the target text appealing for specific target group and cultural context and to make it as clear and fluent as possible. It also used oblique translation in terms of personalization, relevant in addressing Arab visitors, usage of specific terms, and honoring of national figures and cultural legacy. This analysis shows the necessity of paying closer attention to grammatical issues, and implies that stylistic choices are more subjective.

All selected examples adhered to the purpose or function of the advertisement, less concerned with equivalence to the English text, or in other words applied functional and not equivalent translation strategy. This is in line with the first rule of *skopos* theory. All examples are intended to communicate with specific target groups and specific culture, especially examples 1 and 3 with personal addressing, usage of specific terms, and mentioned reverence of national figures and cultural heritage (rule two of *skopos*). They also followed the rules related to internal coherence, and coherence with ST, the later more in terms of the purpose than formal equivalence (rules four and five). All examples used different micro-approaches to convey their messages, subordinating form to the purpose. It can be concluded that the overall macro-strategy is *skopos* with TT orientation.

This chapter has examined the translation of three advertising texts and analyzed the translators’ approaches and strategies in dealing with different aspects in the Arabic text. The next chapter will summarize the findings of this study.

Chapter Five: Conclusion

The current scale of world trade and future trends suggest that the significance of commercial and advertisement translation will inevitably increase, and become an important factor that any successful business will have to address.

Current definitions identify advertising to be paid mass communication designed to persuade or influence the customer. Advertising translation thus becomes important tool in maintaining and adapting the main persuasive function of advertisement in specific foreign target market, and its specific cultural context. It has become obvious that the task of translating “message” from one language and culture to another involves considerably more than simple, mechanistic, technical translation of vocabulary and grammar. The communication of meaning has to involve an even more sophisticated understanding of the receiving culture than previously. In essence, the translators in the modern commercial environment must translate culture rather than words if they are to ensure that the source text has the same impact on the new audience as it originally did.

Numerous translation studies have examined issues and theories from a diverse range of perspectives. Surprisingly, given its importance in the modern world, research relating specifically to advertising translation has been relatively limited. There is an urgent need for further, focused study, based on the current commercial environment and the issues directly related to the process of marketing communication, process of translation and cultural and other differences between markets.

This research has considered what approaches in terms of macro-strategies and micro-tools the translators must consider to achieve success in transferring the intended effect of the marketing message and translating the “culture” in the form of advertisements. Their task is to stay as faithful to the original meaning of the text they are working on as possible while taking into consideration linguistic and cultural differences. In other words, there are limits as to how far the translator can modify an original text, but keeping as true to the source text as possible seemingly paradoxically includes adaptation and changing of the source text and creation of target text as per cultural, economic and political environment of the target country. The link is the *skopos* or purpose of the advertising text and its parts, and the effect they have to have in each target market.

The implications, then, for the translator are manifold. The translator should be guided mainly by the purpose of TT or the TT effect, as his overall macro-strategy. Translators working in an inter-related global economy will require a fundamental empathy for the culture being targeted. Translators training will, also, have to become more focused depending on the field in which the translator is operating.

While *skopos* theory has a proven importance in the translator's armory, and enables and directs translators to be flexible and utilize different micro-strategies when dealing with an advertising text, this theory itself does not deal with specific micro-strategies. This is why the modern translators will have to become open to different specific micro-solutions when dealing with advertising text. They will also have to be prepared to constantly adapt to the requirements of an ever-changing commercial world in which they operate.

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Vita

Khalil Haddad was born in Aleppo, Syria. He was educated in private schools and graduated from Aleppo University. He holds a Bachelor of Arts in English Literature (1995) and post-graduate diploma in Teaching Methodology (1996).

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