



In the Name of Allah



**SUDAN UNIVERSITY OF SCIENCE
AND TECHNOLOGY
COLLEGE OF LANGUAGES**

Research on

**Translation Constraints and
Conventions of Advertising Texts**

With reference to English-Arabic translation

أعراف وقيود ترجمة نصوص الإعلان من الإنجليزية إلى العربية

**A thesis Submitted in Fulfillment of the Requirements for a
Ph.D. degree in Translation**

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DEDICATION

To my lovely kids,

ABDULMONEM,

RANEEM,

RUBA

For their patience, sacrifices and encouragements

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First of all, thanks are due to Allah the Almighty Who created us and destined us to be teachers.

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ABSTRACT

This study investigates the conventions and constraints involved in the process of translating advertising texts from English into Arabic. It starts by exploring the current conventions and techniques of advertising in the Arab World. A number of Arabic advertisements chosen from various Arabic magazines is analysed in order to identify dominant forms and conventions, and the impact of advertisements on women`s lives. The analysis identifies a range of interesting techniques used in Arabic advertising today, such as switching between Standard and Colloquial Arabic, the use of certain rhetorical devices such as parallelism, the use of congratulatory settings, testimonials and the mixing of genres. A model for analysis is then established by presenting and discussing different approaches. The proposed model is applied to original English and Arabic advertisements in order to show how the various elements of the model play a role in delivering advertising messages. Finally, the model is applied to English advertisements and their Arabic translations in order to investigate the strategies and constraints involved in the process. The analysis reveals that certain strategies are used frequently by translators or localisers in the Arab World. These include: covering the bodies of semi-naked female models or replacing them or the contexts they appear in with more local elements, adding or underlining elements of newness or originality in the Arabic version, transliterating brand names, modifying headings and slogans or creating new ones. The study further suggests that there are certain marketing constraints which motivate the translator or localiser to abandon or radically modify the format of the source text. These constraints include the publishing of English advertisements in different formats which are not easily available in the Arabic context, and the need to include local details in the Arabic versions which are not provided and not related to the English texts.

Abstract

المستخلص

تبحث هذه الدراسة في الاعراف والقيود التي تنطوي عليها عملية ترجمة النصوص للإعلان من الإنجليزية إلى العربية. يبدأ البحث باستكشاف الأعراف والتقنيات الحالية المستخدمة للإعلان في العالم العربي. يتم تحليل عدد من الإعلانات العربية المختارة من مختلف المجالات العربية من أجل تحديد الأشكال والأعراف السائدة وتأثير الإعلانات على حياة المرأة. يحدد التحليل مجموعة من الأساليب الشيقة المستخدمة في الإعلان العربي اليوم، مثل التبديل بين اللغة العربية الفصحى والعامية، واستخدام أجهزة بلاغية معينة مثل التوازي، واستخدام إعدادات تهئة وشهادات واختلاط الأنواع. ثم يتم إنشاء نموذج للتحليل من خلال تقديم ومناقشة الأساليب المختلفة. يتم تطبيق النموذج المقترح على الإعلانات الأصلية باللغتين الإنجليزية والعربية لإظهار كيف تلعب العناصر المختلفة للنموذج دورًا في إيصال الرسائل الإعلانية. أخيرًا، تم تطبيق النموذج على الإعلانات الإنجليزية وترجماتها العربية من أجل التحقيق في الاستراتيجيات والقيود التي تنطوي عليها العملية. يكشف التحليل أن بعض الاستراتيجيات يتم استخدامها بشكل متكرر من قبل المترجمين أو المترجمين المحليين في العالم العربي. وتشمل هذه: تغطية أجساد عارضات الأزياء شبه العاريات أو استبدال السياقات التي تظهر فيها بمزيد من العناصر المحلية، وإضافة عناصر جديدة أو أكثر أصالة في النسخة العربية أو تأكيدها، وترجمة أسماء العلامات التجارية، وتعديل العناوين والشعارات أو إنشاء الجديد منها. تقترح الدراسة كذلك أن هناك قيودًا تسويقية معينة تحفز المترجم على التخلي عن تنسيق النص المصدر أو تعديله بشكل جذري. وتشمل هذه القيود نشر الإعلانات الإنجليزية بصيغ مختلفة لا تتوافر بسهولة في السياق العربي، وضرورة تضمين التفاصيل المحلية في النسخ العربية التي لم يتم توفيرها ولا تتعلق بالنصوص الإنجليزية.

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CHAPTER ONE

INTRODUCTION

1.0 Background

Advertising is often focused on inspiring a feeling, a mood or an attitude in addition to an action. It is layered in a complex way that an instructional manual lack. Humor is often used to great effect in advertising. In addition, advertising copy often relies heavily on pop culture references and other cultural cues to gain relevance to the readers. It strives to meet the target audience where they are in life and speak to them as they might speak to one another. Advertising presents a unique and challenging project for any translator. Advertisements are meant to evoke a particular response. Effective translation will help the advertiser make the same call to action in another language or even several languages

1.2 Statement of the Problem

The researcher has noticed that there are difficulties in towards investigating the strategies and constraints involved in the process of translating advertising texts from English into Arabic. It is obvious that the Arab world is completely different from the West so according to this the difficulties will be huge. The research starts by exploring the current conventions and techniques of advertising in the Arab World. A corpus of Arabic advertisements chosen from various Arabic magazines in order to identify prevalent patterns and conventions.

1.3 Questions of the Study

1. What are the constraints involved in the translation process of advertising?
2. Do translators face cultural and linguistic problems?
3. What types of strategies employed or adopted by the translator when encountered by any kind of problems?

1.4 Hypotheses of the Study

1. There are many constraints involved in the translation process of advertising.
2. The constraints the translators faced may be cultural or linguistic.
3. Translators employ some strategies to overstep challenges encountered in translating advertisements.

1.5 Objectives of the Study

- 1- To gain a better understanding of the current conventions and techniques of advertising in the Arab World.
- 2- To identify the factors affecting the translators or localizers in the Arab World causing them to frequently use certain strategies.
- 3- To assess the importance of observing local culture, traditions, language, literacy and symbolism which can affect advertising translation in the Arab World.
- 4- To evaluate certain marketing constraints which motivate translators or localisers to abandon or radically modify the format of the source text or commercial.

1.6 Significance of the study

This study strives to provide some suggestions to solve the problem constraints involved in the translation process of advertising. It is also hoped to be of great value to EFL learners studying translation and those who are interested in translation. The study is also expected to give deep insights into the field of applied linguistics and be a base for further studies.

1.7 The Research Methodology

As a tool for data collection, a test for (30) EFL students and a questionnaire for university lecturers will be distributed. A number of statistical procedures will be used for measurement. The descriptive analytical approach will be adopted to conduct the study. A purposive sample of thirty (30) teachers at the Department of English, College of Science and Arts, King Khalid University will be selected for this study as they have previous experience in teaching translation courses. As tool for data collection, a questionnaire is run on **EFL** teachers at the Department of English, King Khalid University. The data of this study will be analyzed by computer, using Statistical Packages for Social Sciences Program (**SPSS**). The percentage is taken and the statistical measurement is used to measure the reliability and validity of the tools.

1.8 Limits of the Study

The topic of the research is limited to the "**Translation Constraints and Conventions of Advertising Texts**". This study will be carried out in (2020).

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

According to Venuti (2002, 24) “In translating advertisements, a translator may find it useful to frustrate domestic expectations of a foreign culture,”. When an advertisement is being translated, certain components are involved and a translator needs certain skills in order to recreate the effect that an advertisement has on the foreign market domestically. 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 give 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.

2.1 Problems in Translating Advertisements

In this section I shall discuss some of the problems a translator encounters when translating a text from one language to another in the Arab context. These problems encompass addressing people, dress code or garments, food habits, customs and traditions, beliefs and feelings and geographical and environmental elements and logos. In the Arab culture people show respect to their elders by addressing them in the plural. A simple he/she cannot be substituted because then the idea behind the use of the plural address would be lost. Hence, in addressing an elderly person, the plural form or replacing it by a simple "you" will lead to disrespect in translation.

Dress code or garments used and the symbols behind each of them also pose a problem for a translator. Some of the garments are meant only for a woman who has lost her husband. For example, a Japanese widow normally wears white garments when her husband has died but in Arab culture, a widow normally wears black garments for forty days. Customs and traditions are part of a culture, be it a marriage or a funeral, and be it a festival or some vows, the story and the significance or hidden symbolism behind it becomes a stumbling block for a translator. For instance, in a Christian marriage, the exchange of kisses is part of the ceremony. In an Arab context, this would be totally inappropriate.

Beliefs and feelings change from culture to culture. The colour "white" may represent purity to the English and Arab, but in Japan,

it represents sadness. Black may represent evil in the Arab context, but it may not be the same in another culture. What is considered a good omen, whether an event, an animal or a bird, may not symbolize the same thing in another culture. For example, an owl represents optimism in English culture but it is totally different in Arab culture where it reflects pessimism.

Lastly, geographical and environmental elements are also part of one's culture. For instance, snow is a part of the Eskimos' life. There are different words to identify different kinds of snow in their language. In some parts of Saudi Arabia people have no idea of snow and there are no words to describe different kinds of snow. The Eskimo translator will have a problem in translating different types of sand and dunes and aspects of desert to Eskimo culture.

One of the most difficult problems regarding advertisement translation is the translation of logos. The current trend in advertising is to use emotive situations which transcend cultural barriers in international advertising campaigns. However, some brand names may create a problem in translating these brands names to Arabic because the pronunciation can give a sexy meaning. The alternative to this issue, as suggested by the company agents, is to delete the brands names and keep the logos in order to satisfy the Arabic culture.

A translator has to look for equivalents in terms of relevance in the target language and exercise discretion by substituting certain elements in a text such as the geographical and environmental elements mentioned above. Even with all the apparent cultural hurdles, a translator can create equivalence by the judicious use of

resources. Most translations are intended to serve, however imperfectly, as a substitute for the original, making it available to people who cannot read the language in which it was written. This imposes a heavy responsibility on the translator. One should be familiar with one's own culture and be aware of the source-language culture before attempting to build any bridge between them. The role of the translator is to facilitate the transfer of message, meaning and cultural elements from one language to another.

2.2 Strategies for Translating Advertisements

It is generally agreed that translation is not only a linguistic activity but a cultural one as well. The cultural element is extremely important in the case of menu translations because it is often impossible to find an exact equivalent for items that belong exclusively to the source culture. The translator is frequently faced with problems such as culture specific concepts, semantically complex source-language words and concepts not lexicalized in the target language (cf. Baker 1992: 21-26). Other scholars use different terms to explain this notion.

Newmark (1988:94), for instance, refers to culture-specific items as cultural words. Translators are required to decide what strategies and procedures should be used to solve these problems.

Translators must ideally have not only a good command of the languages involved, but also a good knowledge of the field the text belongs to and some background knowledge of the source and target cultures. In the case of menu translations in Arabic translators should ideally have a good command and some knowledge of English culture. It would also help tremendously to have some

notions about food and restaurants, but if translators do not know enough about the subject they should at least be able to locate the required information.

There is adequate correspondence of content in all of the menus obtained from a number of restaurants like MacDonald's and Kudo. However, there are cases in which the translator might not have the 'know how' to render certain words or groups of words and consequently leave them in English. This mainly happens with culture-specific terms, as can be seen in the following example, 'Chicken nugget combo' translated into 'كمبوالدجاج نقت' (back translation: Chicken nugget combo). The word "nugget" is translated into Arabic 'نقت' (literary 'nugget').

This section focuses on the strategies used by other researchers to translate advertisements. These strategies include adaptation, literal translation and partial substitution.

2.2.1 Adaptation

According to (Routledge Encyclopedia of Translation) Adaptation may be understood as a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text. As such, the term may embrace numerous vague notions such as appropriation, domestication, imitation, rewriting, and so on. Strictly speaking, the concept of adaptation requires recognition of translation as non-adaptation, a somehow more constrained mode of transfer. For this reason, the history of adaptation is parasitic on historical concepts of translation.

The initial divide between adaptation and translation might be dated from Cicero and Horace (see latin tradition), both of whom referred to the *interpretes* (translator) as working word-for-word and distinguished this method from what they saw as freer but entirely legitimate results of transfer operations. The different interpretations given to the Horatian verse *Nec verbum verbo curabis reddere fidus interpretes* ('and you will not render word-for-word [like a] faithful translator') – irrespective of whether they were for or against the word-for-word precept – effectively reproduced the logic by which adaptations could be recognized.

Adaptation has always existed, since it is a 'normal' part of any intellectual operation; but the golden age of adaptation was in the seventeenth and eighteenth centuries, the epoch of the *belles infidèles*, which started in France and then spread to the rest of the world (see french tradition). The very free translations carried out during this period were justified in terms of the need for foreign texts to be adapted to the tastes and habits of the target culture.

The nineteenth century witnessed a reaction to this 'infidelity' (see German tradition), but adaptation continued to predominate in the theatre. In the twentieth century, the proliferation of technical, scientific and commercial documents has given rise to a preference for transparency in translation, with an emphasis on efficient communication; this could be seen as licensing a form of adaptation which involves rewriting a text for a new readership while maintaining some form of equivalence between source and target texts.

Generally speaking, many historians and scholars of translation continue to take a negative view of adaptation, dismissing the phenomenon as a distortion, falsification or censorship, but it is rare to find clear definitions of the terminology used in discussing this and other related controversial concepts. Main definitions Since Bastin (1998), there has been no comprehensive definition of adaptation.

The concept continues to be part of a fuzzy metalanguage used by translation studies scholars.

Today, adaptation is considered only one type of ‘intervention’ on the part of translators, among which a distinction must be made between ‘deliberate interventions’ (Bastin 2005) and deviations from literality. It is possible to classify definitions of adaptation under specific topics (translation strategy, genre, metalanguage, faithfulness), though inevitably these definitions tend to overlap.

As one of a number of translation strategies, adaptation can be defined in a technical and objective way. The best-known definition is that of Vinay and Darbelnet (1958), who list adaptation as their seventh translation procedure: adaptation is a procedure which can be used whenever the context referred to in the original text does not exist in the culture of Downloaded by [American University of Beirut] at 07:41 09 November 2014 4 Adaptation the target text, thereby necessitating some form of re-creation. This widely accepted definition views adaptation as a local rather than global strategy,

employed to achieve an equivalence of situations wherever cultural mismatches are encountered.

Adaptation is sometimes regarded as a form of translation which is characteristic of particular genres, most notably drama. Indeed, it is in relation to drama translation that adaptation has been most frequently studied. Brisset (1986: 10) views adaptation as a ‘reterritorialization’ of the original work and an ‘annexation’ in the name of the audience of the new version. Santoyo (1989: 104) similarly defines adaptation as a form of ‘naturalizing’ the play for a new milieu, the aim being to achieve the same effect that the work originally had, but with an audience from a different cultural background (see also Merino Álvarez 1992, 1994).

Adaptation is also associated with advertising and audio-visual translation. The emphasis here is on preserving the character and function of the original text, in preference to preserving the form or even the semantic meaning, especially where acoustic and/or visual factors have to be taken into account.

Adaptation is, perhaps, most easily justified when the original text is of a metalinguistic nature, that is, when the subject matter of the text is language itself. This is especially so with didactic works on language generally, or on specific languages. Newmark (1981) points out that in these cases the adaptation has to be based on the translator’s judgement about his or her readers’ knowledge. Coseriu (1977) argues that this kind of adaptation gives precedence to the function over the form, with a view to producing the same effect as the original text. However, while such writers start from the

principle that nothing is untranslatable, others like Berman (1985) claim that the adaptation of metalanguage is an unnecessary form of exoticism.

Definitions of adaptation reflect widely varying views vis-à-vis the issue of remaining 'faithful' to the original text. Some argue that adaptation is necessary precisely in order to keep the message intact (at least on the global level), while others see it as a betrayal of the original author's expression.

For the former, the refusal to adapt confines the reader to an artificial world of 'foreignness'; for the latter, adaptation is tantamount to the destruction and violation of the original text. Even those who recognize the need for adaptation in certain circumstances are obliged to admit that, if remaining 'faithful' to the text is a sine qua non of translation, then there is a point at which adaptation ceases to be translation at all. Modes, conditions and restrictions By comparing adaptations with the texts on which they are based, it is possible to elaborate a selective list of the ways (or modes) in which adaptations are carried out, the motivations (or conditions) for the decision to adapt, and the limitations (or restrictions) on the work of the adapter. In terms of mode of adaptation, the procedures used by the adapter can be classified as follows:

- transcription of the original: word-for-word reproduction of part of the text in the original language, usually accompanied by a literal translation
- the elimination or implication of omission part of the text

- the addition or explication of expansion source information, either in the main body or in a foreword, footnotes or a glossary
- the substitution of stretches of exoticism slang, dialect, nonsense words, etc. in the original text by rough equivalents in the target language (sometimes marked by italics or underlining)
- the replacement of outdated or updating obscure information by modern equivalents
- situational or cultural adequacy: the recreation of a context that is more familiar or culturally appropriate from the target reader's perspective than the one used in the original Downloaded by [American University of Beirut] at 07:41 09 November 2014
Adaptation 5
- a more global replacement of the creation original text with a text that preserves only the essential message/ideas/functions of the original. The most common factors (i.e. conditions) which cause translators to resort to adaptation are:
 - where there are simply cross-code breakdown no lexical equivalents in the target language (especially common in the case of translating metalanguage)
 - where the situational or cultural inadequacy context or views referred to in the original text do not exist or do not apply in the target culture
 - a change from one discourse genre switching type to another (e.g. from adult to children's literature) often entails a global re-creation of the original text

- the disruption of the communication process emergence of a new epoch or approach or the need to address a different type of readership often requires modifications in style, content and/or presentation.

These conditions (which in practice may exist simultaneously) can lead to two major types of adaptation: local adaptation, caused by problems arising from the original text itself and limited to certain parts of it (as in the first two conditions), and global adaptation, which is determined by factors outside the original text and which involves a more wide-ranging revision. As a local procedure, adaptation may be applied to isolated parts of the text in order to deal with specific differences between the language or culture of the source text and that of the target text. In this case, the use of adaptation as a technique will have a limited effect on the text as a whole, provided the overall coherence of the source text is preserved. This type of adaptation is temporary and localized; it does not represent an all-embracing approach to the translation task. Local, or as Farghal (1993: 257) calls it, ‘intrinsic’ adaptation is essentially a translation procedure which is guided by principles of effectiveness and efficiency and seeks to achieve a balance between what is to be transformed and highlighted and what is to be left unchanged. Except in the case of local replacement of metalanguage, local adaptation does not need to be mentioned in the target text in a foreword or translator’s note.

As a global procedure, adaptation may be applied to the text as a whole. The decision to carry out a global adaptation may be taken by

the translator him- or herself (deliberate intervention) or by external forces (for example, a publisher's editorial policy). In either case, global adaptation constitutes a general strategy which aims to reconstruct the purpose, function or impact of the source text. The intervention of the translator is systematic and he or she may sacrifice formal elements and even semantic meaning in order to reproduce the function of the original. As in the case of translation, adaptation is carried out under certain restrictions, the most obvious of which are:

- the knowledge and expectations of the target reader: the adapter has to evaluate the extent to which the content of the source text constitutes new or shared information for the potential audience
- the target language: the adapter must find an appropriate match in the target language for the discourse type of the source text and look for coherence of adapting modes
- the meaning and purpose(s) of the source and target texts.

Theoretical boundaries between adaptation and translation Some scholars prefer not to use the term 'adaptation' at all, believing that the concept of translation as such can be stretched to cover all types of transformation or intervention, as long as 'the target text effect corresponds to the intended target text functions' (Nord 1997: 93), be the latter those of the source text or different. Others view the two concepts as representing essentially different practices. Michel Garneau, Quebec poet and translator, coined the term tradaptation to express the close relationship between the two activities (Delisle 1986).

The very few scholars who have attempted a serious analysis of the phenomenon of adaptation and its relation to translation insist on the tenuous Downloaded by [American University of Beirut] at 07:41 09 November 2014 6 Advertising nature of the borderline which separates the two concepts. The controversy surrounding the supposed opposition between adaptation and translation is often fuelled by ideological issues. This becomes evident when one considers the heated debates that have raged over the translation of the bible ever since the first versions began to appear. It is this apparent lack of objectivity about the adaptation process that has prompted Gambier (1992: 424) to warn against what he calls the ‘fetishization’ of the original text. After all, it is often argued that a successful translation is one that looks or sounds like an original piece of work, which would seem to imply that the translator is expected to intervene actively (i.e. adapt) to ensure that this ideal is achieved.

The study of adaptation encourages the theorist to look beyond purely linguistic issues and helps shed light on the role of the translator as mediator, as a creative participant in a process of verbal communication. Relevance, rather than accuracy, becomes the key word, and this entails a careful analysis of three major concepts in translation theory: meaning, purpose (or function, or skopos: see functionalist approaches) and intention.

We could say that translation – or what is traditionally understood by the term translation – stays basically at the level of

meaning: adaptation seeks to transmit the purpose of the source text, and exegesis attempts to spell out the intentions of the author.

Adaptation may constitute deliberate intervention on the part of the translator, but for functional purposes. Most deliberate interventions such as appropriation, imitation and manipulation imply a shift in authorship (Bastin 2005). This kind of analysis will inevitably lead translation studies to consider the inferential communication pattern (Sperber and Wilson 1986/1995), rather than the traditional code model, as the most appropriate frame of reference for the discipline (see psycholinguistic and cognitive approaches). Adaptation has always been defined in relation to something else – a specific style, linguistic conventions or a communication model.

Translation studies as an independent discipline now enables us to study adaptation on its own terms, as both a local and a global procedure. It is imperative to acknowledge adaptation as a type of creative process which seeks to restore the balance of communication that is often disrupted by traditional forms of translation. Only by treating it as a legitimate strategy can we begin to understand the motivation for using it and to appreciate the relationship between it and other forms of conventional translation.

2.2.2 Literal Translation Strategy

The literal translation strategy is used to translate advertisements from English to Czech.

According to Jettmarová (1997:164), “there is a dynamic development over the six-year period from non-translation and

word-for-word translation to literal translation, and then from literal translation to communicative translation”.

Word-for-word translation may maintain a semantic equivalence but it will not be preferable if it violates the target culture norms and yields unacceptable texts. Catford (1965:25) argues that “literal translation takes word-for-word translation as its starting point”. For example, advertisements of scientific texts may be translated literally but, in the case of a literal translation of culture-specific terms, it will be totally inadequate.

2.2.3 Partial Substitution Strategy

Advertisements can also be translated through partial transfer. Smith (2002:51) states that “partial substitution means that pictures and sound are modified or substituted and the translation method shifted from literal to idiomatic”. Pictures are substituted partially to meet the target culture. Partial substitution is used as a strategy to translate advertisements from English to Arabic.

2.3 What is advertising?

Bolen (1984:9) defines advertising as paid, non-personal communication through various mass media by business firms, non-profit organizations and individuals who are in some way identified in the message and who hope to inform or persuade members of a particular market to buy a particular product or service.

2.4 -Description of Advertising:

Advertising is always present, though people may not be aware of it. In today's world, advertising uses every possible media to get its message through. It does this via television, print (newspapers,

magazines, journals etc), radio, press, internet, direct selling, hoardings, mailers, contests, sponsorships, posters, clothes, events, colours, sounds, visuals and even people (endorsements.)

Broadly speaking, advertisements have an informative or persuasive function. An informative advertisement informs the market about goods, services or ideas and obtains it by means of an identified sponsor. For example, flyers and loose inserts in magazines and newspapers which advertise new products or services, regularly take the form of informative advertisements.

A persuasive advertisement tries to persuade potential customers that they need to buy a new product (Bolen 1984:6). This means that this type of advertisement is limited to selling services, ideas, norms and values. The function of advertisements is to carry out a message which communicates meanings by using signs that can use verbal (linguistic signs) and/or non-linguistic codes. Regarding verbal signs, Nida (1964:120) states that “language consists of more than meanings of the symbols, and the combination of symbols; it is essentially a code in operation, or...a code functioning for a specific purpose”. Marketing researchers define advertising in many ways. For example, Bernstein (1974:7) states, “any attempt to define advertising is doomed to failure because it will be too comprehensive, or too restricted or subjective”. When defining advertising we have to consider the components of meaning and describe the concepts to which it refers. Further, Dyer (1982:2) defines advertising as “drawing attention to something” or “notifying somebody of something”. So we can say that advertising is meant to draw people’s attention and to persuade them to buy a

product. In the same vein, Bovee and Arens (1986:5) define advertising as “the non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media”.

2.5- Elements of an Advertising Text

2.5.1 Headlines

The headline is the first element in the advertisement which attracts the readers’ attention. It is used to illustrate and summarize the advertising message. It is a very important element in the text of an advertisement because the main function is to catch the attention of potential consumers of a product or service. In this regard, Dunn (1969:293) states that including an appealing brand name of expression has a strong impact on the reader.

2.5.2 Colour

Colour is an important element in advertising fast-food products because it attracts attention. In my corpus the advertisers use different colours to present different types of meals. As far as the advertisement is concerned, posters seem to provide the best medium of colour. In addition, the symbolic meaning of colour refers to the quality of meals and quick delivery services. Further, “the symbolic connotation of colour depends on the situation in which it is used” (Dunn & Barban 1986:503). In advertisements, for example, yellowish red suggests fire, and green is associated with holidays and coolness (Paragraph 3.3.4, Chapter 3).

2.5.3 Illustration

Illustrations are important elements in advertisements. They require less processing effort from the reader in that they are easy to look at to get the message immediately. They usually show a reward or a solution presented by the product which attracts attention easily. For example, promoting a cheese burger sandwich requires the inclusion of a picture in visual context which the desired reader will recognize immediately. In this regard, Dunn and Barban (1986:493-5) state four ways in which illustrations can produce an effective advertisement: by attracting the attention of the desired target, by communicating the relevant idea more effectively and more easily than doing so verbally, by enticing the reader to read the headline and text, thus making the message convincing.

2.5.4 -Advertising Media

The choice of type of medium is of high importance to promote a product. Such a choice depends on the funds required to cover such promotion. In this regard, the role of the advertiser is to look at the cost of the advertisement and how much he will benefit from it. The translator's role is to consider the medium of advertising which may depend on the size of verbal captions to correspond with any movable pictures. The translator, therefore, should know the medium of the advertisement to allow him to determine the correct translation method. In the next section I will present brief details of the different types of advertising media used in this dissertation.

2.5.5 Collateral Materials

Collateral material is used in advertising to refer to a group of publications which are produced by manufacturers to promote their

products (Bovee & Arens 1986:507). This type of advertising includes flyers, catalogues, brochures and sheets, which help dealers to respond very quickly to customers, and provides more information about products. Handbills are usually small and often printed only on one side, while a folder is printed on single sheets of paper folded in half which unfolds into a large sheet to be read like a poster or a newspaper page (Al Shehari 2001:23).

2.5.6 Outdoor Advertising

This is one of the main types of media advertising in Saudi Arabia because it is easy for consumers to view the products while on the road, when shopping and when on their way to work. Outdoor advertising has become very important since the development of paved streets and highways. It relays a message which will be displayed on the road for twenty four hours a day and for a fortnight or so. It can reach people of all ages. Street posters are more commonly used than anything else in Saudi Arabia to display all types of advertisements. This is because they are placed close to traffic lights where everyone can easily see them in different areas, and at varying times. Gunther (1999:150) indicates that spending on outdoor advertising, which includes bus shelters, subway posters, street furniture, stadium displays, mall and airport signs, as well as traditional billboards, is increasing by nearly 10% a year. This increase is faster than that of newspapers, magazines and broadcast TV, though not as fast as cable TV or the Internet. Posters have continued impact on consumers as long as they are displayed for a long time and in different places such as buildings or structures on the street.

2.6- Translation of Advertisements

Although the strategies for translating advertisements are very important in devising an international advertising campaign, very little information is mentioned about translation in advertising literature. It seems that few guidelines are in place for translators of advertising material and this probably indicates that the advertising industry fails to appreciate the difficulties of translating advertising materials efficiently. For example,

Arens and Bovee (1994:271-72) offer four basic rules to be followed by advertising companies when using translators:

- The translator must be an effective copywriter. It is not enough to merely rewrite the advertisements in a foreign language.
- The translator must understand the product, its features and its market.
- Translators should translate into their native tongue and reside in the country in which the advert is to appear.
- The advertiser should provide the translator with a text in easily translatable English language, without double meanings or idiomatic expressions. Although there is justification for these rules, they are aimed at translation commissioners and not translation professionals, and it seems they are not always all adhered to. Translated advertisements are the means of communication that are used by a company to export its products. Defining translation as type of international marketing is somewhat restrictive because communication becomes effective abroad only after the message has been translated. Translation must be adapted for a particular market in a particular country. This encourages companies to adapt their

communication to the very consumers they are targeting. Translation therefore must be considered to be a business *function*, the mission of which consists of adapting marketing strategies to a group of market countries. It seems that a positive effect can be observed in international advertising translation which, more or less, according to business expectations, involves increased brand awareness and an increase in demand on the market targeted by the translation campaign. This is fairly common in the Arab and oriental markets, especially in the luxury cosmetics sectors. However, an unexpected effect and often incomprehensible, is a *negative effect* in which translation reverses the strengths of the company on the international market and becomes a disadvantage which does not serve the interests of the producers or those of the distributors. Such a negative effect has been observed in the case of fast-food products. The expected potential has somehow made them ordinary in the eyes of the foreign consumers. I believe that this also reveals the huge pressure put on the translator of advertisements, since he is perceived, all things considered, as the guarantor of the success or failure of the campaign. He is therefore responsible for the entire communication process. Thus the cultural parameter is of course given short shrift in advertising but it is of considerable importance. The neglect or non-observance of certain indicators during the translation process can weaken the best of advertising campaigns. The professional practices of what I have observed can be explained by several factors: business culture, organizational patterns and years in business and expertise of the multinational nature of the market and of the product, etc. These factors influence the translation

approach that is adopted. The first one, which tends to be centralizing, is characterized by the in-house management of the translation process. Translators are wage earners of the company, generally attached to the publishing department and work closely with other departments in the multinationals. The translation is then produced by translators residing in the country of origin of the advertisement. Another strategy can be characterized as ‘decentralized’ since translation is outsourced to organizations external to the company. There are two possibilities: the translation can be managed by an international translation center or entrusted to multinational agencies having anchor points in the target markets. In both cases, the translation is executed according to strict standards. These standards are supposed to guarantee the brand image of the company and the commercial success of the advertising campaign.

Translators should aim at an effective text which sells the advertised product in the target culture. Smith (2002:33) quotes Guidère by saying that "the equivalence occurs not at word level, but at that of the syntagm. Understanding of equivalence does not necessarily mean fidelity to the same text since the emphasis is not on staying close to the text, but on the advertisements". This primary link between the translation of the message and its expected benefit raises the problem of "linguistic added value". As mentioned above, if the success of international advertising depends on the conversion of the original message into the linguistic code of the foreign consumer, then the language has an added value. In this case, the advertiser finds himself confronted with the criteria for estimating this value and the optimization of the added value. Indeed, how can

the quality of a translation be judged before seeing its effect on sales? How can it then be ascertained that it ensures the best communication possible?

The cultural dimension offers an environment which the translator of advertising can take into consideration. Culture is to be understood here in the broad sense of virtual or effective context in which the translated advertising message is received. For example, in Saudi Arabia the rule regulating advertising stipulates that it is forbidden to show all or part of a woman's body, except for the features of the face, and not to make any hint whatsoever in advertising to the relationship between man and woman. In line with the above, Guidère (2000:32) states that advertisement effectiveness can be carried out by analysis at three levels:

Semantic The objective of the advertisement can be analyzed through its lexis. Communicative The orientation of the message is based on the structure and the use of presupposition. The aims of the producer are analysed through argumentation and rhetoric. I believe that the above three levels of the effect of an advertisement are quite important and should be taken into consideration when assessing the advertisement and its ability to communicate meaning and create an effect on the target audience. The translator uses language-specific strategies when he encounters humour in advertisements and also culture-specific terms. For example, it is difficult to translate humour because it sometimes deters advertisers who often want to standardize their campaign over various countries. Both the content and form of humour are different in English and Arabic. This implies that humorous adverts are almost impossible to translate.

Sidriopoulou (1998:202) concludes that Greeks seem to be more sensitive to information in advertising, resulting in fewer humorous and more definitive statements in the adverts when translated into Greek.. It seems to me that verbal humour as opposed to pictorial humour used in the source language advertisement can be translated by adaptation. According to Nord (1993:60), adaptation is sometimes the only way to make sure that the translation fits into the target culture situation. So, to achieve adaptation in the target language, translators should have a general understanding about the text to be translated in order to determine the text function as in humour texts. Furthermore, Smith (2002:43) states that humorous advertisements can indeed be translated, and that the translation is often at least as complex as in the source text. Regarding culture-specific concepts, culture can be considered as a form of cross-cultural communication that means advertisements contain information which differs culturally. Baker (1992:21) states, “the source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food”. Smith (2002:45) states that language carries cultural messages and the translators of all text types, not only advertising, need to be aware of the conventions that exist in both their native language and the language with which they are less familiar. As far as the type of advertising is concerned, there are similarities and differences between English and Arabic advertisements. For example, Arabic advertisements tend to be more serious than British press advertisements. As regards English

advertisements, sometimes they portray a wider range of relationships between the advertiser and the reader than do Arabic advertisements. In his study of the translation of advertisements from English into Arabic, Al Shehari(2001:106) offers a taxonomy of strategies. His study is a semiotic analysis of texts and does not claim any universality of the strategies; he merely advocates that the strategies are useful for translators of advertising material for the Arab world. Al Shehari (2001:90) states that translation strategies can be summarized in the following way:

Element	Strategy	Potential constraint
Women	Women must be clothed	Many of the semiotic signs are lost when the model is covered
	Make model more Arab-looking	

	Show Western model	The significance of the model is lost
	More homely	
Marketing	Simpler	Less sophisticated
Newness and originality	Addition of the words ‘new’, ‘for the first time’ and ‘made in Britain’	
Brand names	Transliterated	Loss of meaning
Slogans and headlines	Left unchanged	Relevance lost, but derives new meaning
	Can be modified or replaced.	

I believe that the said translation strategies (women must be clothed, make model more Arab-looking, and transliteration) are very important for Arab translators as they give quite useful suggestions

about how to translate English advertising materials for the Arab world. The strategies are based on the analysis of an English and Arabic corpus and include the constraints that translators may encounter which will help them to find other, more suitable strategies.

The following section provides an overview of the theoretical aspects relevant for the present research.

2.7- 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 (2016, p. 8) 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 (Said Faiq - 2019. P.118) 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.

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.

2.7.1- 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 aheadscarf, 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 جيبيك والطعم 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.

2.8- Culture

It is difficult to separate language and cultural identity. One language cannot express the meanings of another; instead, there is a difference between the meanings built in and the meanings that must be captured and expressed. In this sense, different languages predispose their speakers to think differently, i.e., direct their attention to different aspects of the environment. In other words, translation is not simply a matter of seeking words with similar meaning, but rather the finding of appropriate ways of saying things in another language. Different languages may use different linguistic forms, such as verbs and nouns, but these forms are only one aspect of the differences between the two languages.

The definition of culture as given in the *Concise Oxford Dictionary* (1995) varies from descriptions of the arts to plant and bacteria cultivation and includes a wide range of intermediary aspects. The word **culture** has many different meanings. For example, it refers to an appreciation of good literature, music, art and food. Culture is an integrated pattern of human behaviour that includes thoughts, communications, languages, practices, beliefs, values, customs, courtesies, rituals, manners of interacting and roles, relationships and expected behaviours of a racial, ethnic, religious or social group; and the ability to transmit the above to succeeding generations

<http://www.georgetown.edu/research/gucdc/>

[nccc/ ncccplannersguide.html](http://www.ncccplannersguide.html). In this regard, Eagleton (2000:34) says that culture can be loosely summarized as the complex of values, customs, and beliefs and practices which constitute the way of life of a specific group. According to Newmark (1988:222),

translating the source language into a suitable form in the target language is part of the translator's role in trans-cultural communication.

Indeed, culture is a powerful human tool for survival, but it is a fragile phenomenon. It is constantly changing and easily lost because it exists only in our minds. Our written languages, governments, buildings and other man-made things are merely the products of culture.

2.8.1 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 شكراً أنا) (تعشيت Literary) “I have had dinner, thank you,” and the host says: " جربها راح تحبها" (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. 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 voiceover 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’.

2.8.2 The Importance of Translation in Culture

Translating as an activity and translation as the result of this activity are inseparable from the concept of culture. There have been two great historical examples of how translation introduced one culture to another. One is the translation of the Buddhist scriptures from various Indian languages into Chinese. The second is the translation of Greek philosophical and scientific works from Greek and Syriac into Arabic. The art of translation has played a key role in the development of world culture. It is common to think of culture as national and absolutely distinct, but if we begin to examine the

impact of literary translation, the possibility of communication beyond anything so confined by geographical location becomes clear. Indeed, the translational capacity of culture is an important criterion of culture. Culture operates largely through translational activity, since only by the introduction of new texts into culture can the culture undergo innovation as well as perceive its specificity.

2.8.3 Culture and Advertising

Advertisements are not only the transmission of product information but are also of social symbolic information that contributes to the shaping of cultural tendencies within society.

They inform and mediate social relations, telling individuals what they must buy to become fashionable, popular and successful while inducing them to buy particular products to reach these goals. “Advertising is the business of drawing public attention to goods and services, and is performed through a variety of media” (<http://en.wikipedia.org/wiki/Advertising>). Leiss, Kline and Jhally (1986:7) indicate that "advertising is not just a business expenditure undertaken in the hope of moving merchandise off the store shelves, but is rather an integral part of modern culture". In order to market a product, like fast-food products, from one culture to other, advertisers use extensive advertisement campaigns. To market a product in its source language would not help advertisers to convey the message to the target consumers. This leads advertisers to search for translation offices or companies who are able to convert the source text to a target language via translation. A problem arises when advertisements created in one culture have to be translated for use in another culture. It does not merely imply finding linguistic

equivalents in the target language. A social frame of reference has to be recreated in another culture. This leads to the fact that culture, advertisement and translation are interrelated and should be taken into consideration when companies, in particular, intend to market their products in a different culture.

2.9-Reasons for Advertising Good-Looking People

A considerable amount of social science research suggests an individual's initial perception of and reaction to another individual is affected by the physical attractiveness of the other person. The authors attempt to assess whether this general finding applies to people's perceptions of advertisements. Specifically, they assess the impact of attractiveness of male and female models on subjects' evaluations of ads, and seek to determine whether the reactions depend on the sex of the ad reader or on the type of product being advertised. Beauty is not subjective. Contrary to popular belief, men and women generally agree on who is and who is not physically attractive, even across different cultures.

2.9.1 Gender Differences In Advertising – Misuse of Women

We live in a time of advertising. It is now a very powerful industry that not only sells products, but also the value, status, and at the end – ideals. Marketing ad is the simplest way to reach the customer, and the ad certainly has to leave a striking impression. So, there are many videos those are packed into a joke, pun, caricature but unfortunately the provocation, stereotypes and sexist messages. Advertising, posing as questionable and timeless, sale notions of how the world should look like and how it should behave people and often played the wrong ideas about society, its values, but also on its

individual segments and members. The difference in the presentation of women and men in advertising is undeniable. It is well known that the advertising industry through advertisements wants to attract attention and sell a product and because of these reasons, the physicality of a woman and the woman's body is only function of images very often. The fact is that many brands in the region significantly playing with the woman and her place in society, whether it is present as a sex object or housekeeper. Such 2018 advertisements do negative effect on the position of women in society. Advertisements which show only physical attractiveness of women or sex create but also fix stereotype picture of woman. This can lead to the fact that the society begins to experience women in consistent with that notion. But also, which is maybe more important, this can lead to the fact that women begin to experience themselves with that notion. Advertisers have task creating of perfect world in which marketing agencies use women very often. These women, in this complete process, become „products and objects“. All this is a result of stereotyping and prejudices that exist in most societies and the role of women is most often found only on physical attraction or stereotype about joining feature successful women and motherhood.

2.9.2 Classification of Advertising in Respect of Sex

There are two types of advertising in which women appear: the first type of advertising is intended for women and it has many subtypes. In this category are advertisements with the woman who is shown in a socially imposed role: she is worth a housewife and caring wife

and mother who chooses the best for her children and her family. Analyzing ads that promoting food products (in countries in the region), it is obvious allusion according to which is the fundamental task of women caring for family. Mothers are the ones who care for food, protecting their families, while men are portrayed in advertising but only as passive observers. In the "domestic" commercials, experts say that there are three kinds of women: "woman-child", "woman-woman" and "woman-mother". The first type of commercials are those where a little girl immensely enjoys the smell of fabric softener, or daughter who competes in the purchase of better laundry detergent, and mothers support their choice. In this group there are commercials for women concerning cosmetic products which will help her to seduce and conquer any man (Shauma, Garnier). The local media are full of commercials of cosmetic products. In these commercials are usually displayed world-famous singers, models, actresses, which with their appearance confirm the effectiveness of a particular product. The messages that are sent by celebrities is that women can and deserve to look nice, groomed and desirable, just like them. Advertisements almost always show some innovation (all products operate from the first day). The industry of cosmetic products in its advertising emphasis put on beauty, stereotypes or the imperatives. The products through commercials, get symbolic, "the exchange" value on a human scale, if it is possible to create (and enforce) the connection between the product and the customer. Another type of commercials is addressed to men, and in them women usually have a decorative function, they are shown through erotic allusions or as part of

promotional goods. These are the various commercials for cars (an example of fashion model with her legs spread, advertises car Golf V, with the message "indecent proposal"). In those kind of commercials could be seen women with perfect proportions which send messages to men, "between the lines", that they will be more desirable after buying these products.

2.10 - Exploitation of Women as One of the Cultural Issues that Stands as a Challenge Facing Translators while Rendering Advertisements: The Social Cost

As the world is techno boosting day by day, it has become a basic need for the companies to reach the society through appealing formats. With neck-to-neck competition companies try to capture the market through innovative and eye catchy advertisements. Where on one hand, advertisements make the product reach its customer with the comfort of sitting at home, on the other hand advertisements deeply effect the way how the people look at themselves and to the society around. Hence, advertisements, nowadays, are encountering many debatable issues. There has been a notion of "perfection" which has been spreading its roots in the minds of adolescent girls and women. But the one who decides the definition of this "perfection" is Media. This study majorly focuses on "The roles and implications of advertisements". Secondly, how the advertising companies on one hand, try to bridge the gap between buyers and sellers but on the other hand, have an adverse negative effect on the society. Thirdly, this paper analyses the increasing rate of cosmetic surgeries, eating disorders and increasing problems of depression as

an outcome of a desire to become the ideal women, who is shown in the advertisements. And lastly, what laws are there to control the problem and what the general public can do to stand against this epidemic.

2.10.1¹ Women Objectification in Advertising

The procedure of representing or treating a human like an object is known as objectification and when that object is women then it is termed as objectification of women. If we believe that women have human rights and equal rights like man, then we must not support objectification of women because it is a violation of human rights. The advertising industry, fashion industry, media, enterprises and some in government and private agency use objectification as one of the tools to dehumanize, control and abuse women that leads to the denial of human rights and inequality. Whenever society and culture transform women's bodies into objects, it creates atmosphere where violence and exploitation of women are both tolerated and tacitly encouraged. This makes it simpler to abuse or maltreat women when we give women a status of objects instead of individuals or a person. Whether it is in a form of racism, sexism, and discrimination against transgender, terrorism, and objectification is "quite often the initial move toward advocating brutality or violence against that person." In the world of advertising, companies tend to use images which they believe will help to make their product sell. Such images are mostly of women as compared to men. The story doesn't end here. The women that are being shown by the advertising and make-up

industry are not the women who really exist. This woman is scar free, unimaginably tall, with a Barbie waist, zero figure size, with the most glowing skin etc. Men have always desired such women who exist only behind the screen. Here comes the issue. Advertising companies have followed the mantra of “Create a Need”. The woman in the ads doesn’t exist anywhere but men always desire such woman. Women too on the other hand want to imitate the one who is portrayed in the ad and hence, are compelled to buy that product expecting to look impossibly beautiful. They try to internalize the perceiver’s perspective into their own body. As a result, they start indulging in acts which are harmful to them, for example, bodily surgeries, using harmful chemicals on body, injecting botulinum, skin lightening sessions, breast augmentation, rhinoplasty etc. They end up living a fake and imitating life. Fedrickson and Robert (1997) coined the term to this i.e. “self-objectification”.

When girls and women start to imitate one shown in the advertisements so as to internalize the perceivers expectations, they gradually get inclined to be more concerned with their observable body and end up neglecting their non-observable body attributes i.e. health and hygiene. They start taking body surgeries and steroids which are harmful to the body. When the young girls fail to imitate the women on the screen, they feel shameful and disgusted of themselves. In addition to this, they suffer from mental and physical disorders like depression, jealousy, lack of self-confidence, appearance anxiety, constant body observing, dietary issues, body disgrace and intellectual functioning, access to administration and

political adequacy. They also get involved in unusual eating habits, engaging in unhealthy activities for getting validated by males, sexual dysfunction. Objectification of women have societal effects also. Objectification of women advocates the treatment of women is mere playthings. Whether or not these images “pollute” the cultural environment, they certainly change it. For example, it has become a mindset now that if a women can sell her sexiness, she is the ace of everything. The amount of teen sexual activity is on the rise, the number of teen pregnancies are increasing, and the amount of people suffering from sexually transmitted diseases are increasing in society. With the increasing employment of white women in the advertisements, the condition of black women is ever worse. They face harassment by males of being ugliest and having no more value than a servant. Kelbourne(2002) discussed in her article that women face these heart-gargling problems because they are trapped in the vicious circle of ‘becoming what is there in our dream’. Our subconscious lets us that may be the use of the product will make us world-wanted.

2.10.2- Crime and Violence against Women

Eroticized images of women in adverts can escalate incidents of violence against women. Such imagery fuels the perception that women are inanimate objects designed for male pleasure. Pictures of women in provocative and progressive roles often culminate into victimhood for the entire woman-folk.

2.10.3- Women as Non-thinking Decorative Objects

Women have always been measured against age-old ideals of beauty and unfortunately modern advertising reinforces this notion. Actors and models are shown as divine beauties. This unreal images of the “little miss make up” forces many to think that women are nothing more than non-thinking decorative items.

2.10.4- Limited View of Women

Number of ads show women portrayed in traditional female roles like cooking, cleaning, caring for kids etc. Some are depicted as housewives obsessed with spots on dishes and blots on clothes. Others are presented as supermoms who can juggle magically between household and office. The real woman is never portrayed. This falsification also puts women’s capacities under a myopic view besides measuring them against inhuman ideals.

2.10.5- The Ideal Woman as Portrayed in Advertising

Advertising, marketing, and the fashion industry have created a new type of woman that does not exist in the real world. The "Barbie Doll" look they're selling has some recognizable features:

- She has no wrinkles, blemishes, or scars.
- She has long, smooth, and shapely legs.
- Her waist is quite small.
- Her ample breasts and buttocks defy gravity.
- Her radiant hair looks like CGI.
- Her eyes are dazzling and bright.
- Her teeth are shining white and perfectly straight.

2.10.6- What Men and Women are Taught to Desire?

At an early age, men are programmed to desire the Barbie Doll woman. This is the woman featured in ads for perfumes and lingerie. She is the centerfold in "Playboy." Women, from the same early age, are told they must look like this woman. They should aim to have long legs, perfect skin, beautiful hair, and an impossible body. The problem is: That woman does not exist. She is the product of hours in the makeup chair and days of photo retouching, even if she's a supermodel. Every woman has imperfections because every woman is human. A primary goal of advertising is to create a need so that a company can provide a product or service to meet that need. For example, men may drink certain brands of beer because they associate them with advertising's objectified women. On the other hand, women might buy certain clothes, foods, and makeup products in an attempt to resemble the beer-drinking girl on TV.

2.10.7-How this Play out in the Real World

Men are taught (programmed) to view women as objects. It may have led in part to the way men view women as objects at work. The extent of this became a public focus in late 2017 with the birth of the #MeToo and Time's Up movements, which sought to expose the culture of sexual harassment and abuse in Hollywood, and by extension, in the culture.

2.10.8 Effects on Society

Critics of the prevalent portrayals of women in the mass media observe possible negative consequences for various segments of the population, such as:

Women self-objectify in terms of body surveillance by adopting a form of self-consciousness in which they habitually monitor their own body's outward appearance and spend significant amounts of attention on how others may perceive their physical appearance. Unrealistic expectations held of how women should look or behave. Stereotyping of women who are positively portrayed by or sexualized in the media, such as the theme of a "dumb blonde" or "blonde bimbo", limiting the societal and career opportunities for people who fit these stereotypes. Psychological/psychiatric disorders such as body dysmorphic disorder, anorexia nervosa, and bulimia nervosa. The excessively coercive nature of appeal to strong sexual instincts to sell products or promote media. Increase in the likelihood and acceptance of sexual violence . According to Muehlenkamp and Saris-Baglama, self-objectification of women can lead to depression, noting that "the relationship between self-objectification and depression can be explained by the anxiety and powerlessness women may experience as a result of not knowing when or where they will encounter objectification. These feelings may increase women's vulnerability to depressive symptoms. Once a woman starts to self-objectify and compare her body to others, it may be a risk factor for holistic human functioning, and may also lead to impairment in multiple life tasks, such as forming meaningful interpersonal relationships and achieving academic success. In addition, it can lead to sexual dysfunction. Engaging in sexual activity involves another person focusing attention on one's body and during sexual relations a woman can be distracted by thoughts about her body rather than experiencing sexual pleasure. Many studies have shown the negative effects that this exploitation of

women in the media has on the mental health of young women, but recently the studies have focused on aging women in western societies. It has been observed that the exploitation of young attractive women in the media causes aging women to feel a variety of emotions including sadness, anger, concern, envy, desensitization, marginalization, and discomfort that their appearance was being judged by others. A study done in 1994 about the effects of media on young and middle-aged women found that of adolescent girls aged 11–17, the primary desire was to "lose weight and keep it off." The results were not different for older women. When asked what they'd most like to change about their lives, the answer for over half of them was their body and weight. A recent study done by Vanderbilt University illustrated how sexist commercials have a greater impact on wellbeing than commercials that do not exploit women. The study was designed with three different groups: one was exposed to sexist media, one was exposed to neutral media, and the control group was not exposed to media at all. Of the women exposed to sexist advertising, there was a substantial difference. The women in this group expressed having a body larger than it was in actuality and expressed feeling a greater disparity between their own body and the "ideal body." Following exposure to this kind of media, there was an immediate negative effect on their mood. It was also concluded that adolescent girls exposed to sexist media are the most highly impacted demographic. A study reported in 2018 demonstrated the effects of showing a group of women, aged from 18 to 41, images of thin and overweight (or plus size) female models. The researchers measured the change in the subjects' views of their body image and their overall anxiety levels. The results of the research showed that the

social comparison effects of viewing images of thin women can worsen body image and increase anxiety.

2.10.10 - Effects on Young Children and Adolescents

Statistically, a significant number of young children are exposed to sexualized media forms from early within their childhood: influence upon girls' self-image has been reported within girls as young as 5 or 6. According to the social cognitive theory, modeling such behaviors outlined within popular media have long-lasting effects upon the self-awareness and self-identity of young girls. In a study on the sexualization of women in media, by the American Psychological Association, it was found that women or girls are, statistically speaking, more likely to be dressed provocatively and forced into poses that suggest sexuality. Another study, on print media, completed by psychology researchers at Wesleyan University found that 51.8% of the time, women are objectified in advertisements. This number changes when the study was narrowed to men's print, where women were objectified in an increased 76% of advertisements. A common problem seen among young girls is any number of afflictions directly attributed to a negative body image, caused by these objectified ads. The APA is aware of this situation and put together a task force to complete a study across all major advertising and media platforms. What they found was numerous problems being found in young women can be traced back to these displays of women as sexual objects. The affects span a wide range of disorders and illnesses, from anxiety, to eating disorders, to depression, and even prevent young girls from creating a healthy sexual life. This task force is reaching out to both the media and families with young children in an attempt to properly inform all people on the

negative impacts of the way media is used nowadays. A study conducted by the Department of Psychology at Knox College provided insight into risk factors such as media consumption hours, maternal self-objectification, maternal religiosity, and television mediation; each has been shown to affect rates of media influence and rates of self-internalization of their potential negative influence.

2.10.11 -Effects on Women of Colour[

Support has shown that the effects of media exploitation vary for women of different ethnicities. Research has depicted that these implications often resonate beyond cultural boundaries, to cause significant differences among African American, Latina, and Asian American women. According to the American Psychological Association, when comparing one's body to the sexualized cultural ideals, this significantly impaired the ability for women of these ethnicities to regulate cognitive functions, including logical reasoning and spatial skills. Spanish-language TV in the United States statistically projects more stereotypical roles for Latina women, often portraying them as 'exoticized' and 'overly sexual'; meanwhile, more Latina youth, on average, watch more television than that of the standard caucasian American child. This combination projects increased rates of the acceptance of the negative effects within minority women within the US, leading to a greater acceptance of standard gender roles and negative stereotypes projected by Latina characters. However, studies have shown that Latina women who watch more black-oriented television shows see a general increase of body acceptance over time.

2.11 The Translation of Advertising Texts in Culturally-Distant Languages

Translation problems are diverse by nature. According to Hurtado Albir (2001: 288), such problems fall into the following categories.

- *Linguistic* problems: these problems refer to the linguistic form of the text, and are the consequence of lexical, grammatical, and textual differences in the two languages (style, cohesion, coherence, theme progression, text type, intertextuality, etc.).
- *Extralinguistic* problems: these problems concern to the meaning encoded in the text and refer to geographical, cultural, and encyclopedic aspects of the text.
- *Instrumental* problems: these problems refer to resource availability. They arise when translators do not have the necessary resources to resolve doubts concerning the form and/or content of the source text.
- *Pragmatic* problems: these problems stem from the lack of correspondences in the two languages, which are the result of the different communicative contexts in which the source and target texts are generated. A greater number of pragmatic problems evidently arise in the translation of languages that are spoken in societies with significant cultural differences.

As is well known, language use defers to the contextual norms of each society. In fact, when source texts have a strong cultural component (which is often the case of advertising texts), translators are often obliged to seek creative solutions that involve adapting the translation so that its content will be in consonance with the target language culture. For all of these reasons, it is necessary for

translators to be bicultural as well as bilingual. The past few decades have witnessed an increased demand for the translation of advertisements from English into Arabic because most products and services available in Arab countries are imported from American and countries which use English as the language of commerce. In the process of translating advertisements from English to Arabic, the culture of the Arab people will have an impact on the way the translation is perceived. This study deals with American and Saudi cultures and each one has its own culture-bound characteristics. A clear example is the translation of advertisements which contain sexual references or visuals which are not acceptable to Arab readers or viewers. However, in America advertisements that contain sexual pictures are allowable to a certain extent. Differences also exist in the conventions and styles of advertising. For instance, using a woman wearing tight trousers or who appear semi-naked while promoting a product more likely occurs in America because it is not acceptable to the Arab culture. In contrast, Arab women who appear scarf-clad with a long and loose dress to promote products on TV or newspapers are more acceptable to the Arab culture. According to (Al Makaty et al. 1996:19), in advertisements in the Arab media, women are only shown if their presence relates directly to the product and if they are suitably dressed, i.e. with head covering that does not reveal any hair and wearing long dresses. Another aspect of culture which distinguishes the American culture and the Arab culture is the religious values. For example, in an advertisement produced by a foreign company to sell refrigerators in Saudi Arabia, a picture of a fridge, filled with food including a large ham was

introduced. Translating this advertisement for the Saudi market accompanied with this picture, where no Muslims are allowed to eat ham, is not successful. However, producing such an advertisement in America or in the West would be quite successful because there they are allowed to eat ham. The above example indicates that religion may affect a variety of consumer processes. Religion links consumers in various to lifestyles that determine the consumption of certain products. In this regard, Al Mowssawi (1992:28) found that religious teaching plays an important role in producing effective advertisements for Arabs whose religion is a main determiner of their lifestyle and behaviour. When translating, two languages and two cultures are involved. The notion of culture is essential to considering the implications for translation and, despite the differences in opinion as to whether language is part of culture or not, the two notions appear to be inseparable. Discussing the problems of correspondence in translation, Nida (1964:130) confers equal importance to both linguistic and cultural differences between the source language (SL) and the target language (TL) and concludes that “differences between cultures may cause more severe complications for the translators than do differences in language structure”. In this regard, Toury (1978:200) says that “translation is a kind of activity which inevitably involves at least two languages and two cultural traditions”. As this statement implies, translators are permanently faced with the problem of how to treat cultural aspects implicit in a source text and of finding the most appropriate technique of successfully conveying these aspects in the target language.

2.11.1- Advertising Texts in English and Arabic

The advertisements which are selected for analysis in this chapter are mostly related to women's products, more particularly products of beauty and cosmetics. Arab women represent a significant target group for advertisers in the Arab markets, for two reasons (Campaign 1997:33): (1) they are avid consumers of media messages and products and are remarkably influential in terms of purchasing decisions in the Arab household, and (2) regional demographics reveal that the 20- to 30-year-old female group is larger than the comparable male group in many key target markets. In addition to Campaign's reasons, women-related issues are traditionally more sensitive to the cultural norms which play an important role in determining the kind of strategies and techniques to be used in either producing original advertisements or transferring them into another culture. Campaign's report also confirms that "magazines remain the key advertising medium for brands targeting Arab women" (ibid: 33).

2.11.2 Resources

I tried to select the advertisements analysed in the current study from different magazines with a wide distribution. Most of these magazines focus on issues related to women. Some are more specialised, focusing on other issues such as cars or computers, which are also popular. Unlike English magazines it is difficult to find enough information about Arabic magazines through conventional sources as so little appears to be available in the way of printed information and Arab publishers tend not to respond to correspondence from researchers.

2.11.3. English Magazines

Some British magazines (or, rather magazine which appear in English on the British market) are published world-wide and have local editions in the UK, others are only published in the UK. Let's start with those international magazines which publish local editions in the UK. Cosmopolitan is a monthly young woman's magazine. It claims to provide a guide to being happier, healthier, more attractive and fulfilled and inspire women who have, or want, careers, from secretaries to high-level executives. The key features of Cosmopolitan are its advice pages and articles on relationships; other features include health and beauty, fashion, homes and entertaining. Marie Claire (UK Edition) is a monthly magazine which puts strong emphasis on fashion but also covers many items of interest to the intelligent woman, including in-depth reports on subjects of current and international concern. ELLE (UK edition) is a monthly young woman's magazine. It is published in different languages and versions and distributed to various countries, such as Argentina, France, Germany, India, Taiwan and Japan. Table (6.1) shows that the largest group of readers are under 25 years old, as with the other English and Arabic magazines from which the current corpus is chosen. This allows some degree of generalisation from the outset, namely that the results of the analysis of the current corpus can be significantly related to this age group. Advertisers may clearly apply different techniques of advertising and translation when writing for older or younger subjects.

Table (6.1)¹⁴

Circulation	212,799
Total Reach	1031000
Socio-demographic Profile	42.3% <25 years old 26.9% 25-34 years old 16.3% 35-44 years old 14.4% 45+ years old

The British magazines" described below are also quite popular and targeted at women, and some of them are especially targeted at young women. 19, Looks, She, Company and More! are bright, glossy, monthly magazines for the late-teenager and young woman (16-21 years old). They contain many items of interest related to fashion, beauty, music, etc. Woman and New woman are monthly magazines which are targeted at slightly older women, particularly those with a young family. They cover home ideas, fashion, cookery, beauty and competitions. Hello! and OK! Are weekly magazines which exclusively feature rich and famous celebrities. Their lives and homes are featured in full colour. Loaded is a ²monthly men's magazine which looks more humorous and irreverent in tone than the other magazines in the marketplace. Loaded covers music, film/TV, sport, sex, fashion and drink. Some of the magazines from which my corpus is collected function as shopping catalogues. Computer Buyer is a monthly magazine which caters to the needs of the home and small office user and as such is unique. It covers

¹ <http://www.elle.com/>

different issues and includes reviews of computer hardware and software. A CD is enclosed with every issue, presenting a unique "Best of Collection". House of Fraser is a seasonal shopping magazine which is published and distributed by the House of Fraser store in the UK. This store has quite large departments which sell women's wear, men's wear, accessories, perfumes, cosmetics, etc. It is one of the largest stores in the UK and sells the latest fashionable and stylish products. "at Car? is a monthly magazine which reviews motor cars on sale in the UK, including the latest detail and price guides for new and used cars.

Reader's Digest is a monthly magazine which is published worldwide, with a special edition for the UK. It covers different aspects of life, including literature, travel, culture, and comedy. Unlike the magazines mentioned above, it is not targeted at a particular age group; it is more general and can be read by men and women of all ages and orientations.³

2.11.4. Arabic Magazines

The main resource from which most of the Arabic advertisements are selected for this research consists of four magazines published in London by the Saudi Research and Publishing Company. These magazines are: . ., Sayidaty, Al Jadeeda, Al Jamila and. Hia. They are distributed in all Arab countries as well as Europe and USA. Sayidaty covers different subjects of interest to the Arab family, including fashion, beauty accessories, literature, cinema, social and

² Unlike Cosmopolitan, Marie Claire and ELLE, these are magazines produced in Britain rather than imported from other countries.

family life. Al Jadeeda covers a wide range of subjects, including articles and reports on cinema, culture, arts, fiction, science, comics and unusual events. Al Jamila is a magazine for Arab women, with a particular focus on young women of style. It contains features that relate to beauty, health and active lifestyles. Hia is a magazine for the rich Arab lady.

Beautifully printed and finished, Hia offers a wide range of editorials covering subjects of interest to its readers, such as jewellery, luxury accessories cosmetics for beauty, tourism and leisure, etc. Hia appeals directly to the special Arab lady of taste, style and wealth. Table (6.2) shows some statistical information about these magazines. This study is not restricted to magazines which are published by one publishing company. Other sources from which I drew material for this study include; Al Yaqza, a weekly socio-political and general interest magazine which is published in Kuwait. كل الأسرة Kul Al Usra and زهرة الخليج Zahrat Al Khaleej are weekly magazines published in the UAE. The former covers different subjects related to the family while the latter covers general topics about women, society, celebrities and the arts. I have also drawn material from magazines published or distributed outside the Gulf area and others targeting groups other than women. PC Magazine (Arabic Edition), for example, does not target women, it is published in Dubai by Dabbagh Information Technology Group (DIT), with an average circulation of 54305, distributed to different Arab countries as shown in table (6.3).

Table (6.2)¹⁶

	Sayidaty	Al Jadeeda	Al Jamila	Hia
Frequency	Weekly	Weekly	Weekly	Monthly
Circulation	141090	153789	59011	39209

Readership Profile

Sex:				
Male	38%	75%	17.6%	28%
Female	62%	25%	82.4%	72%
Occupation:				
Management	14%	26%	19.1%	15%
Employees	30%	24%	5.2%	33%
Housewives	31%	12%	48.8%	28%
Others ¹⁷	25%	38%	26.9%	24%
Education:				
Secondary	38%	47%	37.2%	38%
University	20%	26%	14.8%	25%

From Egypt, there are two magazines from which advertisements are selected for the corpus: **روز اليوسف** Rose El Youssef and **صباح الخير** Sabah El Kheir. The former is a weekly magazine which features reports and articles about politics, society, the Economy and entertainment. It is directed at the Egyptian intellectual elite. Unlike the former, **صباح الخير** Sabah El Kheir is more popular but devoted to entertainment. Its main concern is cinema and sports stars. From Yemen, there is **أضواء اليمن** A dwaal el Yemen which is an official Yemeni magazine. It specialises in local and world political issues as well as issues related to the local government. Another political magazine **الوسط** A l Wasat published in London. It is a non-governmental national magazine which is mainly devoted to politics. This magazine is distinctive in terms of design, style, and quality of paper.

2.11.5 Constraints and Strategies

In this chapter, I intend to analyse English advertisements and their Arabic versions in order to identify some recurring patterns or strategies in the process of transfer. An initial and careful investigation of these advertisements suggests that a number of categories may be helpful in providing a frame work for the analysis. The categories proposed here go beyond the conventional terminology typical of discussions about strategies of translating advertising, e. g. literal translation, adaptation, deletion, addition, etc. The strategies identified in the course of the current research will hopefully prove more focused and more directly related to specific constraints. As a starting point for the analysis, I prefer to work with broader categories, namely portrayal of women, marketing conventions, newness and originality, brand names, slogans and headings, and adaptation of other elements. These will be discussed in detail below. ⁴

2.11.6. Portrayal of Women

Figure (6. 1e'9) is an English advertisement for GIVENCHY ORGANZA fragrance which features a beautiful woman with much of her body showing; her left hand rests on one of her breasts. The sensual elements completely over written in the Arabic version (figure (6.1 a)), where not only the model's breasts but also her arms are covered. The female body in the Arab advertising market is thus subject to Considerable manipulation for different motivations and

³ The information in this table is taken from the official site of the magazine, <http://www.Pcmag-mideast.com/>

in different ways, as can be seen in other samples discussed below. Cultural norms control to a great extent the way in which female bodies will be featured in public media. Although Arab countries vary in terms of their degree of conservatism there seems to be a minimum threshold beyond which flexibility ceases to exist. This is strikingly clear in all sorts of media where women's bodies cannot be exposed in the way they can be in the West. The level of rigidity in this respect also varies from one medium to another ,as for instance" all sorts of things that are acceptable in a magazine would never be seen on TV".

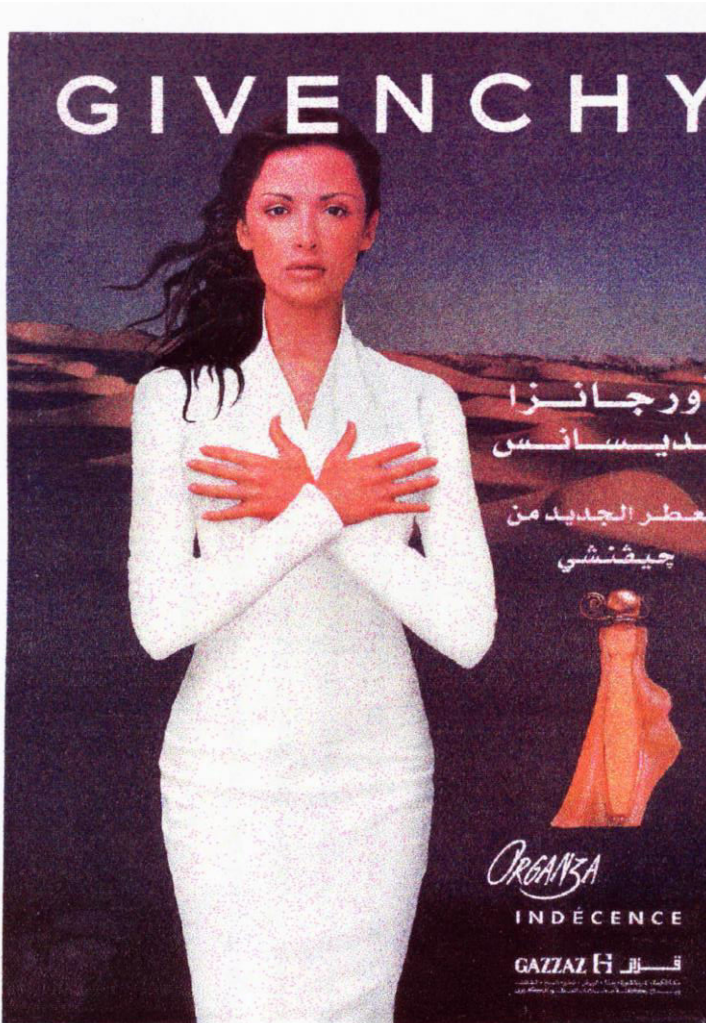


Figure (6.1a): *Sayidaty*, 16-22 October 1999, p55

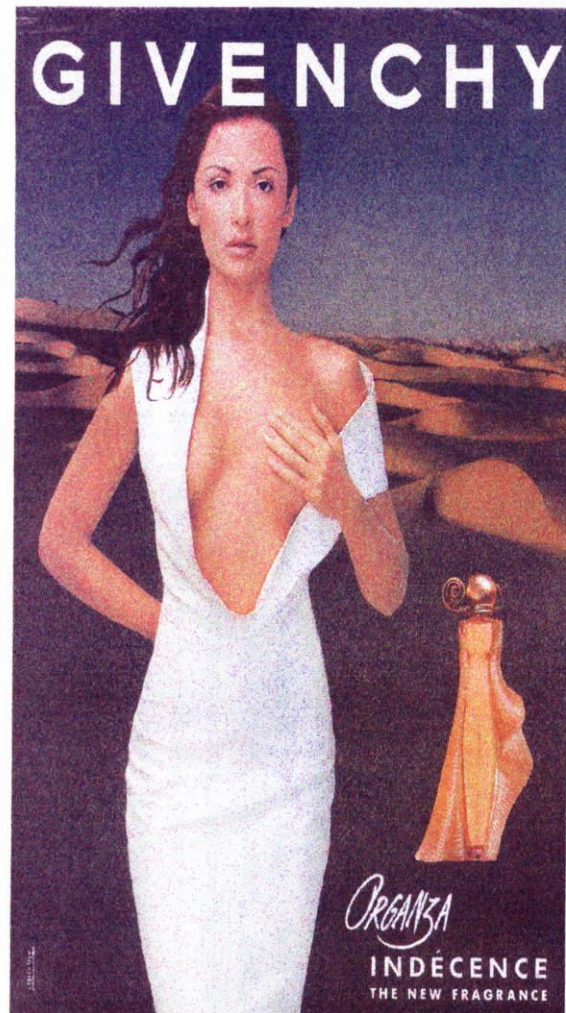


Figure (6.1e): *Newwoman*, November 1999, p39

An iconic relationship exists in the English version, figure 6.1 e, between the image of the model's breasts and the sand dunes in the background. This relationship is motivated on the basis of similarity in terms of shape and colour. The colour-oriented iconicity also exists between the breasts and the product depicted on the left-hand side of the model. These relationships together impart a romantic feeling which is designed to associate obtaining such attributes as attractiveness, beauty, elegance with wearing ORGANZA. In the Arabic version (6.1 a), the model's breasts are totally covered, with both hands placed on the breasts in a way that does communicate a certain romantic effect as in the English version. However, the iconic relationship.⁵

which exists in the English version between the breasts and the sand dunes disappears in the Arabic version; its motivation is lost by covering the model's breasts. Moreover, the Arabic version applies a different colour, with a reddish hue, to all the elements of the advertisement, including the model's skin. This creates a new iconicity between the model, the sand dunes and the advertised product, motivated by similarity of colour (but not shape). This sort of iconicity still creates certain romantic associations with obtaining such a product, but the visual impact is reduced.

5

Henceforth, the letter (e) after the figure number will be used to identify the English version of the advertisement and the letter (a) will be used to identify the Arabic version

The English version in figure (6.1e) establishes an interesting symbolic relationship through the use of the French name of the product, INDECENCE, a word which is usually translated into English as "indecent". The original French name ironically brings to mind the English word "indecent". The way in which the female body is exposed, displaying the model's breast with one hand seductively covering her left breast, can be interpreted as indecent. This notion of indecent is not communicated in the Arabic version, figure (6.1 a), because of the way in which the model is dressed, which is considerably different from the original. Where the English advertisement displays the model gently touching her chest in an inviting and enticing manner, the Arabic version is very different. Here the model lays both hands across her chest in a protective manner, which may be interpreted as reflecting the typical behaviour of Arab women towards men. The gesture is also more likely to suggest a context of meditation than trigger sexual associations. Another relationship of iconicity exists in the English advertisement between the bottle of perfume and the shape of the model, and the female body in general. The bottle represents a woman's body in its entirety, from the lid of the bottle representing the woman's head, to the flowing material representing something like a rich, evening gown, to the actual bottle representing her body. The nudity is displayed subtly by emphasising particular parts of a woman's anatomy, particularly the shape of the hips, and the vertical line down the middle drawing attention to the female private parts. This supports the idea of indecent. In the Arabic version, the lines on the bottle are omitted to make it appear as if the woman is wearing a

dress and another garment on top of it. Tattoos are commonly used in Western countries by both men and women and have become a very fashionable accessory over the last couple of years. This phenomenon does not exist as much in the Arab World at present, although tattoos were fashionable in the past in some Arab sub-cultures. Having a tattoo on any part of the body carries different meanings and connotations for each subject. Tattoos can be a message of exaggerated love for some ones, such a painful experience being meant as a sacrifice for the loved person. A tattoo is a message of challenge and an adventure which is communicated by different groups of people regardless of their gender, sexual orientation, ethnic origin, or age. All these extravagant meanings are associated with wearing a fragrance from GIVENCHY called extra-vagance. An English Advertisement for this product is featured in figure (6.2e), the Arabic translation is featured in figure (6.2a). The word extra-vagance has connotations of lavishness, luxury, richness, as well as being used to refer to something as very classy. The English advertisement takes into account all these ideas. Firstly, the tattoo imprinted on the model's shoulder is a very lavish and extravagant thing to have done. It is a tattoo of the bottle of perfume that is being advertised. Such a tattoo is in itself a rather strange and extravagant choice to put on one's body and suggests that this must be a very prestigious brand of perfume. The wording that goes across the tattoo suggests that this is a perfume that is going to make an impression with people, a perfume that is going to last forever and perhaps once tried by women will not be substituted by any other.



Figure (6.2a): *Sayidaty*, 17-23 July 1999, p17

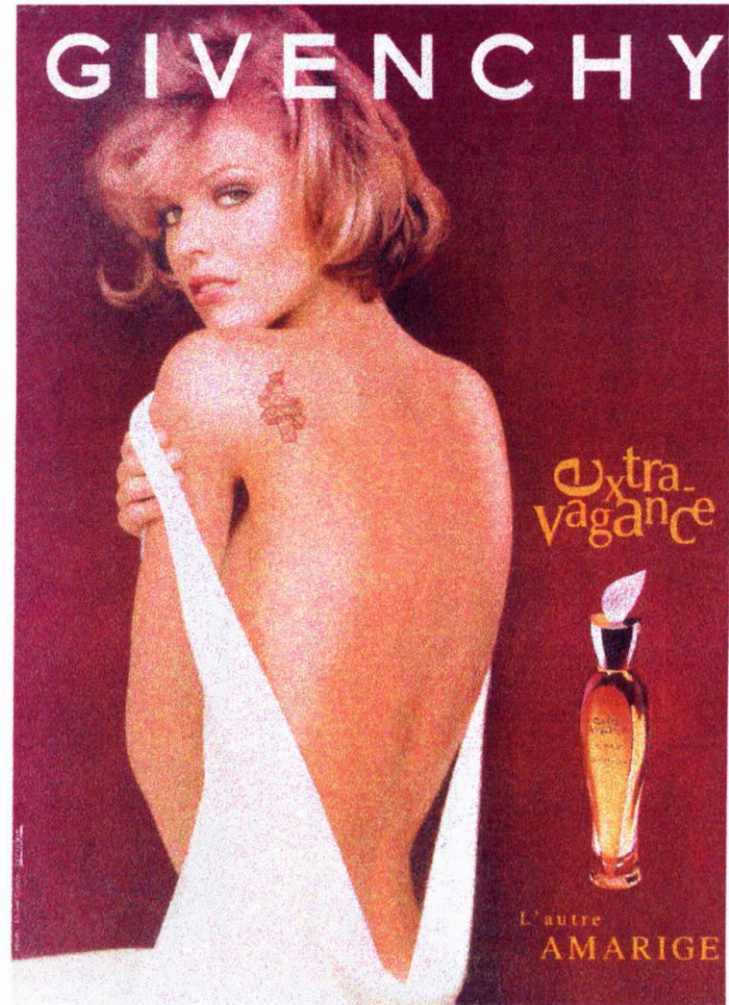


Figure (6.2e): *marie claire*, December 1998, p304

Other elements support the connotations of "extra-vagance". The model's dress, although fairly simple in design and colour, is very revealing and is something that would be worn on a special and perhaps very public occasion, where a woman would expect to be seen (and noticed) by a large number of people. It is a dress that will cause a stir and get people's attention and is therefore an extravagant piece of clothing. The background colour against which this advertisement is set is a deep, rich red, which also suggests opulence and luxury. Super imposed onto this background is another rich colour. This time we find the name of the perfume and a picture of the bottle featured in gold next to the woman. All the above connotations triggered by the English text are not as visible in the Arabic translation. Most noticeably, the model's body is completely covered and therefore the tattoo is no longer visible. Moreover, neither the meaning of the English word nor the Arabic transliteration of "extra-vagance" will be recognised by Arab consumers. This means that the whole idea of extra-vagance which is communicated in the English version through the use of the tattoo image and the familiar wording will disappear. On the other hand, the Arabic version contains a slogan, which doesnot exist in the English version, saying

رائعة جيفنتشي الجديدة

which roughly means "Givenchy's new masterpiece". The added slogan attempts to communicate directly some of the subtle meanings built into the design of the original, such as beauty and classiness. The advertisements in figures (6.4e) and (6.4a) are for a

type of Patek Philippe watch called Twenty-4. The English version, figure (6.4e), pictures a female model called Bridget Hall wearing the advertised watch. In terms of iconicity, a relationship exists between the watch depicted on the left-hand side of the model and the watch worn by her. This relationship says: this watch is for wearing. Another iconic relationship operates between the brand of the watch, Twenty-4, which appears underneath the depicted product, and the number "24" in the slogan: Who will you be in the next 24 hours? This relationship consists of two types of iconic relationships: one is visual, occurring between the number "4" in the brand and the number "4" in the slogan, while another is phonological between "Twenty" in the brand and the spoken first digit "2" of the number "24" in the slogan. The result is a part-visual, part phonological iconic relationship between Twenty-4 and 24. In the Arabic version, figure (6.4a), the iconicity between the watch on the left-hand side of the woman and the watch worn by her is maintained. The second relationship which occurs between Twenty-4 and the number "24" in the slogan is, however, lost. This is due to the process of translating the English slogan which contains the number 24 into Arabic as (٢٤), although the translator could have kept the English number, which originally comes from Arabic, in the Arabic text. The iconic relationships in the English version help to support a potential range of promotional messages intended by the advertiser, one of which might be something like: when you wear this watch you will be as pretty and sexy as this model in just 24 hours. The focus here is the period of 24

hours, reminding us of the function of the watch but also indicating the time it takes to change into another person, perhaps a more glamorous one. It is clear that these relationships do not work in the same way in the Arabic version. However, Arab women who wear this type of watch are probably expected to be educated enough to be able to read the English brand name and to know its meaning, and therefore to relate it to the corresponding sign (٢٤).



Figure (6.4a): *Sayidaty*, 29 April - 5 May 2000, p5

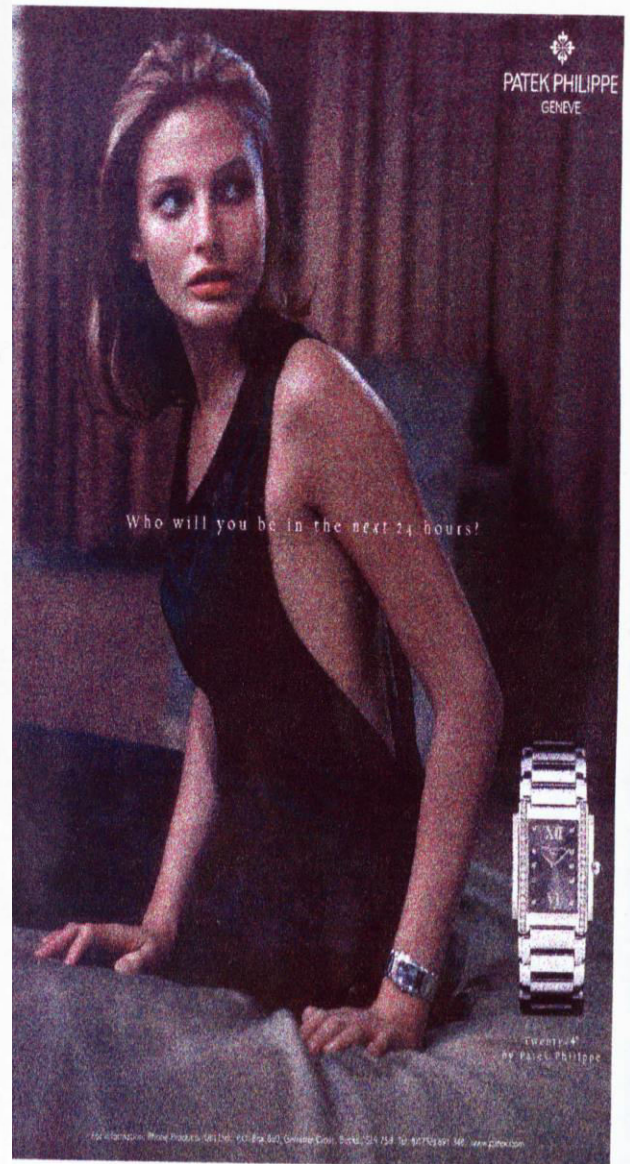


Figure (6.4c): *ELLE*, May 2000, p29

The setting chosen for the English advertisement triggers particular connotations which are different from those produced in the Arabic text. In the English version, the model is wearing a black evening dress; she looks sexy and somewhat restless. She seems to be getting ready to go out to have fun and enjoy an evening of adventure. The time depicted is clearly evening. This meaning is supported by the dark background to the whole advertisement. In the Arabic version the setting is different.

The model is dressed casually, and is sitting on a sofa. Judging by her relaxed posture, she seems to be in her own home. She is also

wearing the advertised product on her left hand. The bright background subtly connotes a homely and social context.

It suggests quiet happiness rather than the kind of fun associated with adventure: the happiness of homely comfort. Ideological viewpoints play an important part in this context and explain why such a sexy setting is chosen for the English advertisement

while a homely setting is chosen for the Arabic version. The difference here comes from the belief that young Arab women either should or do have as their priority getting married and having families, while the priority of European women of the

same age is having fun. Thus, a different interpretation of the slogan is achieved in the Arabic version. The slogan in the English version, "Who will you be in the next 24 hours?", reminds the female consumer that she will be another person in "24 hours from

the time of wearing this watch; she will be as pretty as the depicted model and will have more fun. Or it may suggest to the English-speaking consumer that the watch is a symbol of her freedom to be whoever she wants to be, whenever it suits her. On the other hand, the Arabic translation :

من ستكونين في الـ ٢٤ ساعة المقبلة؟

May suggest to the Arab woman that in 24 hours from the time of wearing this watch she will be a different person; she will be as pretty as the depicted model and will get married and have a happy family. Alternatively, and this flexibility of interpretation is a feature of most successful advertising, it may communicate to the Arab

woman a feeling of stability: you will always know who you are, safe and comfortable in your own surroundings. In the previous examples, it was clear that advertisers tend to cover the female body in order to avoid flouting the target cultural norms. In some cases, as in the following example, the model is replaced by another one assumed to fit better into the target culture. Figure (6.5e), which features an advertisement for biori Pore Perfect Strip, shows the upper part of a European looking model, with the biori strip on her nose. Using the same model for an Arab readership is likely to be less effective, since it might suggest that the product is suitable for a woman whose skin is similar to that of the pictured model. This explains why the advertiser chooses an Arab looking model to be pictured using the product in an Arabic version, figure (6.5a). In addition, the iconic relationship which exists between the brand biori in the text and biori in the slogan is replaced in the Arabic advertisement by one between the transliteration-بيوريه- in the text and بيوريه- in the slogan. Another relationship of iconicity is lost in the Arabic advertisement that is the one between the model's face featured in the middle of the advertisement and the model's face depicted on the product in the right-hand corner of the advertisement in the English version (left-hand corner in the Arabic version).

صبيحة، إبتكار عبقرية...
أقل ما يمكن أن يقال في وصف لصافيات المسامات السليمة من بيوربي

لا تعجب من أن المنتج اللين الذي تم تصنيعه
عليها بعد استخدامه لطاقتك المسامات السليمة من
بيوربي

مثل ما عليك فقه هو طبيب أسنانك بلهذه وسبع لصافيه
المسامات السليمة. لهذا عند استخدامها فقط حيث تعمل هذه
الصمغ كمشط، فقط يزيل كل ما يحجز مسامك من عمق
بشرتك. حتى حتى المسامات السليمة، فتعود لوجهك بحاله
ذلك متحرك.

لصافيات المسامات السليمة - أسوأ ممنوعات
بيوربي - الهيدرا لطيفة ورطبة البشرة من
بيوربي

بيوربي Clean. Honest.

Figure (6.5a): Al Jamila, 25 May 1998, outside back cover

A few words to describe the **biore** Pore Perfect Strip:
Revolutionary, Genius, Yuck.

Don't be surprised if after using the new **biore** Pore Perfect Strip, you are left feeling... shocked. This is to be expected. By massaging your nose and applying the **biore** Pore Perfect Strip, it acts like a magnet for clogged pores, pulling out dirt, make-up, even blackheads. So in about 5 minutes, all those nasties in your skin are on the strip, instead of blocking your pores. Revolutionary? Yes. Genius? Yes. Positively yuck? Yes. In 4 my skin needed a short sharp shock, sort of a slap.

The **biore** Pore Perfect Strip - one of a new range of **biore** facial cleansers and moisturisers.

بيوربي Clean. Honest.

Figure (6.5e): marie claire, September 1998, p313

Figures (6.6e) and (6.6a) show an English advertisement and its Arabic version, for a perfume called FRAGILE. There are four elements which interact significantly in the English as well as the Arabic version to produce different meanings: the female model in the middle of the English advertisement; the bottle of perfume (globe) at the bottom; the slogan written in French as "le nouveau parfum de Jean Paul Gaultier", which literally means "the new perfume from Jean Paul Gaultier"; and the brand name of the product, FRAGILE. The female model is featured with much of the upper part of her body naked in the middle of the English advertisement and as a figurine inside the globe at the bottom. An iconic relationship exists here between the main picture of the beautiful model and the figurine inside the globe. Another iconic relationship exists, in terms of colour, between the red of the model's lips and the red in which the brand name FRAGILE is printed. These relationships are lost in the Arabic version, where the whole picture of the model is deleted. In addition to deleting the main picture of the model, the advertiser also covers the naked part of the figurine inside the globe. This manipulation seems to be done either manually or via computer (rather than by replacing the original picture). A close look at the figurine in the Arabic version reveals that the left shoulder, which is black, is somewhat wider than the right shoulder.



Figure (6.6a): *Sayidaty*, 29 April - 5 May

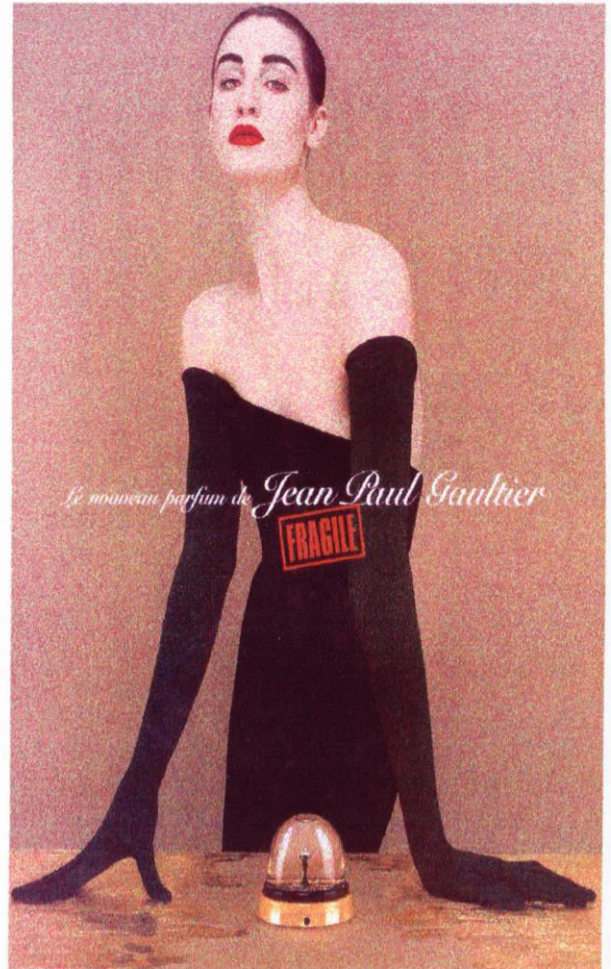


Figure (6.6e): *marie claire*, April 2000, p65

Although this advertisement is published for Arab readers in an Arabic magazine, (سيديتي) its verbal elements, the slogan and the brand name (which is meaningful), are not transliterated. They are kept in the original language of the product, French. Even the English version, which is published for speakers of English in a British magazine, *marie claire*, is also in French. The slogan in this case, written in French for speakers of other languages, works as a sign, with a symbolic relationship highlighting the origin of the advertised product, France. This symbolic relationship endows the product with features such as originality, attractiveness, and stylishness. The brand name FRAGILE, which is printed in red inside a red-boarded square, carries an iconic relationship with the postal mark FRAGILE which is stamped on boxes containing breakable items. This relationship helps to create different connotations in relation to the product: it is precious, delicate, and should be taken care of. These connotations are quite likely to be recognized in the Arabic version, since the postal stamp of FRAGILE is universal. However, the denotative meaning of FRAGILE is unlikely to be understood by Arabs who do not speak English.

2.12. Summary

In this chapter I introduced a number of English advertisements and their translated Arabic versions. Prior to that, I described the magazines from which I selected those advertisements and offered a rationale for my selections. The analysis started with proposing a framework within which advertisements can be analysed in order to find out the strategies and constraints involved in the translation of advertisements from English into Arabic. Under **the Portrayal of women**, it was shown how female bodies tend to be covered, except for heads and faces, in advertisements transferred from English into Arabic. It was demonstrated how relationships sometimes exist between particular features in the model's body and other signs, delivering certain meanings and how these meanings are often lost when the body is covered. We have also seen that the choice of female model may trigger special meanings associated with her personality, and if she is not familiar to the target reader these meanings will not be communicated.

In the following chapter (chapter (3)), I will attempt to discuss the Methodology, and then the findings and results obtained from the analysis of the study. I will also summarise what the thesis as a whole has achieved, focusing on the insights gained from studying the conventions of Arabic advertising and the translation of advertising texts. I will further attempt to offer some suggestions for further research to be conducted in the future.

2.13-Previous Studies

A number of sources have been consulted by the researcher concerning this subject. However, no previous studies were found on to investigate this subject of translating and advertising woman. Nevertheless, the following studies are to some extent related to this study:

The first study is a PhD thesis conducted by Alpaslan Acar¹, (2019) School of Foreign Languages, Ankara University, Ankara, Turkey entitled “Translators and Advertisers as an Accomplice in the Objectification of Women in Advertising”. Among the main objectives of the study is to see whether translation/trainees are aware of the principles of editing and translating good news and journalistic items from English into Arabic and vice versa. The study finds out that the woman is portrayed in a sexually readiness position, the woman is portrayed with legs spread open in a sexually suggestive way.. Thus, the study recommends improving the standard of translation students that can be through making extra exercises of translation (rather than given in the class). It also recommends that those who are interested to be journalistic translators, should get aware of the features, rules and characteristics of editing journalistic items, as beyond doubt, journalism plays a great role in our daily life.

The similarities and the differences between the abovementioned studies and the current study can be summarized as follows: both the first study and the present study focus on the difficulties of translating journalistic register into Arabic, in particular press. The difference between them, is that the first concentrates on the impact

of machine translation on learners, while present study focuses on difficulties of translating lexical collocations into Arabic mainly on UK newspapers. The similarity between the second study and the present study is that both of them handle the topic of collocations. On the other hand, they are different in the area of handling the topic, the first one focuses on learning collocations and how to use the different patterns of collocations in writing, whereas the present one focuses on difficulties of translating lexical collocations into Arabic, particularly UK newspapers. The third study is mainly clear similar to the present study in the areas of difficulties and the appropriate strategies of translating foreign newspapers in general. But the present study focuses on the difficulties of translating lexical collocations into Arabic, newspapers in particular. The fourth study is similar to the present study in area of studying collocations with both levels: linguistic and cultural level, and comparing collocations in English and Arabic. But the present study mainly tackles the difficulties of translating lexical collocations into Arabic. The fifth study is very similar to the present study in the area of investigating lexical collocations into Arabic, but the first one economic specialization and the other on journalistic specialization.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This study applies descriptive analytical method. The researcher collected data by using a questionnaire for (50) University teachers. To analyze the data, the researcher used the Statistical Package for Social Science (SPSS). The goal of developing sampling frames was to select advertisements from magazines that will represent a wide range of readership and demographic categories. The researcher explains how the necessary data and information to address the research objectives and questions was collected, presented and analyzed. Reasons and justifications for the research design, research instruments, data sources, data collection techniques, data presentation techniques and analytical techniques are given.

3.1 Study Design

Analyzing the content of an advertisement is to study the communication and not the communicator or audience. Descriptive analytical method is the most suitable study design for this study as it is can go beyond counting to deal with the meanings that advertising attaches to. In this regard, descriptive analytical method may be one of the appropriate approaches for the assessment of the cultural impact of the societal changes on advertising.

3.2 Sampling

The sample of the study is composed of two groups. The first group consists of (50) teachers related to the field of translation. They are working at Gezira University-Sudan and King Khalid University KSA. The second group is (50) EFL university students at the Department of English College of Science and Arts, King Khalid University semester (8). This sample was purposefully chosen because the students have already studied Translation as a part of the university curriculum.

3.3 Tools for Data Collection

In order to collect reliable data, the researcher has used two tools for collecting data. These tools are a diagnostic test and a questionnaire intended to verify the hypotheses and achieve the objectives of the study. The diagnostic test and the questionnaire are constructed to find out the factors which contribute to the cultural, ideological and, religious problems of translating advertisements.

3.3.1 The Tests Design

The test was designed according to the criteria of a good test. The sentences are chosen carefully from different resources in order to detect the points of ambiguity that causes loss of meaning in translation.

3.3.2 The Content of the Test

The diagnostic test consists of (10) questions (*See Appendix*).The researcher has designed the test as follows:

The test consists of ten (10) English questions which include all the items covered in chapter two.

3.3.3 Validity of the Test

Validity can be seen as the core of any form of assessment that is trustworthy and accurate (Bond, 2003, p. 179). Validity, according to Messick (1989, p. 6) always refers to the degree to which empirical evidences and theoretical rationales support the adequacy and appropriateness of interpretations and actions based on test scores. Validity of the test was checked by presenting it to six staff members at Department of English, King Khalid University. All the lecturers agreed that the test is valid.

3.3.4 Reliability of the Test

Reliability is a concept used to evaluate the quality of research. It indicates how well a method, technique or test measures something. Reliability is about the consistency of a measure. It is defined by Brown (1987, 220) as “a reliable test is a test that is consistent and dependable”. To measure the reliability of the diagnostic test, each paper was divided into the same number of questions.

3.3.5 Administration of the Test

The researcher was helped by another lecturer in administering the test to the students at the department of English, College of science and Arts, King Khalid University KSA (June 2020) . Thirty students were selected to be involved in the study and it was optional to write one's name. The time of the test was about an hour. The students were also assured that the results would only serve the purposes of the study.

3.3.6 The Questionnaire

The questionnaire was designed to find out the lecturers and the experts points of view about Translation constraints and conventions of advertising texts with particular reference to English and Arabic. The researcher has chosen twenty (20) statements as response to the optional questions to cover the points of the study.

3.3.6.1 The Content of the Questionnaire

The twenty questions of the questionnaire are set to find out the Translation constraints and conventions of advertising texts . These questions cover the elements in the literature review. Finally, the questions were set to discover suggestions for promoting performance in translation of advertising.

3.3.6.2 Reliability and Validity of the Questionnaire

3.3.6.2.1 Reliability

Reliability is a term that is used when the assessment tool has the ability to perform accurately its intended purpose when it is applied again over time. The basic idea of reliability as stated by Huck and Cornier (1996:76) is summed up by the word consistency. The same thought on reliability has also been granted before by Black and Champion (1976:232) as “ability to measure consistently”. The consistency here, is simply used to mean that the same questionnaire gives same outcome when it is repeated again, so it is a consistency of the results. A number of methods have been adopted in measuring the reliability, the researcher uses the “Split-half reliability” method. First, the common measure of correlation “Pearson’s Correlation Coefficient” is applied with its following formula:

$$R_{XY} = \frac{N\sum Xy - \sum X\sum Y}{\sqrt{N\sum X^2 - (\sum X)^2 [N\sum Y^2 - (\sum Y)^2]}}$$

Where:

r= correlation

R = reliability of the test

N= number of all items in the test

X= odd scores

Y= even scores

Σ =sum

$$R = \frac{2*r}{1+r}$$

Val = reliability

Correlation = 0.75

$$R = \frac{2*r}{1+r} = \frac{2(0.75)}{1+0.75} = \frac{1.5}{1.75}$$

Reliability = 0.86

Based on this statistical result, it is clear that the questionnaire has adequate reliability.

3.3.6.2.2 Validity

While reliability refers to stability of measured results in other repeated application, validity is used to mean the degree to which a questionnaire reflects reality. According to Joope research truly measures that which it was intended to measure or how truthful the research results are”:

$$V = \sqrt{r}$$

$$V = \sqrt{0.86} = \sqrt{0.88}$$

This statistical result reflects an ideal questionnaire validity. It represents the second tool through which data have been collected. For this checklist, the researcher used a group of proper criteria (appendix 2).

3.4 procedures for Data Analysis

The technique used to analyze the data was the statistical package for social sciences (SPSS). Percentage and means were used to convey the statistical information.

In the following chapter , the results of the data analysis will be displayed and discussed in relation to the hypotheses of the study.

CHAPTER FOUR

DATA ANALYSIS , PRESENTATION AND DISCUSSION

4.0 INTRODUCTION

This chapter is concerned with the analysis , presentation, and interpretation of the obtained data. The researcher will present the results of the data, which have been collected by means of the pupils' test and the teachers' questionnaire in tables. In addition to that, the obtained results will be discussed in relation to the hypotheses of the study/

Table (4.1.1) Statistical packages for Socials Sciences (SPSS) are used .

Table No. (4.2.1): shows the distribution of the study sample according to a variable

The Middle East is rising as one of the fastest-growing markets

	Frequency	Percent
Agree	41	82.0
Disagree	1	2.0
To some extent	8	16.0
Total	50	100.0

and advertising has its influence on this market.

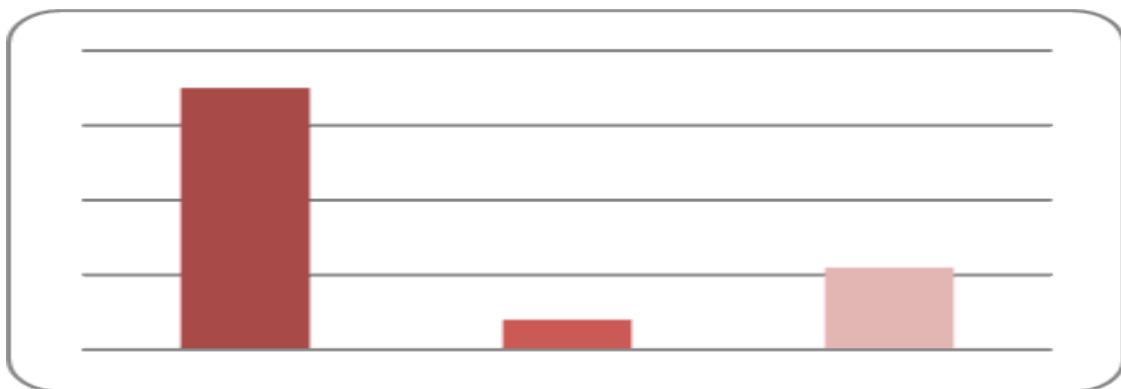


The above table shows that (82.0%) of the respondents have chosen the option “Agree ”. While (2.0%) have chosen the second option “Disagree “,and (16.0%) responded to “To some extent According to the table (1) .It is obvious that the majority have chosen the option “Agree ” because they convey to what is going on and the modern things are widely spread .

Table No. (4.2.2): shows the distribution of the study sample according to a variable

Middle East consumers usually tend to buy things recommended by their circle of friends and family while putting fewer efforts on exploring the specific features of a product.

	Frequency	Percent
Agree	35	70.0
Disagree	4	8.0
To some extent	11	22.0
Total	50	100.0



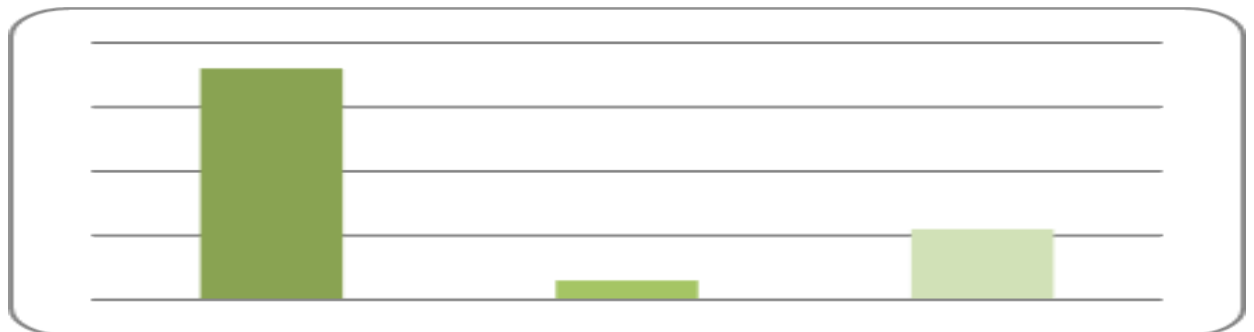
The above table shows that (70.0%) of the respondents have chosen the option “Agree ”. While (8.0%) have chosen the second option “Disagree “,and (22.0%) responded to “To some extent According

to the table (2) , again the majority are with the modern and what is new .

Table No. (4.2.3): shows the distribution of the study sample according to a variable

There are main differences between advertising in Europe and advertising in the Middle East.

	Frequency	Percent
Agree	36	72.0
Disagree	3	6.0
To some extent	11	22.0
Total	50	100.0



The above table shows that (72.0%) of the respondents have chosen the option “Agree ”. While (6.0%) have chosen the second option “Disagree “,and (22.0%) responded to “To some extent According to the table (3). Still the majority conveys the modern fashion

Table No. (4.2.4): shows the distribution of the study sample according to a variable

Advertising organizations need to follow certain guidelines when making advertisements in the Middle East region.

	Frequency	Percent
Agree	42	84.0
Disagree	1	2.0
To some extent	7	14.0
Total	50	100.0

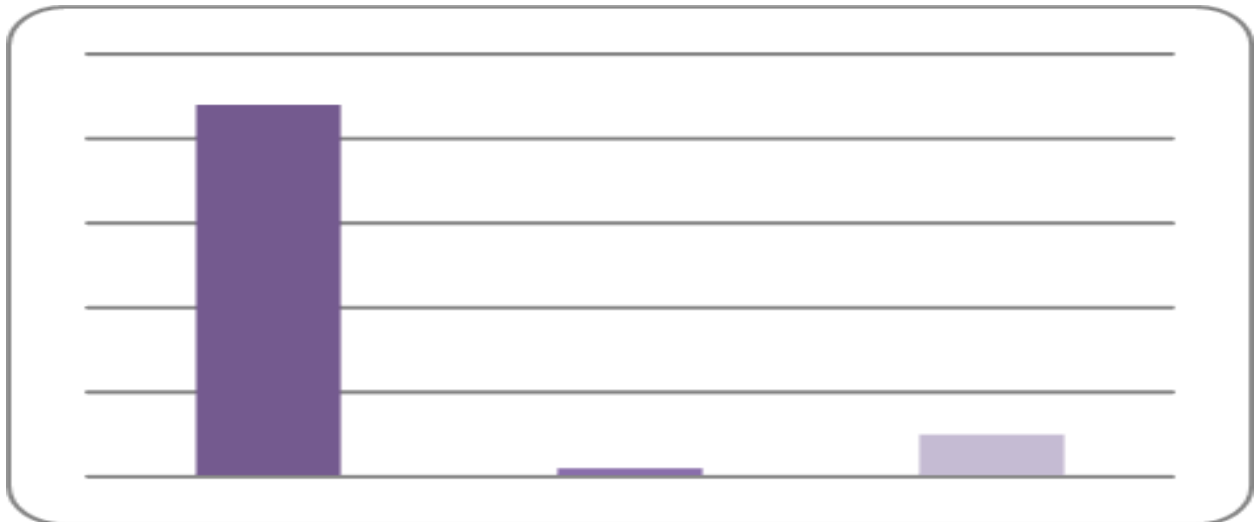


The above table shows that (84.0%) of the respondents have chosen the option “Agree ”. While (2.0%) have chosen the second option “Disagree “,and (14.0%) responded to “To some extent According to the table (4)

Table No. (4.2.5): shows the distribution of the study sample according to a variable

Advertising organizations should adapt the marketing advertisement to the local market in order to overcome cultural problems.

	Frequency	Percent
Agree	44	88.0
Disagree	1	2.0
To some extent	5	10.0
Total	50	100.0



The above table shows that (88.0%) of the respondents have chosen the option “Agree ”. While (2.0%) have chosen the second option “Disagree “,and (10.0%) responded to “To some extent According to the table (5).

Table No. (4.2.6): shows the distribution of the study sample according to a variable.

There are some important factors that are influencing the marketing advertising strategy in the Middle East region.

	Frequency	Percent
Agree	42	84.0
Disagree	1	2.0
To some extent	7	14.0
Total	50	100.0

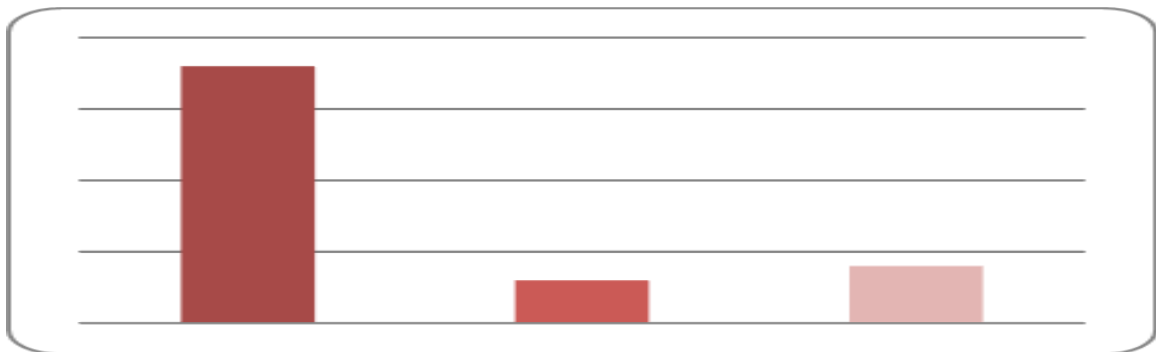


The above table shows that (84.0%) of the respondents have chosen the option “Agree ”. While (2.0%) have chosen the second option “Disagree “,and (14.0%) responded to “To some extent According to the table (6).

Table No. (4.2.7): shows the distribution of the study sample according to a variable

Religion plays a role within marketing advertising in the Middle East region

	Frequency	Percent
Agree	36	72.0
Disagree	6	12.0
To some extent	8	16.0
Total	50	100.0



The above table shows that (72.0%) of the respondents have chosen the option “Agree ”. While (12.0%) have chosen the second option “Disagree “,and (16.0%) responded to “To some extent According to the table (7)

Table No. (4.2.8): shows the distribution of the study sample according to a variable

Advertising organizations usually face many difficulties when advertising in the Middle East.

	Frequency	Percent
	1	2.0
Agree	13	26.0
Disagree	11	22.0
To some extent	25	50.0
Total	50	100.0

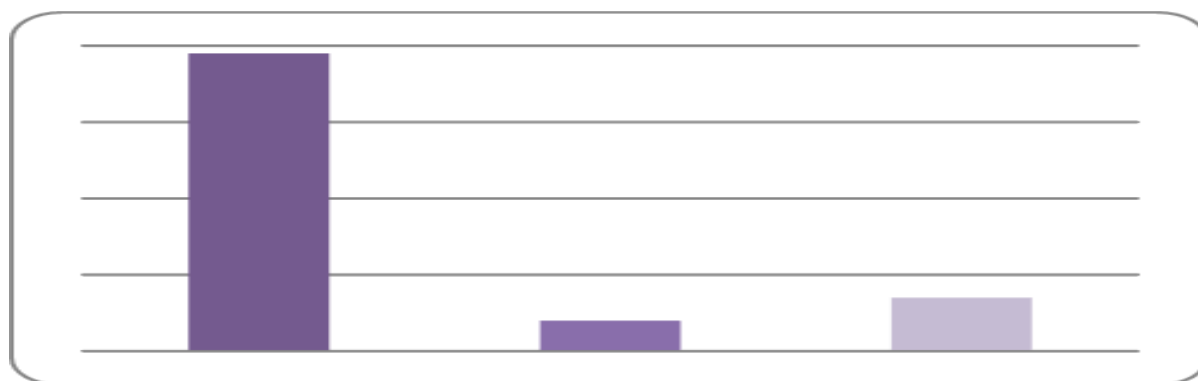


The above table shows that (2.0%) of the respondents have chosen the option “Agree ”. While (22.0%) have chosen the second option “Disagree “,and (50.0%) responded to “To some extent According to the table (8). If adding " agree" to " some extend agree" the majority is still high

Table No. (4.2.9): shows the distribution of the study sample according to a variable.

Advertising organizations should cooperate with local advertising agencies to provide the necessary recommendations and solutions to solve problems concerning cultural differences.

	Frequency	Percent
Agree	39	78.0
Disagree	4	8.0
To some extent	7	14.0
Total	50	100.0

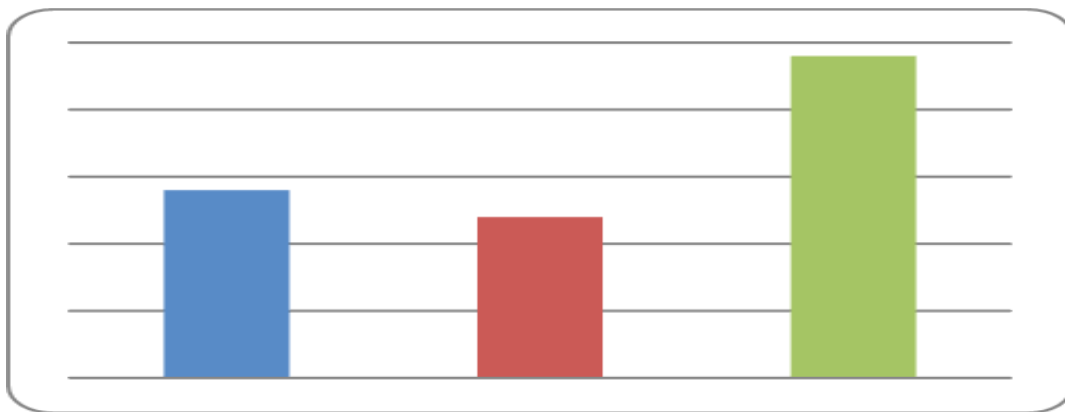


The above table shows that (78.0%) of the respondents have chosen the option “Agree ”. While (8.0%) have chosen the second option “Disagree “,and (14.0%) responded to “To some extent According to the table (9).

Table No. (4.2.10): shows the distribution of the study sample according to a variable

The advertising approach in the Middle East in the future will be similar as in Western countries.

	Frequency	Percent
Agree	14	28.0
Disagree	12	24.0
To some extent	24	48.0
Total	50	100.0

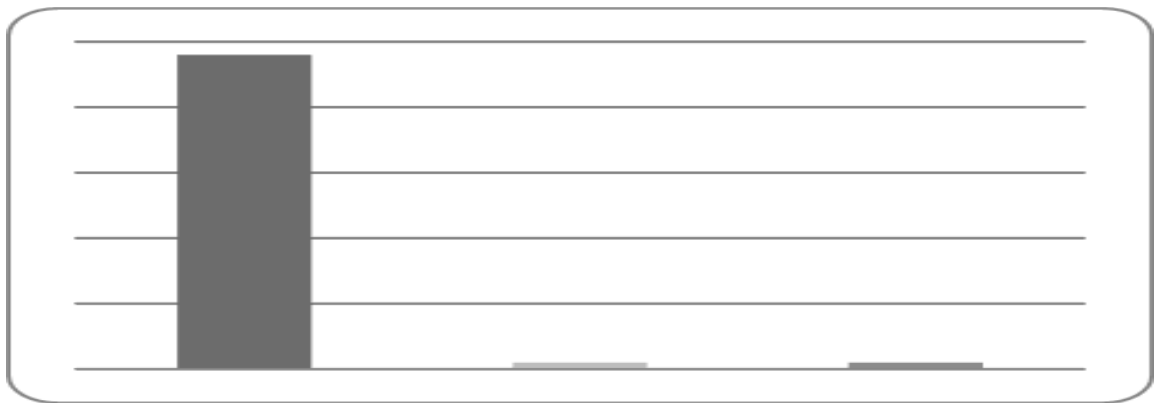


The above table shows that (28.0%) of the respondents have chosen the option “Agree ”. While (24.0%) have chosen the second option “Disagree “,and (48.0%) responded to “To some extent According to the table (10)

Table No. (4.2.11): shows the distribution of the study sample according to a variable.

Respect for human dignity should be one of the advertisers constant aims.

	Frequency	Percent
Agree	48	96.0
Disagree	1	2.0
To some extent	1	2.0
Total	50	100.0



The above table shows that (96.0%) of the respondents have chosen the option “Agree ”. While (2.0%) have chosen the second option “Disagree “,and (2.0%) responded to “To some extent According to the table (11)

Table No. (4.2.12): shows the distribution of the study sample according to a variable

Advertisements showing pictures of a woman affect the society.

	Frequency	Percent
Agree	27	54.0
Disagree	7	14.0
To some	16	32.0
Total	50	100.0

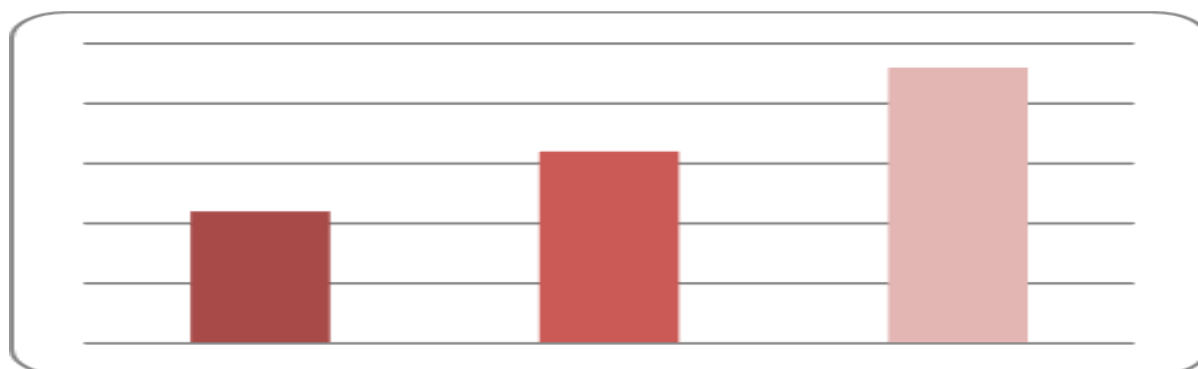


The above table shows that (54.0%) of the respondents have chosen the option “Agree ”. While (14.0%) have chosen the second option “Disagree “,and (32.0%) responded to “To some extent According to the table (12)

Table No. (4.2.13): shows the distribution of the study sample according to a variable.

When you see objectified portraits of women on the advertisements it makes you feel bad.

	Frequency	Percent
Agree	11	22.0
Disagree	16	32.0
To some extent	23	46.0
Total	50	100.0

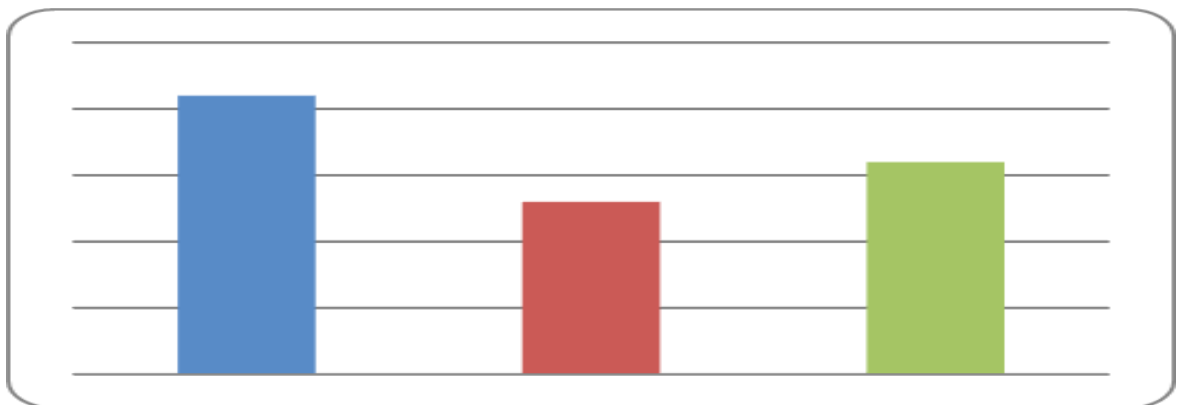


The above table shows that (22.0%) of the respondents have chosen the option “Agree ”. While (32.0%) have chosen the second option “Disagree “,and (46.0%) responded to “To some extent According to the table (13)

Table No. (4.2.14): shows the distribution of the study sample according to a variable

Pictures of women in an advertisement are necessary to increase the sale of the product.

	Frequency	Percent
Agree	21	42.0
Disagree	13	26.0
To some extent	16	32.0
Total	50	100.0



The above table shows that (42.0%) of the respondents have chosen the option “Agree ”. While (26.0%) have chosen the second option “Disagree “,and (32.0%) responded to “To some extent According to the table (14)

Table No. (4.2.15): shows the distribution of the study sample according to a variable

Advertisements with objectified pictures of women need to be curbed

	Frequency	Percent
Agree	21	42.0
Disagree	7	14.0
To some extent	22	44.0
Total	50	100.0



The above table shows that (42.0%) of the respondents have chosen the option “Agree ”. While (14.0%) have chosen the second option “Disagree “and (44.0%) responded to “To some extent According to the table (15).

Table No. (4.2.16): shows the distribution of the study sample according to a variable

Objectified pictures of women in advertisements was bothering you before but you felt helpless as to what can be done to curb it?

	Frequency	Percent
Agree	27	54.0
Disagree	16	32.0
To some extent	7	14.0
Total	50	100.0

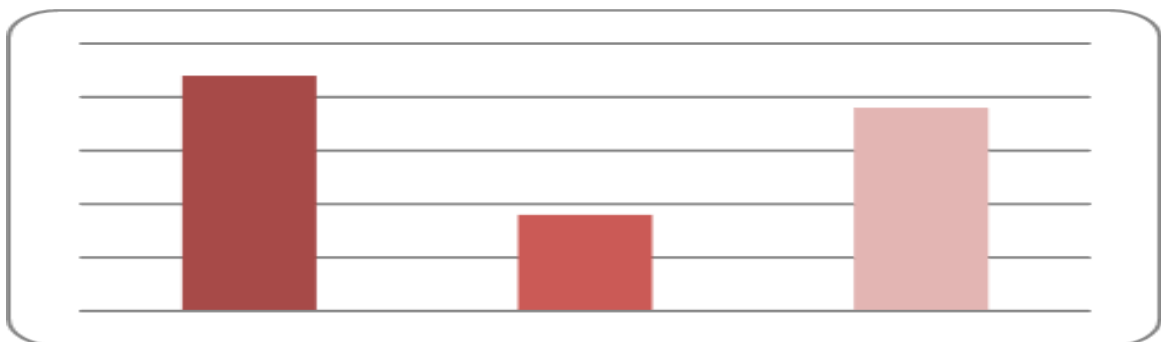


The above table shows that (54.0%) of the respondents have chosen the option “Agree ”. While (32.0%) have chosen the second option “Disagree “,and (14.0%) responded to “To some extent According to the table (16)

Table No. (4.2.17): shows the distribution of the study sample according to a variable.

The objectified pictures of women on the advertisements make the product more appealing

	Frequency	Percent
Agree	22	44.0
Disagree	9	18.0
To some extent	19	38.0
Total	50	100.0

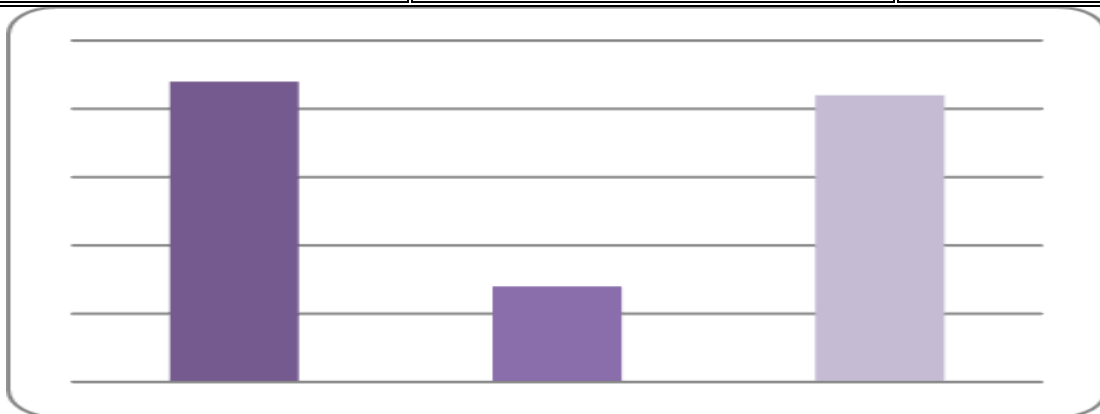


The above table shows that (44.0%) of the respondents have chosen the option “Agree ”. While (18.0%) have chosen the second option “Disagree “,and (38.0%) responded to “To some extent According to the table (17)

Table No. (4.2.18): shows the distribution of the study sample according to a variable.

One of the reasons that objectification of women in advertising is not accepted is that advertising, marketing, and the fashion industry have created a new type of woman that does not exist in the real world.

	Frequency	Percent
Agree	22	44.0
Disagree	7	14.0
To some extent	21	42.0
Total	50	100.0

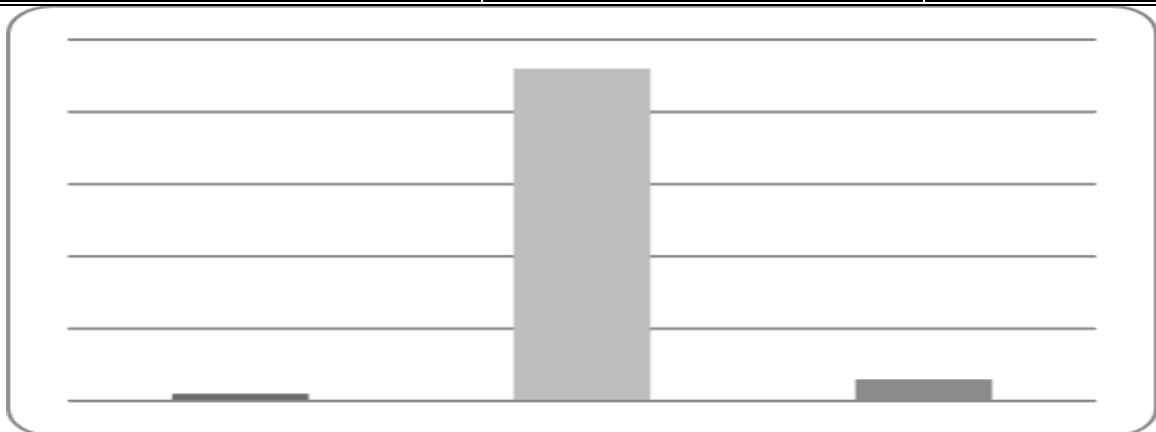


The above table shows that (44.0%) of the respondents have chosen the option “Agree ”. While (14.0%) have chosen the second option “Disagree “,and (42.0%) responded to “To some extent According to the table (18)

Table No. (4.2.19): shows the distribution of the study sample according to a variable/

Advertisement should create awareness and influence the consumers by providing valuable suggestions to make their purchase decision.

	Frequency	Percent
	1	2.0
Agree	46	92.0
To some extent	3	6.0
Total	50	100.0

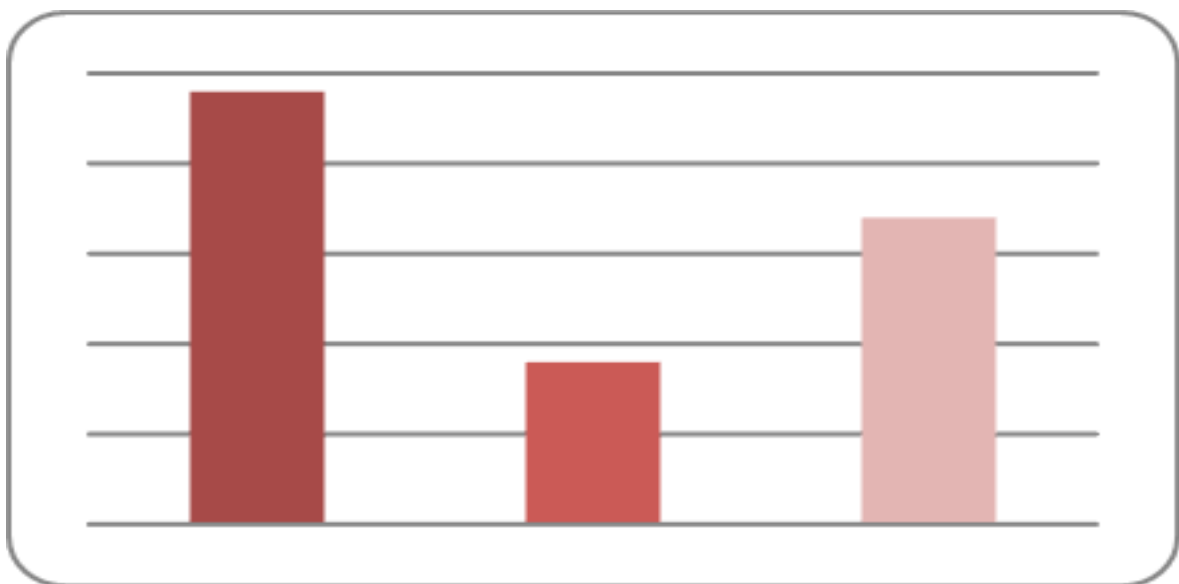


The above table shows that (%2.0) of the respondents have chosen the option “Agree ”. While (92.0%) have chooses the second option “Disagree “,and (6.0%) responded to “To some extent According to the table (19)

Table No. (4.2.20): shows the distribution of the study sample according to a variable

Only the advertisement which will give women prestige, code of conduct, moral values and thereby increase the standard of living and maintaining good living style of the consumers should be permitted to be aired.

	Frequency	Percent
Agree	24	48.0
Disagree	9	18.0
To some extent	17	34.0
Total	50	100.0



The above table shows that (48.0%) of the respondents have chosen the option “Agree ”. While (18.0%) have chooses the second option “Disagree “,and (34.0%) responded to “To some extent According to the table (20)/

CHAPTER FIVE

SUMMARY, FINDINGS, RECOMMENDATIONS AND SUGGESTIONS

5.0 Introduction

This chapter presents the summary, main findings, and the recommendations and suggestions for further study in the light of the discussion of the results in the previous chapter.

5.1 Summary of the Study

In this study, I introduced the notion of advertising and gave an overview of its various definitions. I then offered a brief description of the different types of advertising: Problems in translating Advertisements, strategies for translating Advertisements, adaptation, literal translation strategy, partial substitution strategy, description of advertising. I went on to discuss the various elements of advertising text: headlines, colour, illustration, advertising media, collateral material, outdoor advertising, and translation of advertisements, and language in advertisements, culture, reasons for advertising good-looking people, exploitation of women as one of the cultural issues that stands as a challenge facing translators while rendering advertisements: the social cost In the final section I went on to discuss the translation of advertising texts in culturally-distant Languages. This chapter has stressed the need for the reproduction or translation of advertisements in order to promote products targeted at different markets with different languages and cultures. It addressed three issues on the subject of translating advertisement, a subject

which seems seriously under-research in the academy the pedagogical role of advertisements the strategies used in translating advertisements, and the dimension of advertising. With regards to the first issue, it was argued that advertising texts and their translations can help sensitise trainee translators to cultural, linguistic, and lexical issues In terms of strategies the chapter is attempted to give an overview of the factors which specifically affect the process of translating advertisements from English into Arabic, including culture, religion, language and censorship. Finally, the chapter has briefly attempted to introduce the dimension of translating advertisements, as a preliminary step towards developing a set of tools that can be applied in the analysis of the of data gathered for the current research.

The study has aimed to investigate the translation constraints and conventions of advertising texts. Two tools of data collection were used: a questionnaire for teachers and a test check list used in the classroom. Based on the analysis of the data collected from both tools, the following findings are reached:

5.2 Findings

1. There are many constraints involved in the translation process of advertising.
2. The constraints the translators faced may be cultural or linguistic.
3. Translators employ some strategies to overcome challenges encountered in translating advertisements.
4. This study provides insight into the translation of global advertising and the analysis of image

5.3 Recommendations

Based on the findings stated above the researcher offers the following recommendations:

1. When dealing with texts messaging, is useful, if not, it is advisable to get an acceptable types of writing.
2. Because texts messaging are not universal, it is needed to know the exact sign .
3. Difference between languages are very important feature of written language, so when dealing with text- messaging a sentence it is recommended to recognize the place of the punctuation marks that determine the intended meaning.
4. Teachers and students should give adequate time for practicing writing skills .

5.4 Suggestions for Further Studies

During the study the researcher has come across a number of topics related to this area of study. Thus, the researcher suggests that other studies can be conducted on other areas of this domain, such as:

1. Investigating Translation Constraints of Advertising Texts.
2. Use of effective methods and techniques to improve the Translation of Advertising Texts.
3. Problems of Translation of Advertising Texts.

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Appendices

Appendix 1

Teachers' Questionnaire

Sudan University of Science and Technology College of Languages

A Questionnaire for English Language Teachers

Dear Lecturer

The researcher would be grateful if you could answer the following questions which help to collect reliable data for PhD thesis entitled:

“Translation Constraints and Conventions of Advertising Texts.”

The researcher will appreciate your response to this questionnaire. Please tick (✓) the option which you think is appropriate

General Information

1. Gender Male Female

2. Majors

Methodology Linguistics Language Literature Translation

3. The degree held PhD Master Bachelor

Items Measure Rating Using Likert Scale

Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree
SDAG	DAG	NET	AG	SAG
1	2	3	4	5

##	Items	SAG	AG	NET	DAG	SDAG
01	The Middle East is rising as one of the fastest-growing markets and advertising has its influence on this market.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

02	Middle East consumers tend usually to buy things recommended by their circle of friends and family while putting fewer efforts on exploring the specific features of a product.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
03	There are main differences between advertising in Europe and advertising in the Middle East.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
04	Advertising organizations need to follow certain guidelines when making advertisements in the Middle East region.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
05	Advertising organizations should adapt the marketing advertisement to the local market in order to overcome cultural problems.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
06	There are some important factors that are influencing the marketing advertising strategy in the Middle East region.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
07	Religion plays a role within marketing advertising in the Middle East region.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
08	Advertising organizations usually face many difficulties when advertising in the Middle East.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
09	Advertising organizations should cooperate with local advertising agencies to provide the necessary recommendations and solutions to solve problems concerning cultural differences.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10	The advertising approach in the Middle East in the future will be similar as in Western countries.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11	Respect for human dignity should be one of the advertisers' constant aims.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12	Advertisements showing pictures of a woman affect the society.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13	When you see objectified portraits of women on the advertisements it makes you feel bad.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14	Pictures of women in an advertisement are necessary to increase the sale of the product.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

##	Items	SAG	AG	NET	DAG	SDAG
15	Advertisements with objectified pictures of women need to be curbed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16	Objectified pictures of women in advertisements was bothering you before but you felt helpless as to what can be done to curb it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17	The objectified pictures of women on the advertisements make the product more appealing.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18	One of the reasons that objectification of women in advertising is not accepted is that advertising, marketing, and the fashion industry have created a new type of woman that does not exist in the real world.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19	Advertisement should create awareness and influence the consumers by providing valuable suggestions make their purchase decision.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20	only the advertisement which will give women prestige, code of conduct, moral values and thereby increase the standard of living and maintaining good living style of the consumers should be permitted to be aired.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Appendix 2

Students' Test

The Test

Question (1)

Translate the following sentences into Arabic:

- 1- My friend always comes to school early.
.....
- 2- -My teacher, kind and generous, helps all students.
.....
- 3- -It's far, far too expensive.
.....
- 4- The girl thinks herself intelligent.
.....
- 5- When we were eating, little children were excluded from the meal.
.....
- 6- We will go, when you are ready, to meet him.
.....
- 7- Let's eat, grandmother.
.....
- 8- How else would I get there, after all?
.....
- 9- -Um..I'm not sure that's true.
.....
- 10-My wife would like tea; I would prefer coffee.
.....

Question (2)

Translate the following text into Arabic:

You're paying more these days not only at the gas pump but also at the grocery store. Blame it on rising oil prices, disappointing crop yields, global warming, or the weak dollar. What it all means is that you need to find smart ways to save. These expert tips and strategies can help you slash(to make less) your grocery costs without sacrificing nutrition. Katherine Tallmadge, says, "Take inventory(list) of what you have on hand so you don't overbuy(buy too much). Create a detailed shopping list based on your needs and weekly menu plan, and take into account how you plan on using leftovers." Have a light snack(a light meal) before you go shopping, and stick to your grocery list to help avoid impulse_purchases or costly mistakes like falling for the displays at the end of the aisles. Before you plan your weekly menu, check the ads to see what's on sale and use coupons to take advantage of sales and money-saving coupons. You can even sign up online to receive coupons and email alerts from your favorite grocers.

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